

Some Magnetic Force

TEXT/CONTEXT

Writings by Canadian Artists

Valued as compelling primary sources that illuminate artistic practice, artists' writings strongly resist categorization and traditional narrative forms. Text/Context publishes collections of essays, statements, articles, lectures, and other written interventions by Canadian artists, collating published and unpublished texts that are otherwise scattered, hard to find, or not easily accessible to readers. In bringing together artists' written works, Text/Context explores the interrelations of what and how they write, as well as where they publish, to the rest of their practice. Books in the series illuminate an artist's relationships not just to her/his/their own work and practice, but to their peers and to broader social, economic, cultural, and political questions. The series was founded in 2019 and is edited by Geoffrey Robert Little.

Titles in the series:

Some Magnetic Force: Lionel LeMoine FitzGerald Writings, Lionel LeMoine FitzGerald & Michael Parke-Taylor (2023)

Subject to Change: Writings and Interviews, Liz Magor (2022)

More Voice-Over: Colin Campbell Writings, Colin Campbell & Jon Davies (2021)

Everything is Relevant: Writings on Art and Life, 1991–2018, Ken Lum (2020)

Some Magnetic Force

Lionel LeMoine FitzGerald
Writings

Edited by Michael Parke-Taylor

Unless otherwise noted, all text copyright © With the permission of Patricia Green, holder of the FitzGerald copyright. Introduction © Michael Parke-Taylor

Every reasonable effort has been made to acquire permission for copyrighted material used in this publication and to acknowledge all such indebtedness accurately. Any errors and omissions called to the publisher's attention will be corrected in future printings.

Except for stylistic changes to improve clarity, to correct typographical errors, and to regularize spelling and punctuation, all texts are printed as they were originally published.

Design: Gareth Markvoort, zijn digital
Series design concept: IN-FO.CO
Copy editing: Joanne Muzak
Index: Michael Parke-Taylor
Proofreading: Saëlan Twerdy

Some Magnetic Force is set in Kis Antiqua Now. Released in 2006 by Elsner+Flake and designed by Leipzig type designers Erhard Kaiser and Hildegard Korgler, Kis Antiqua Now pays tribute to the original Antiqua typeface cut in 1686 by Hungarian punchcutter Miklós (Nicholas) Tótfalusi Kis (1650–1702).

Printed and bound in Canada by Marquis Imprimeur, Montreal.

This book is printed on Forest Stewardship Council certified paper and meets the permanence of paper requirements of ANSI/NISO Z39.48-1992.

Concordia University Press's books are available for free on several platforms.
Visit www.concordia.ca/press

First English edition published in 2023
10 9 8 7 6 5 4 3 2 1

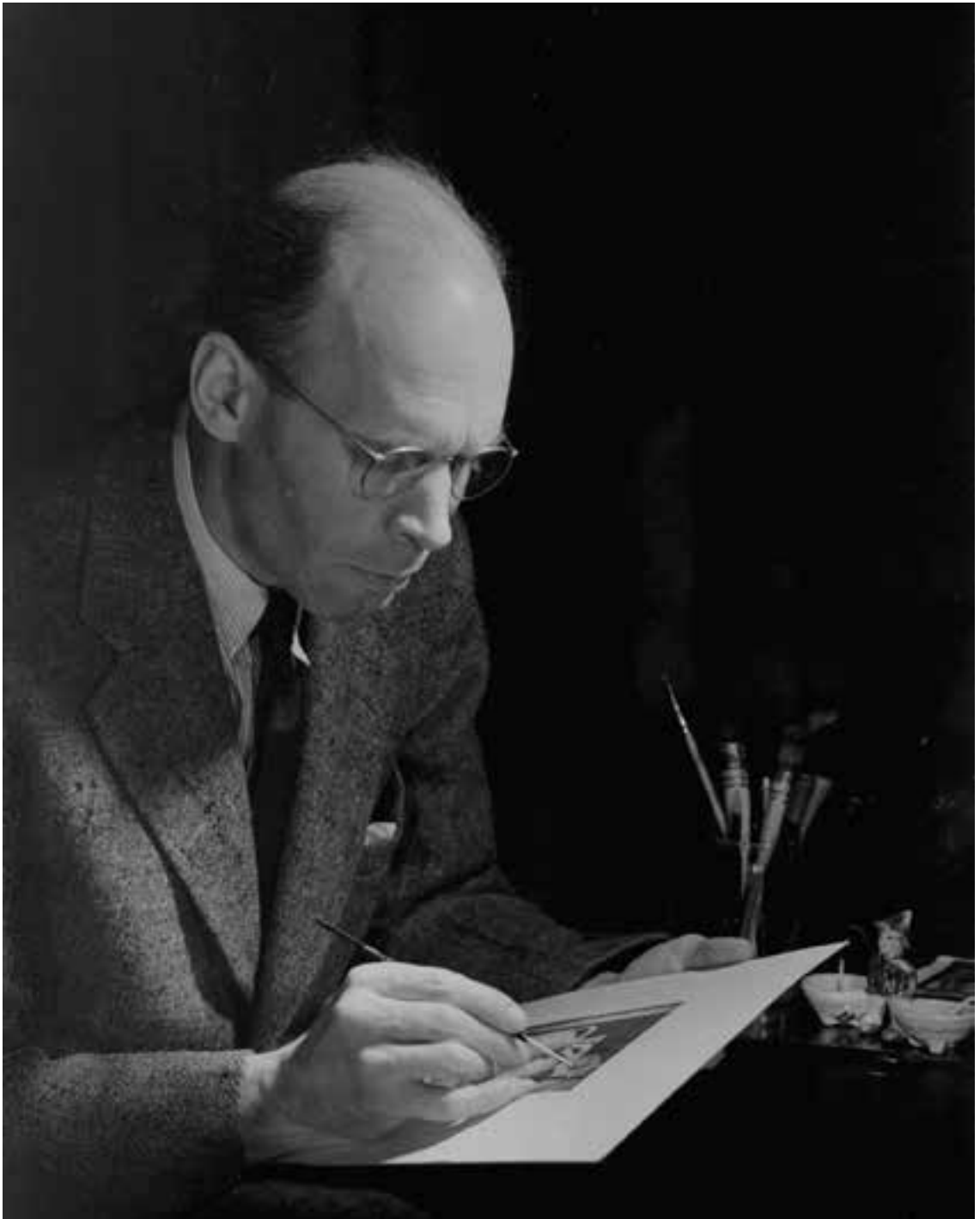
978-1-988111-45-2 | Paper
978-1-988111-46-9 | E-book

Library and Archives Canada Cataloguing in Publication

Title: *Some magnetic force* : Lionel LeMoine FitzGerald writings / edited by Michael Parke-Taylor.
Names: FitzGerald, Lionel LeMoine, 1890–1956, author. | Parke-Taylor, Michael, editor.
Series: Text/context (Montréal, Québec)
Description: First English edition. | Series statement: Text/context : writings by Canadian artists | Includes bibliographical references and index.
Identifiers: Canadiana (print) 2023054049X | Canadiana (ebook) 20230540562 | ISBN 9781988111452 (softcover) | ISBN 9781988111469 (EPUB)
Subjects: LCSH: FitzGerald, Lionel LeMoine, 1890-1956. | LCSH: Art, Canadian—20th century. | LCSH: Art—Philosophy.
Classification: LCC ND249.F52 A35 2023 | DDC 759.11—dc23

Concordia University Press
1455 de Maisonneuve Blvd. W.
Montreal, Quebec, H3G 1M8

Concordia University Press
gratefully acknowledges
the generous support of the
Birks Family Foundation,
the Estate of Linda Kay,
and the Estate of Tanneke
De Zwart.



1. Ronald Hooper, L. LeMoine FitzGerald, ca. 1940

Table of Contents

List of Illustrations	viii
List of Abbreviations	xii
Acknowledgments and Dedication	xiii
Introduction by Michael Parke-Taylor	xvi
“Eternal Wonders Surround Us”: The Prairie Experience of L.L. FitzGerald	
Editorial Note on Source Materials	xxxii
I. Correspondence	I
Letters to Bertram Brooker, 1930–37	2
Letter to Peter Haworth, 1955	14
Letters to H.O. McCurry, 1932–41	17
Letters to Irene Heywood, 1941–43	27
Letters to Robert Ayre, 1934–49	65
Letter to <i>Canadian Art</i> , 1953	97
II. Travel Diary, 1930	100
III. Winnipeg School of Art Lectures and Miscellaneous Notes on Art, 1933–35	151
IV. Reports to the Board of Directors: Winnipeg School of Art, 1930–44	167
V. John Simon Guggenheim Memorial Foundation Fellowship Application, 1940	176
VI. Report on a Little Journey Around the Art World of Vancouver, 1944	181
VII. “Painters on the Prairie,” Canadian Broadcasting Corporation	188
Midwest Network, December 1, 1954	
Selected Exhibitions	193
Selected Bibliography	195
Index	197

List of Illustrations

1. Ronald Hooper, L. LeMoine FitzGerald, ca. 1940. Collection of WAG-Qaumajuq vi
Archives and Special Collections, 2017-22.
2. L. LeMoine FitzGerald working from a portable sketching box at Silver Heights, xv
August 23, 1934. Collection of WAG-Qaumajuq Archives and Special Collections,
L.L. FitzGerald fonds, A700-05.
3. L. LeMoine FitzGerald, *Harvest Season*, ca. 1935. Linocut on paper, 17.9 × 14.5 cm. xviii
Collection of the Winnipeg Art Gallery; Gift of C. Sinclair, G-65-175.
Photo: Leif Norman, courtesy of WAG-Qaumajuq.
4. Ronald Hooper, L. LeMoine FitzGerald and Bertram Brooker, July 1936. Collection xxiii
of WAG-Qaumajuq Archives and Special Collections, 700-05.
5. L. LeMoine FitzGerald's office, ca. 1939, Winnipeg School of Art. Collection of xxiv
Irene Heywood Hemsworth.
6. Ronald Hooper, L. LeMoine FitzGerald. Collection of WAG-Qaumajuq xxxii
Archives and Special Collections, 700-005.
7. Ronald Hooper, L. LeMoine FitzGerald and Bertram Brooker, July 1936. 3
Collection of WAG-Qaumajuq Archives and Special Collections, 700-05.
8. Bertram Brooker, ed., *Yearbook of the Arts in Canada 1928-29* (Toronto: Macmillan, 1929) 4
9. L. LeMoine FitzGerald, *Williamson's Garage*, reproduced in Bertram Brooker, ed., 4
Yearbook of the Arts in Canada 1928-29 (Toronto: Macmillan, 1929), plate XIII, p. 233.
10. L. LeMoine FitzGerald, *Doc Snyder's House*, reproduced in Bertram Brooker, ed., 6
Yearbook of the Arts in Canada, 1936 (Toronto: Macmillan, 1936), plate 1.
11. L. LeMoine FitzGerald to Bertram Brooker, Toronto, January 12, 1933. 8-9
Bertram Brooker fonds, University of Manitoba Archives & Special Collections,
Winnipeg, MSS 16, A80-53, box 1, folder 2.
12. L. LeMoine FitzGerald and Irene Heywood Hemsworth at Montebello, PQ, ca. 1953. 28
Lionel LeMoine FitzGerald fonds, University of Manitoba Archives & Special
Collections, Winnipeg, PC241, box 1, folder 12, 17-0136.
13. L. LeMoine FitzGerald text to Irene Heywood Hemsworth, n.d. 32
Irene Heywood fonds, Library and Archives Canada, Ottawa.

14. L. LeMoine FitzGerald letter to Irene Heywood Hemsworth, October 19, 1942. 41
Irene Heywood fonds, Library and Archives Canada, Ottawa.
15. L. LeMoine FitzGerald, *Jug on Window sill*, 1940. Linocut, 16.7 × 8.8 cm. Private Collection. 46
16. L. LeMoine FitzGerald, *Landscape—Farmyard with Fence*, ca. 1920. Oil on canvas, 74
44.3 × 52.2 cm. Collection of the Winnipeg Art Gallery; Gift from the Douglas M. Duncan
Collection, G-70-49. Photo: Lianed Marcoleta, courtesy of WAG-Qaumajuq.
17. L. LeMoine FitzGerald, *Summer Afternoon, The Prairie*, 1921. Oil on canvas, 75
107.2 × 89.5 cm. Collection of the Winnipeg Art Gallery, L-90. Photo: Lianed Marcoleta,
courtesy of WAG-Qaumajuq.
18. L. LeMoine FitzGerald, *Pritchard's Fence*, ca. 1928. Oil on canvas, 71.6 × 76.5 cm. Art Gallery 76
of Ontario, Toronto; Bequest of Isabel E.G. Lyle, 1951, 51/19. Courtesy of the Art
Gallery of Ontario. © Art Gallery of Ontario.
19. L. LeMoine FitzGerald, *Farmyard*, July 12, 1928. Pencil on paper, 29.3 × 22.9 cm. 77
Private Collection.
20. L. LeMoine FitzGerald, *Nude*, ca. 1929. Oil on canvas board, 25.7 × 24.5 cm. 78
Art Gallery of Nova Scotia, 1999; Gift in memory of Marjorie Brunton,
Guyborough, Nova Scotia, 1999, 1999.261.
21. L. LeMoine FitzGerald, *Nude Reclining on Bed*, 1928. Chalk on paper, 22.9 × 30.5 cm. 78
Collection of the Winnipeg Art Gallery, Gift of Mr. Edward FitzGerald, G-63-137.
Photo: Leif Norman, courtesy of WAG-Qaumajuq.
22. L. LeMoine FitzGerald, *Tree (with Human Limbs)*, n.d. Graphite on paper, 31 × 36.6 cm. 79
Collection of the Winnipeg Art Gallery; Gift from the Douglas M. Duncan Collection,
G-70-92. Photo: Ernest Mayer, courtesy of WAG-Qaumajuq.
23. L. LeMoine FitzGerald, *The Woods*, 1929. Conté crayon on paper, 25 × 31.5 cm. Gift of the 79
Robert and Signe McMichael Trust, McMichael Canadian Art Collection, 2011.2.17.
24. L. LeMoine FitzGerald, *Books and Ceramic Bowl*, ca. 1946–47. Oil on canvas, 80
23.3 × 17 cm. Private Collection. Photo: Goran Basaric.
25. L. LeMoine FitzGerald in his office in the Old Law Courts Building. 81
Lionel LeMoine FitzGerald fonds, University of Manitoba Archives & Special
Collections, Winnipeg, PC 241, A.09-16, box 1, folder 1, 1-0313.
26. L. LeMoine FitzGerald, *Stooks and Trees*, 1930. Oil on canvas, 29 × 37.7 cm. 82
Collection of the Winnipeg Art Gallery; Gift from the Estate of Florence Brigden, G-75-13.
Photo: Leif Norman, courtesy of WAG-Qaumajuq.
27. L. LeMoine FitzGerald, *Stevenson's Field*, 1935. Graphite on paper, 30.5 × 23 cm. 83
Collection of the Winnipeg Art Gallery; Gift of Madame Justice Sylvia Guertin-Riley,
2002-20. Photo: Leif Norman, courtesy of WAG-Qaumajuq.

28. L. LeMoine FitzGerald, *Apples, Still Life*, 1933. Oil on panel, 30.5 × 38.2 cm. 84
Private collection. Photo: Toni Hafkenschaid.
29. L. LeMoine FitzGerald, *Oakdale Place*, ca. 1950. Oil on Masonite, 59.7 × 42.4 cm. 85
Private Collection. Photo: Toni Hafkenschaid.
30. L. LeMoine FitzGerald, *Untitled*, ca. 1936. Wood (oak), 89.3 × 26.2 × 17.5 cm. 86
Collection of the Winnipeg Art Gallery; Gift of Robert and Margaret Hucal, 2009-424.
Photo: Leif Norman, courtesy of WAG-Qaumajuq.
31. L. LeMoine FitzGerald, *Rocks and Log*, 1942. Charcoal on paper, 62.1 × 46.1 cm. Collection 87
of the Winnipeg Art Gallery; Gift from the Douglas M. Duncan Collection, G-70-99.
Photo: Alexandra Cousins, courtesy of WAG-Qaumajuq.
32. L. LeMoine FitzGerald, *Self-Portrait (bust)*, ca. 1945. Watercolour on paper, 60.9 × 45.7 cm. 88
Collection of the Winnipeg Art Gallery; Acquired with funds from the Women's Committee
and the Winnipeg Foundation, G-63-25. Photo: Leif Norman, courtesy of WAG-Qaumajuq.
33. Steele and Wing's Photographic and Art Rooms, L. LeMoine FitzGerald, ca. 1946-47. 89
Lionel LeMoine FitzGerald fonds, University of Manitoba Archives & Special Collections,
Winnipeg, PC 241, A09-16, box 1, folder 1, item 47.
34. L. LeMoine FitzGerald, *Jug, Inkwell and Book*, 1945. Oil on canvas, 35.6 × 30.5 cm. 90
Private Collection. Courtesy Cowley Abbott, Toronto.
35. L. LeMoine FitzGerald, *Stones and Lumber*, 1946. Watercolour on paper, 61 × 46 cm. 91
Art Gallery of Hamilton; Gift from the Douglas M. Duncan Collection, 1970, 70.61.L.
Photo: Mike Lalich, 2023.
36. L. LeMoine FitzGerald, *Still Life with Plant*, 1948. Oil on canvas, laid down on board, 92
47.9 cm × 35.6 cm. Private Collection.
37. L. LeMoine FitzGerald, *Geranium and Bottle*, 1949. Oil on canvas, 45.6 × 30.1 cm. Collection. 93
of the Winnipeg Art Gallery, L-9. Photo: Leif Norman, courtesy of WAG-Qaumajuq.
38. L. LeMoine FitzGerald, *Apple Basket*, 1948. Ink on paper, 29.6 × 45.8 cm. Gift of 94
Mr. R.A. Laidlaw, McMichael Canadian Art Collection, 1969.2.6.
39. L. LeMoine FitzGerald, *Still Life: Three Apples*, 1955. Watercolour, graphite on paper, 95
37.5 × 46.8 cm. Collection of the Winnipeg Art Gallery; Gift of the Women's Committee,
G-56-37. Photo: Leif Norman, courtesy of WAG-Qaumajuq.
40. L. LeMoine FitzGerald, *Composition No. 5*, 1952. Oil on canvas, 45.7 × 66 cm. 95
Private collection. Photo: Toni Hafkenschaid.
41. Photographer unknown, L. LeMoine FitzGerald, ca. 1955-56. Collection of 96
WAG-Qaumajuq Archives and Special Collections, 2017-22.

42. Ronald Hooper, L. LeMoine FitzGerald with portable sketching box, ca. 1936. 98
Collection of WAG-Qaumajuq Archives and Special Collections, 700-05.
43. Ronald Hooper, L. LeMoine FitzGerald, 1930. Lionel LeMoine FitzGerald fonds, 99
University of Manitoba Archives & Special Collections, Winnipeg, PC 241, A09-16,
box 1, folder 1, item 38.
44. Page 1 from L.L. FitzGerald Diary 1930–56, June 7, 1930. Lionel LeMoine FitzGerald 102
fonds, University of Manitoba Archives & Special Collections, Winnipeg, A-09-16,
box 1, folder 12, page 1.
45. Page 2 from L.L. FitzGerald Diary 1930–56, June 7, 1930. Lionel LeMoine FitzGerald 104
fonds, University of Manitoba Archives & Special Collections, Winnipeg, A-09,
box 1, folder 12, page 2.
46. Page 9 from L.L. FitzGerald Diary 1930–56, June 7, 1930. Lionel LeMoine FitzGerald 107
fonds, University of Manitoba Archives & Special Collections, Winnipeg, A-09,
box 1, folder 12, page 9.
47. Page 10 from L.L. FitzGerald Diary 1930–56, June 7, 1930. Lionel LeMoine FitzGerald 108
fonds, University of Manitoba Archives & Special Collections, Winnipeg, A-09,
box 1, folder 12, page 10.
48. Installation of the Helen Birch Bartlett Memorial Collection, Art Institute of 113
Chicago, 1926. Photo: Art Institute of Chicago / Art Resource, NY.
49. Kaufmann’s (Department Store), Pittsburgh, ca. 1930, B-189. Carnegie Library 122
of Pittsburgh
50. L. LeMoine FitzGerald, *Chester Springs*, 1930. Graphite on paper, 24.2 × 31 cm. 131
Purchase 1985, McMichael Canadian Art Collection, 1985.14.
51. L. LeMoine FitzGerald, *N.Y.*, June 18, 1930. Pencil on paper, 20 × 20.5 cm. 134
Lionel LeMoine FitzGerald fonds, University of Manitoba Archives & Special
Collections, Winnipeg, box 4, folder 3.
52. L. LeMoine FitzGerald, *New York Life Building*, June 20, 1930. Pencil on paper, 137
20 × 20.5 cm. Lionel LeMoine FitzGerald fonds, University of Manitoba Archives &
Special Collections, Winnipeg, box 3, file 11, p. 2.
53. *Winnipeg School of Art, Session 1937–1938*. Private Collection. 173
54. “Art in Living,” *Canadian Art* 2, no. 1 (October/November 1944), p. 35. 183
55. Robert Ayre, Lionel LeMoine FitzGerald, July 28, 1954. Collection of 187
WAG-Qaumajuq Archives and Special Collections PH9.7.23.

List of Abbreviations

BBF UMASC	Bertram Brooker fonds, University of Manitoba Archives & Special Collections
IHF LAC	Irene Heywood fonds, Library and Archives Canada
LAC	Library and Archives Canada
LLFF UMASC	Lionel LeMoine FitzGerald fonds, University of Manitoba Archives & Special Collections
NGC	National Gallery of Canada
NGC LA	National Gallery of Canada, Library and Archives
OSA	Ontario Society of Artists
WAG	Winnipeg Art Gallery
WAG-Q ASC	WAG-Qaumajuq Archives and Special Collections
WSA	Winnipeg School of Art

Acknowledgments and Dedication

This project began several decades ago. Around 1989 art historian and curator Liz Wylie and I began to collaborate on a book devoted to Lionel LeMoine FitzGerald's writings. Liz had written a master's thesis on "The Development of Spirituality in the Work of Lionel LeMoine FitzGerald 1890–1956" (Concordia University, 1981), and I had guest-curated *In Seclusion with Nature: The Later Work of L. LeMoine FitzGerald, 1942 to 1956* (Winnipeg Art Gallery, 1988). We discussed potential publication with the distinguished editor/art historian/curator Robert Stacey (1949–2007). Bob founded the Archives of Canadian Art and Design in 1989 with the express purpose of publishing documents related to Canadian art and architectural history. Although Bob showed great enthusiasm and support for an anthology of FitzGerald's writings, a publication did not materialize, as Liz and I were immersed in the responsibilities of our curatorial careers. Now that this book has been realized more than three decades later thanks to Concordia University Press, I would like to dedicate it to Liz Wylie and to the memory of Robert Stacey.

I owe a deep debt of gratitude to many who helped along the way. Following Irene Heywood's death in 1989, her husband, noted Canadian folk singer and songwriter Wade Hemsworth, entrusted me with the transcription of the original letters Irene received from FitzGerald. These are now in the Irene Heywood fonds at Library and Archives Canada (LAC). I thank Tanya Middlebro, reference archivist, Access and Services Branch, LAC, for her kind assistance with this material.

Nicole Fletcher, registrar at the Winnipeg Art Gallery (WAG)-Quamajuq, expedited my search for FitzGerald documents in the museum's Archives and Special Collections and generously provided archival and permanent collection photographs for publication. Brian Hubner and James Kominowski, archivists at the University of Manitoba Archives & Special Collections, Winnipeg, facilitated my research with access to FitzGerald's papers and photographs from the FitzGerald fonds. Philip Dombowsky, archivist, National Gallery of Canada, Ottawa, assisted with H.O. McCurry's papers in the NGC archive.

I am particularly grateful to Brian Foss for his helpful suggestions with an early version of my manuscript. For information from their collections and archives, I thank Aaron Rutt, Art Institute of Chicago; Dr. Noemi Espinosa, Hispanic Society Museum and Library, New York; Rachel Jacobson and Judi Folk, The Phillips Collection, Washington, DC; Audrey Marcoux and Danielle Blanchette, Montreal Museum of Fine Arts; and Hanna Pennington, John Simon Guggenheim Memorial Foundation, New York.

For assistance with a myriad of ways and means, I thank Sara Angel, Goran Basaric, Oliver Botar, Hanna Broker, John and Jennifer Carswell, Alexandra Cousins, Diana Edkins, Andrea Howard, Shane Krepakevich, Sarah Milroy, Peter Ohler and the staff of Cowley Abbott, Shannon Parker, Robert K. Paterson, Gil Pietrzak, and Paul Sabourin. I wish to record a special note of thanks to Patricia Green, holder of the FitzGerald copyright, for her kind permission to publish FitzGerald's writings.

It has been a pleasure to work with Text/Context editor Geoffrey Robert Little, who encouraged me to propose this book to Concordia's writings by Canadian artists series. I am indebted to him for his excellent guidance. Likewise, I want to express my gratitude to editor Ryan Van Huijstee for his devotion in bringing the project to completion during Geoffrey's sabbatical leave. Saelan Twerdy directed the editorial exigencies and look of the publication with expert guidance. I am also grateful to Joanne Muzak for her invaluable copyediting, and to the anonymous peer reviewers whose essential input helped shape the manuscript and make it a better publication. Garet Markvoort is responsible for the beautiful design of this publication as well as helpful editorial advice.

Finally, I would like to thank my wife, Barbara Butts, who always takes a keen interest in my writing projects. She has become as passionate about the brilliance of FitzGerald as I am.



2. L. LeMoine FitzGerald working from a portable sketching box at Silver Heights, August 23, 1934.

Introduction

“Eternal Wonders Surround Us”: The Prairie Experience of L.L. FitzGerald

Michael Parke-Taylor

In 1932 Winnipeg native Lionel LeMoine FitzGerald accepted the Toronto-based Group of Seven's invitation to join them as a member. While FitzGerald felt a "definite connection" with the Group, his artistic practice in Manitoba reflected a Western prairie sensibility quite different from the approach of his artist associates in Ontario. In contrast to some of the Group members who defined Canadianness in terms of "northernness and wilderness,"¹ FitzGerald made no such nationalistic claims when painting and drawing his Winnipeg environment and the look of the surrounding landscape enveloped by "terrific" prairie light. Living at a great distance from most of his colleagues, and introverted and solitary by nature, FitzGerald often relied on writing to connect with others on the topic of art. Direct and concise, his writings demonstrate a clarity of thought and purpose. And, not surprisingly for an instructor in lettering among other courses at the Winnipeg School of Art (WSA), FitzGerald relished the physical act of committing words to paper. Reflecting his down-to-earth nature, the mostly unpublished texts in this book help the reader understand not only FitzGerald's personal and creative life but also larger issues confronting an artist working in an isolated region of Canada during the first half of the twentieth century.

FitzGerald did not write for posterity. Unlike fellow artist-friends Bertram Brooker (1888–1955) and Group of Seven member Lawren Harris (1885–1970) who published widely, FitzGerald did not feel compelled to record his thoughts in print for a national audience. Nonetheless, at the time of his death in 1956, he left behind a substantial body of writing that is worthy of study to gain insights into his life and work. As to be expected, FitzGerald assumed different tones and voices depending on the nature of his recipient—professional when writing as principal of the WSA; collegial when exchanging ideas and information with other artists; and private when pouring out his innermost thoughts in a secret romantic relationship. The writings gathered here have been selected because they offer insights into the artist's philosophy about art, his keen observations of life and nature, how he understood the development of his practice, and the challenges he confronted in his career, as well as some of his hidden desires. The writings further enhance our appreciation of FitzGerald by offering elucidation of his aesthetics, his world view, and the historical context of his practice in Winnipeg. These have been collected here in the form of letters, lectures, reports to his board of directors at the WSA, a funding application for a Guggenheim Memorial Foundation Fellowship, a CBC talk and, perhaps most importantly, a travel diary documenting an extended trip to the United States in 1930 to visit major museums and observe art schools.

The private image of FitzGerald that emerges from his writings supports the public persona noted by his peers. Those who met him variously

1 John O'Brian and Peter White challenge the wilderness myth used by the Group of Seven to promote a national art in *Beyond Wilderness: The Group of Seven, Canadian Identity, and Contemporary Art* (Montreal and Kingston: McGill-Queen's University Press, 2007), 3–6.

described him as “quiet, self-contained, controlled” (Bertram Brooker); a “solitary, reticent spirit” (art critic Robert Ayre); “big and quiet and close to the earth—a real product of the prairies” (playwright Herman Voaden); like a “Zen monk” (Caven Atkins); and “saintly” (Lawren Harris). Without doubt, his friends drew a parallel between the character of the man and the look of his art. His retiring nature seemed appropriate to the delicate renderings of the prairie landscape that characterize his work, particularly during the 1930s. While this may be true, a study of FitzGerald’s writings offers evidence of a more complex personality than simply that of a studious introvert. The texts presented here, spanning essentially the years 1930 to 1955, begin during his mature period when the artist was forty years old and conclude with reflections on his career.

The writings covered in this volume concern FitzGerald’s primary painting interests, which by 1930 featured, in addition to prairie scenes,



3. L. LeMoine FitzGerald, *Harvest Season*, ca. 1935.

urban views of Winnipeg backyards, laneways, trees, and houses such as the majestic *Doc Snyder’s House*, 1931 (National Gallery of Canada). Although these paintings established his reputation as an artist of consequence, drawing remained the foundation for all his art. In addition to pencil, he deployed various graphic media throughout his career. During the 1940s, FitzGerald used brown and black ink, sepia wash, coloured crayons, chalk, charcoal, and sometimes pastel. Another technical means of expression came via printmaking. While drypoint (never etching) was his favourite method, he preferred linocut prints to replicate his annual Christmas card. Sculpture was a secondary preoccupation. He enjoyed carving in wood and making handmade decorations for his house and garden following the tradition of the nineteenth-century Arts and Crafts movement. While always rooted in the visible,

FitzGerald incorporated abstract elements into his work. These became ever more pronounced as his career developed, particularly following his masterpiece *The Little Plant*, 1947 (McMichael Canadian Art Collection) and a series of still-life paintings, drawings, and watercolours executed during the later Forties. By the 1950s, he plunged fully into abstraction even though he would toggle back to representational form from time to time with a painting such as the realistic *Still Life with Hat*, 1955 (Private Collection). But FitzGerald's career did not develop in a vacuum. What was the cultural environment from which he emerged?

During the early years of the twentieth century, C. Keith Gebhardt, director of the WSA in the 1920s, described Winnipeg as “pretty dull artistically” during his tenure.² Even by the early 1940s, when artist Stephen Andrews was a student at the WSA, he considered Winnipeg an “artistic back-water—a desert, and he [FitzGerald] was its oasis.”³ In an unpublished text for a monograph on FitzGerald, critic Robert Ayre set the stage for discussing the artist's formation by describing Winnipeg in decidedly negative terms: “Few have thought of the Prairies as offering a life likely to satisfy the sensibilities of an artist. The Prairie scene has seemed barren, lacking in the character and diversity necessary to stir the visual imagination, and Winnipeg is a thousand miles from the great centres. In Winnipeg the young artist might well feel himself marooned. There is nothing to look at, nothing to paint; he is cut off from the museums and exhibitions; he cannot see pictures, his public is too small, he cannot meet his fellow artists in work and play or combat.”⁴ Andrews and Ayre may have exaggerated Winnipeg's isolation to emphasize FitzGerald's singular genius in an environment with seemingly few opportunities. While Winnipeg in the early years of his career may well have been remote in comparison to major art centres in Canada such as Toronto and Montreal, it is something of a myth to characterize Manitoba as a desolate wasteland in either cultural or economic terms.

After the arrival of the Canadian Pacific Railway in 1881, Winnipeg expanded rapidly as a commercial centre, becoming known as the “Gateway to the West.” By 1911 Winnipeg was the third-largest city in Canada. Arts and culture developed too in the provincial capital with the founding of the Woman's Art Association in 1894, the Manitoba Society of Artists in 1902, the Winnipeg Museum of Fine Arts (Winnipeg Art Gallery) in 1912, the WSA in 1913, and the Winnipeg Sketch Club in 1914. Brigdens Limited of Toronto, a photo-engraving and printing firm, had expanded their operation to Winnipeg by 1914 to produce plates for Eaton's mail-order catalogue. Although FitzGerald never worked for Brigdens, the roster of accomplished Canadian artists who began their careers there is impressive: Charles Comfort and Eric Bergman were with the firm from the start, while

2 Gebhardt to Liz Wylie, September 27, 1979, Lionel LeMoine FitzGerald fonds, University of Manitoba Archives & Special Collections (hereafter LLF UMASC), box 24, folder 32. Gebhardt (1899–1982) was principal of the WSA from 1924 to 1929.

3 Andrews to Liz Wylie, June 5, 1979, LLF UMASC, box 17, folder 4. Andrews (1922–1995) studied under FitzGerald at the WSA from 1939 to 1942.

4 Robert Ayre, “Lionel LeMoine FitzGerald,” Robert Ayre fonds, Queen's University Archives, Kingston, ON, box 3, file 5.

5 Angela E. Davis, *Art and Work: A Social History of Labour in the Canadian Graphic Arts Industry to the 1940s* (Montreal and Kingston: McGill-Queen's University Press, 1995), 115.

6 L.L. FitzGerald holograph letter, WSA, to H.O. McCurry, NGC, February 18, 1937, NGC LA, box 259, file 3.

7 Lismer to FitzGerald, April 15, 1940, National Gallery of Canada, Library and Archives (hereafter NGC LA).

8 FitzGerald to Ayre, July 25, 1949 to September 6, 1949, Robert Ayre fonds, Queen's University Archives, Kingston, ON, box 1, file 2.

9 FitzGerald to Ayre, July 25, 1949 to September 6, 1949.

Victor Friesen, Nicholas Grandmaison, Caven Atkins, Fritz Brandtner, Philip Surrey, William Maltman, Gordon Smith, and William Winter were among those who worked there for various periods during the 1920s and 1930s.⁵ These artists, along with Frank H. Johnston, C. Keith Gebhardt, Alexander Musgrove, W.J. Phillips, Alison Newton, and H.V. Fanshaw, contributed to a lively Winnipeg environment where FitzGerald could develop his talent. In a letter from 1937 to H.O. McCurry (1889–1964) at the National Gallery, FitzGerald champions Winnipeg as a city “on the map and that real things in art are being done here. It may not be quite so dramatic in its elements as some of our sister cities to the west, but there is no doubt in my mind of its soundness and vitality. Or perhaps we haven't learned the art of high-powered salesmanship in relation to what we are doing?”⁶ In conjunction with a lecture tour to Winnipeg in 1940, Arthur Lismer observed, “Winnipeg is developing slowly like a negative in its bath. Now the days are full to the brim with lectures, talks, lunches and visits.”⁷ But before FitzGerald experienced Winnipeg as an adult, what were his earliest artistic awakenings there?

As a teenager, FitzGerald's passion for reading John Ruskin's *The Elements of Drawing* (1857) signalled his start with art. The nineteenth-century British critic's insistence on the primacy of an empirical study of nature encouraged FitzGerald's innate desire to look deeply at the landscape environs of Winnipeg. He recalled the importance of Ruskin (1819–1900) in a lengthy letter to Ayre in 1949: “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. Very recently, I ran across some drawings made as exercises and I still think the ideas were 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.”⁸

Ruskin spurred FitzGerald to investigate other British artists such as John Constable, Richard Parkes Bonington, and J.M.W. Turner, the latter “something of a god”⁹—from books and magazines such as *The Studio*. By age nineteen, FitzGerald had received some drawing lessons and soon began to work in commercial art, eventually securing a job with Eaton's, where he designed window and interior displays as well as the annual Santa Claus parade. In 1920 he assisted the American artist Augustus Vincent Tack (1870–1949), who had been commissioned to paint mural decorations for the Legislative Building in Winnipeg. FitzGerald was without doubt encouraged by Tack to study at his alma mater, the Art Students League of New York. Just before beginning there in the fall of 1921, FitzGerald's confidence was boosted by the positive response he received

from his first solo exhibition at the Winnipeg Art Gallery when he sold his impressionist-based *Summer Afternoon, The Prairie* (fig. 17) to that institution for CA\$300 (approximately CA\$4,500 in today's currency). Nonetheless he recognized that he still needed professional training if he was to advance his career.

FitzGerald's experience in New York was life-changing. He recorded that it was during the five-month period from November 1921 to the end of March 1922 when he received a "jolt into everything." No doubt it was at The Metropolitan Museum of Art that he encountered firsthand the work of the post-impressionist Paul Cézanne (1839–1906). The French modern master was to engage him for the rest of his life, most evident in still lifes where the influence of Cézannesque constructive brushstrokes is apparent, for example, in a painting such as *Still Life: Two Apples*, ca. 1940 (Winnipeg Art Gallery), and where subtle transitions of light like those found in Cézanne act as the agency to define form in many drawings, including *Green Cup and Three Apples*, 1949 (National Gallery of Canada).

By the time FitzGerald returned to Winnipeg from New York, the Group of Seven in Ontario had already been exhibiting together formally as a group for two years as an alternative proposition to what they considered outmoded academicism. Notwithstanding their debt to symbolist Scandinavian painting, they claimed to reject foreign influences for the creation of an exclusively Canadian landscape painting based on wilderness images of the North. By 1929 Toronto painter Bertram Brooker challenged the notion that the Group of Seven represented either Canada or what he considered modern. He asserted that "the Group of Seven are modern only in the sense of being contemporary; they are not 'modern' in the generally accepted sense of belonging to the special tendency in painting that stems from Cézanne."¹⁰ This distinction is critical in its suggestion that Brooker would likely recognize FitzGerald as an exemplar of the modern flowing from Cézanne while the Group did not. Even though modernism as a term may be defined in multiple ways, Brooker's particular reading situates FitzGerald in a more advanced position in formal terms than his Group brethren.

FitzGerald first came to the attention of the Group of Seven via an exhibition of his drawings at the Arts and Letters Club in 1928. Artist Fred Brigden (1871–1956), who organized the show, reported to FitzGerald, "I think our friends the Group of Seven have been quite intrigued by your viewpoint. It is something a little different from what they have been doing themselves but they recognize a kindred soul."¹¹ Indeed Lawren Harris, communicating with FitzGerald for the first time in 1928, wrote an animated letter praising the exhibition: "I particularly like the way you extricate a suggestion of celestial structure and spirit from objective nature in your

10 Bertram Brooker, "The Seven Arts," *Ottawa Citizen*, October 26, 1929. Brooker does not believe that the Group of Seven belong to the modern because they are "essentially romantic," clinging to "emotive techniques" unlike the "new school" (i.e., post-impressionist and cubist) French and English painters described in R.H. Wilenski, *The Modern Movement in Art* (1927). In more recent years, the Group of Seven have been considered anti-modernist in their desire for "authentic experience" in the "imagined premodern environment of the Canadian wilderness" in reaction to contemporary rapid social changes overtaking industrialized, capitalistic Western society. See Lynda Jessup, "Bushwhackers in the Gallery: Antimodernism and the Group of Seven," in *Antimodernism and Artistic Experience: Policing the Boundaries of Modernity* (Toronto: University of Toronto Press, 2001), 132–33. Roald Nasgaard summed up the Group of Seven's complicated relationship with modernism: "Any discussion of the history of the Group of Seven inevitably centres on the contradiction between fact and fiction, between its members' claim to a kind of primitivistic originality and the reality that they were working in an artistic and philosophical framework with a demonstrable European pedigree." See Roald Nasgaard, *The Mystic North: Symbolist Landscape Painting in Northern Europe and North America 1890–1940* (Toronto: University of Toronto Press, 1984), 164–66.

11 Fred Brigden to FitzGerald, February 6, 1928, LFL UMASC, 12-0703, box 5, folder 5.

12 Harris to FitzGerald, December 29, 1929. LLF UMASC, 12-0752, box 5, folder 11.

13 FitzGerald to Wright, January 6, 1929, LLF UMASC, 22-0014, box 8, folder 1. This text was written on the back of the exhibition catalogue *Society of Manitoba Artists, 4th Annual Exhibition*, November 3, 1928. One of the sketches FitzGerald references is *North Shore, Lake Superior*, ca. 1928, oil on canvas, 32.5 × 40.5 cm, Faculty Club, University of Toronto. I thank Alec Blair of the Lawren Harris Inventory Project for providing this identification. The painting is reproduced in W.J. Phillips's review of the OSA exhibition in the *Winnipeg Tribune*, December 8, 1928.

14 Brooker to Harris, August 19, 1929, Bertram Brooker fonds, University of Manitoba Archives & Special Collections (hereafter BBF UMASC), box 1, folder 11.

drawings.”¹² Already he was analyzing FitzGerald's work through a mystic lens. Almost a year later in 1929, FitzGerald privately communicated to his wife, Felicia (Vally) Wright, his admiration for two works by Harris in the December 1928 Ontario Society of Artists (OSA) exhibition held in Winnipeg at the gallery of the Manitoba Society of Artists: “I have taken the two Harris pictures off the wall and have set them in front of me in a very good light and they are beautiful. I should enjoy owning either of them for to gaze on at will at home. They are so serene, so vast in space. It is a lovely vision he has and seems to be developing all the time. Simple, direct and thoughtful in every stroke of the brush, until the material thing is almost entirely nil, leaving only a pure emotional reaction.”¹³

FitzGerald's exhibition at the Arts and Letters Club in 1928 was also the starting point for Bertram Brooker's engagement with him. Brooker, who had also grown up in Manitoba and still had family ties there, purchased a drawing from the show and vowed to seek out FitzGerald. Days after meeting him for the first time in Winnipeg in July 1929, Brooker wrote an enthusiastic note to Harris to describe his new friend: “He is greatly neglected in Winnipeg, but seems not to mind it—is very quiet, self-contained, controlled, and quite resigned and even happy to be left alone. Nevertheless, I could see that he enjoyed talks with people of his own kind. It would do him good if you could see him. He seems to have little, if any, interest in metaphysics, but draws his sustenance from the ground and from his recognition of the relationships between all varieties of form—particularly the structure and rhythm in men and trees.”¹⁴

A few weeks later, Brooker's admiration for FitzGerald was expressed to a wide audience who read the bi-weekly syndicated newspaper column “The Seven Arts”:

It is not easy to capture the mood of the West. The landscape, of course, becomes a horizontal strip across the canvas, and the rest is sky; and cloud formations do not vary a great deal anywhere. The Western artists whose work I have seen do not appear to concern themselves greatly with the task of portraying the essential moods of their country. Lemoine [sic] Fitzgerald [sic] is constantly searching for the structure, spatial relationships and colour subtleties of the subjects he approaches.

Perhaps he feels that “mood” is too transitory a matter to occupy him, or anyone else, consistently. I did not discuss this phase of painting with him, although I went sketching with him on three different occasions, and we talked voluminously. Fitzgerald [sic] at one time painted very popular stuff and sold it readily, but in the past five or six years he has pursued an indefatigable line of research that has brought him few rewards of any kind, except within his artistic consciousness.

It is very apparent that he is ignored and neglected. His work, admired by discriminating people in the East, seems to be heartily detested in the West; but this will not last long. As so often happens, recognition elsewhere—which in Fitzgerald’s [sic] case is growing—will soon bring his “home” public to a belated appreciation of his genius.¹⁵

15 Bertram Brooker, “The Seven Arts,” *Ottawa Citizen*, September 7, 1929. The column appeared a week later in the *Winnipeg Tribune*, September 14, 1929. This is the first extensive piece of writing that Brooker published on Fitzgerald.

That Brooker grasped Fitzgerald’s brilliance instantly upon meeting him set the tone for an enduring relationship. Their surviving correspondence, eleven letters from Fitzgerald to Brooker beginning January 11, 1930, and ending December 4, 1937; and thirty letters from Brooker to Fitzgerald beginning December 28, 1929, until December 29, 1945, speaks to a friendship based on deep mutual understanding and shared perspectives. On the rare occasion when they spent time together either in Winnipeg or Toronto, reference is almost always made to conversations that lasted into the wee hours of the morning. There was much to discuss and their correspondence offers a window onto their common artistic concerns. In addition, Brooker kept



4. Ronald Hooper, L. LeMoine Fitzgerald and Bertram Brooker, July 1936



5. L. LeMoine FitzGerald's office, ca. 1939, Winnipeg School of Art. Copies of *The Studio* can be identified on the desk.

16 FitzGerald to Brooker, February 19, 1937, BBF UMASC, box 1, folder 2.

17 Bertram Brooker, "The Seven Arts," *Ottawa Citizen*, August 10, 1929.

18 FitzGerald to Heywood, undated, Irene Heywood fonds, Library and Archives Canada (hereafter IHF LAC), Ottawa, R814, box 310, file on FitzGerald Correspondence.

19 Oliver A.I. Botar and Isabel Wünsche, eds., *Biocentrism and Modernism* (Burlington, VT: Ashgate Publishing, 2011), 16.

20 Oliver A.I. Botar, "Feelings of Voluptuousness: FitzGerald's Erotic Biocentrism," in *Into the Light: Lionel LeMoine FitzGerald* (Kleinburg, ON: McMichael Canadian Art Collection, 2019), 222n18.

FitzGerald apprised of developments in Toronto with the Group and others, and the two artists shared news about their own artistic activities and development.

Brooker was intrigued by FitzGerald's thoughts on art and nature, which, unlike his own, did not seem to align with any scientific, religious, or philosophical doctrine. FitzGerald's approach to art was based on an intuitive and emotional experience close to the earth of his native Manitoba. FitzGerald expressed his direct relationship with nature: "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."¹⁶ Feeling a connection with nature as a living force was central to FitzGerald's creative process. Brooker would have felt a kinship

with this perspective. In a *Seven Arts* column written around the first time Brooker and FitzGerald met, Brooker writes, "This idea, that to create one must BE the thing created...has always, for me, been the nearest approach to an intellectual concept of what is essentially an emotional experience."¹⁷ What Brooker admired in FitzGerald's work was his ability to go beyond the appearance of nature based on close empirical study in order to convey an inherent unity. "It is strangely difficult," FitzGerald admitted, "when facing the tangle and superabundance of nature in the woods or on the prairie, to see into the depths and discover the plan of growth and structure. To discover the interrelation of so many shapes. Only slowly and through infinite patience is revealed an underlying formality."¹⁸

How FitzGerald arrived at the aesthetic principles he espoused is open to speculation. In his youth he became aware of the decorative nineteenth-century Arts and Crafts movement and art nouveau style through the pages of *The Studio* magazine. The Arts and Crafts anti-industrial ethos would later inform FitzGerald's interest in handmade objects wrought in various media. And art nouveau sculpture and architectural projects that assumed the look of living, plant-like forms would help shape his anthropomorphic view of nature. FitzGerald's nature-centrism aligns with European neo-romantic theories about science and aesthetics from the turn of the century, now called biocentrism. This belief considered the "idea of 'nature' as the experience of the unity of all life."¹⁹ It was probably

Brooker who introduced FitzGerald to biocentric ideas.²⁰ They were central to Brooker's theories about unity in nature, which he related to mystic illumination like that espoused by Dr. Richard Maurice Bucke in *Cosmic Consciousness: A Study in the Evolution of the Human Mind* (1901). Brooker and FitzGerald might have discussed these issues at length when they met, although biocentrism and the related doctrine of vitalism (defined as *élan vital* by the French philosopher Henri Bergson) are not mentioned in FitzGerald's writings.

In September 1929, just weeks after meeting Brooker, FitzGerald was appointed principal of the WSA, where he had been teaching since 1924.²¹ In late October 1929 the stock market crashed, creating a financial crisis that would last for years. Although the economic times were harsh, the WSA could still boast an enrollment of 296 students by the end of 1930. FitzGerald worked hard to balance teaching and administrative responsibilities with his own professional career. During holidays, weekends, and summer recess, he focused mainly on painting and drawing. By late December 1929, during the Christmas break, he started to paint *Doc Snyder's House*, a picture of his neighbour's residence that transformed the ordinary into something extraordinary, living, and exalted.

Winnipeg was the life-long physical, psychological, and spiritual centre of FitzGerald's universe. There he could pursue his art in tranquility, necessary for his aesthetic, without many of the distractions he might have experienced in Toronto or Montreal. Even though working on the margins in relative isolation had benefits, the downside meant a smaller circle of colleagues and patrons with whom to engage, limited exhibition possibilities, and reduced opportunities to see great works of art. FitzGerald rarely travelled outside his province, but now that the WSA was his responsibility, he felt compelled to look beyond his immediate horizon to discover what other institutions were doing. In his first letter to Brooker, FitzGerald mentioned that he was planning a trip east at the beginning of June 1930. This trip would turn out to be the most extensive professional travel of his career, lasting a month and taking in six major American cities before ending in Eastern Canada. His itinerary included Minneapolis, Chicago, Pittsburgh, Washington, DC, Philadelphia, New York City, Montreal, Ottawa, and Toronto. The primary goal was to learn about contemporary developments in art training at various art schools. It was also an opportunity to study major works of art on view in American public collections.

FitzGerald recorded the specifics of his trip in a diary chronicling twenty-nine days from June 2 to July 1, 1930. Elegantly written in pencil, his entries, in lively conversational prose, total approximately 22,500 words covering some 96 pages.²² Written each evening before he retired, FitzGerald's journal notes detail daily events and draw upon his

21 For an account of FitzGerald as principal, see Marilyn Baker, "The Tradition Continues: L.L. FitzGerald," in *The Winnipeg School of Art: The Early Years* (Winnipeg: University of Manitoba Press / Gallery I.L.L., School of Art, 1984), 71–84.

22 After the 1930 trip, FitzGerald used the travel diary to record a chronology of his life from 1921 to 1951 (pp. 97–98) followed by brief diary entries from 1953 until two days before his death on August 5, 1956 (pp. 99–116). The back pages of the diary list various addresses of people relevant to the 1930 trip (pp. 154–55).

23 For a detailed discussion of the art he encountered during his trip to the United States, see Michael Parke-Taylor, “A Canadian Artist in America, 1930: FitzGerald’s Travel Diary,” in *Into the Light: Lionel LeMoine FitzGerald* (Kleinburg, ON: McMichael Canadian Art Collection, 2019), 17–24.

24 FitzGerald, Diary, June 7, 1930, 19, LLF UMASC, 1-0183, box 1, folder 12.

25 FitzGerald, Diary, June 7, 1930, 19.

26 Cézanne, quoted by Maurice Denis, “Cézanne I,” trans. Roger Fry, *The Burlington Magazine for Connoisseurs* 16 (January 1910): 213.

extraordinary visual memory. What makes the diary particularly significant is the timing of his trip at a critical moment in the historiography of art museums and collections in America. Many of the institutions he visited were either newly opened or had recently installed major collections of post-impressionist and early European and American modern art.²³

FitzGerald’s diary, perhaps the most valuable document of his writing to survive, marks how advanced art from Europe and the United States was received by a Canadian artist in 1930. Moreover, his visits to schools of art in Minneapolis, Chicago, New York City, and Chester Springs, Pennsylvania, underscore what he found outstanding about current teaching methods and art school facilities in America, and what he thought might be adopted at the WSA. FitzGerald’s comments about the people he met, such as art educators, museum personnel, artists, dealers, and friends, and his record of their conversations as well as his observations of quotidian life in American big cities against the backdrop of troubled economic times, combine to convey a rich feeling for the period.

At the Art Institute of Chicago, FitzGerald was “particularly enthused” by the light in neo-impressionist Georges Seurat’s monumental *A Sunday on La Grande Jatte — 1884*. “There is a real naivety through it all that only emphasizes the real quality and the colour is beautiful, the feeling 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.”²⁴ Some years later, FitzGerald modified Seurat’s pointillist technique, notably in *The Little Plant*, 1947, where paint is applied with a palette knife so that the entire surface appears like a ridged mosaic.

He also contemplated Paul Cézanne’s *The Bay at Marseilles, Seen from L’Estaque*, circa 1885, and writes, “Strange after looking at it for a long time how it really begins to build itself and become extremely abstract. One forgets almost the houses and trees, mountains, water and sky in the intricacy of the design.”²⁵ FitzGerald raises a matter of some significance for both Canadian and American artists who sought to combine aspects of representation and abstraction in their art during the 1920s and ’30s by looking at Cézanne. The French master could be appreciated not only as the innovative radical that excited a generation of modernists, but also as an exemplar for artists who sought to follow his advice to create something “solid and durable, like the art of the museum.”²⁶

In an analysis of how American artists during the 1920s were inspired by Cézanne, art historian Gail Stavitsky explained that their “greater concern for more stable arrangements of smoothly rendered, volumetric, essential forms coincided with the international postwar classicism / ‘return

to order,' in which Cézanne served as the primary bridge between the old masters and modernism. He continued to play this vital role at a time when many artists turned away from European-derived abstraction toward representation as a way of redefining their relationship to America, their native soil."²⁷ The American response to Cézanne is equally applicable to FitzGerald in Canada.

FitzGerald ended his trip with a visit to Brooker in Toronto. Sadly, the diary entries had stopped upon his departure from New York, but Brooker adds a suggestion of their Toronto activities when writing several weeks later in his Seven Arts column:

Lemoine [sic] Fitzgerald [sic] was here for a week or more from Winnipeg in the course of a lengthy trip to investigate what colleges and galleries are doing in Minneapolis, Chicago, New York, Montreal, Ottawa and Toronto. When Arthur Lismer took him around the college here the students all thought he was Lismer's brother they look so much alike. He made the acquaintance of a good many artists here, admired much that is being done, and did some sketching—to say nothing of talking till three or four a.m. nearly every night of his visit. Like so many people who come to Toronto—including those from the States and abroad—he was astonished at the number of things to see and talk about, the number of people to meet, and perhaps particularly the atmosphere of friendliness and interest in one another's work which pervades the art atmosphere here.²⁸

FitzGerald returned to Winnipeg refreshed. By the following June he had finished *Doc Snyder's House*. This was a productive time during the early 1930s (notwithstanding a bout of pneumonia in late 1931 that lasted until the fall of 1932) in which he accomplished at least ten small but dynamic paintings of consequence, culminating in *The Pool*, 1934 (National Gallery of Canada). Shortly thereafter he articulated in writing some of the artistic concerns he had formulated during this period and communicated them in several talks to students at the WSA. FitzGerald's lectures during the mid-1930s include observations on commercial art, aesthetics, and philosophical musings as well as encouragement to those graduating and entering the world of art.

In June 1935 Brooker received a letter from FitzGerald, who writes about his attitude to painting exhibitions and his "physical nausea at the thought of looking at paintings by the wholesale."²⁹ By 1937 FitzGerald had entered a new phase of his career that did not involve painting. In a petulant tone, he expressed his feelings to H.O. McCurry, assistant director of the National Gallery of Canada, who had pestered him for paintings to include

27 See Gail Stavitsky, "Cézanne and American Modernism," in *Cézanne and American Modernism* (New Haven, CT: Montclair Art Museum / Baltimore Museum of Art, Yale University Press, 2009), 52.

28 Bertram Brooker, "The Seven Arts," *Winnipeg Tribune*, September 6, 1930.

29 FitzGerald to Brooker, June 17, 1935, BBF UMASC, 11-0310, box 1, folder 2.

30 FitzGerald to McCurry, March 18, 1937, National Gallery of Canada fonds, NGC Archives, Ottawa, FitzGerald correspondence files, box 259, file 3.

31 FitzGerald to Brown, March 15, 1939, National Gallery of Canada fonds, NGC Archives, Ottawa, FitzGerald correspondence files, box 259, file 3.

32 John Simon Guggenheim Memorial Foundation, New York, 1940 (Application for 1941 Fellowship).

33 FitzGerald to McCurry, March 28, 1941, National Gallery of Canada fonds, NGC LA correspondence files, box 259, file 3.

34 H.O. McCurry, Confidential Report on Candidate for Fellowship, John Simon Guggenheim Memorial Foundation, November 30, 1940, 7.4 G, Outside Activities/Organizations, Guggenheim (John Simon) Memorial Foundation, NGC LA, box 309, file 1.

in his Ottawa exhibitions: "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."³⁰

FitzGerald's focus on drawing in the later 1930s resulted in solo exhibitions at Hart House in November 1938 and the Art Association of Montreal in December 1938. By March 1939 FitzGerald writes about his drawings to Eric Brown (1877–1939), director of the National Gallery of Canada: "I have been hoping for a long time that you would purchase some of the drawings as I felt that they were very representative of the work I have been doing for the past few years. A great deal of that time was occupied in these studies and they come as close to what I was aiming for as anything that I did during that period. Also, I think I spent more time on them than the paintings for the purpose of making a much deeper study of nature."³¹

FitzGerald's letter resulted in the purchase of four drawings by the National Gallery in late April 1939. Buoyed by this encouragement and keen to devote himself solely to his art rather than continue to be distracted by the day-to-day responsibilities at the WSA, FitzGerald felt that what he needed now more than ever was full-time, solitary contemplation. An opportunity for a year's leave of absence from the WSA funded by the John Simon Guggenheim Memorial Foundation, New York, held great appeal for FitzGerald in 1940. In late October 1940, he writes to McCurry of his intention to apply for the 1941 fellowship. The application he submitted in November 1940 required a brief autobiographical account in which FitzGerald recorded his "Accomplishments" and "Plans for Work." His goal was "to spend the year painting and drawing. As the major portion of my work has been carried out on the prairie in Manitoba, I would spend the period of the Fellowship in the northern part of the middle western states." He also stated that he wished "to devote time to experimenting with ideas that require longer continuous effort, devoid of the necessity of making a living."³²

Bitter disappointment followed upon hearing that he was not the successful applicant. FitzGerald writes to McCurry in March 1941, "By this time you know the outcome of the 'Guggenheim' business and what they didn't do for art."³³ FitzGerald felt that he had a very good chance to win the award since Ontario artist Carl Schaefer (1903–1995) had been selected in 1940. McCurry had written a glowing confidential report "strongly recommending" FitzGerald's application and responding to the Foundation's request to compare him to Schaefer. "I would rate him as in a higher class than Mr. Schaefer."³⁴

FitzGerald reiterated that he was ready for a period of study and experiment: "At this stage I have a finer equipment than before...Greater power to draw...bringing alive a spiritual value. I want to build another

phase.”³⁵ That opportunity came unexpectedly during the summer of 1942 when FitzGerald and his wife stayed at his daughter Patricia’s cottage on Bowen Island near Vancouver. The change of scenery prompted new subjects for drawing that continued to occupy him with frequent summer and winter trips to British Columbia until 1949. That FitzGerald was ready for a new chapter of his life in the early 1940s, forecast in his Guggenheim application, is evident from a series of thirteen letters (or fragments) he sent to Irene Heywood (1912–1989) from 1941 to 1943. She was a student enrolled at the WSA in day classes from 1931 to 1934 and evening school 1935–36. FitzGerald and Heywood began an affair in the later 1930s after Heywood had moved to Brandon, Manitoba. The romance continued when she moved to Toronto in the early 1940s to attend the Ontario College of Art. Many of FitzGerald’s very long letters were written over several days. Some are typed single-space while others are handwritten in pencil in tiny point size.

More than any other writings by the artist, the correspondence to Heywood is deeply personal and unabashed. FitzGerald pours out his longings in which he reminisces about their intimate times together, imagines what she is doing and counsels her on her course of studies at Ontario College of Art. The letters focus on FitzGerald’s poetic and poignant observations of nature (“eternal wonders that surround us”) and its effect on him (referred to as “physical pressure”), his comments on his art, his experience of British Columbia’s west coast during the summer of 1942, his spiritual/mystical aspirations (“move always upward, ever seeking”), and his erotic fantasies. The news that Irene was engaged to be married to Canadian folk singer and songwriter Wade Hemsworth in November 1945 may have precipitated something of a personal crisis. There is speculation that a sequence of twelve self-portraits that show him with a strained expression against a backdrop of female nude figures probably date from this period (for example, fig. 32).³⁶ While the affair ended naturally, the two kept in touch—their final meeting taking place at Montebello, Quebec in August 1953.

FitzGerald’s summer trip to British Columbia in 1942 led to personal contact with Lawren Harris, who he met for the first time in Vancouver. One may speculate that it was Harris, perhaps even more than Brooker, who actively encouraged FitzGerald to move towards abstraction, which he did eventually after 1950. In a CBC talk in 1954, FitzGerald explained, “I am now using this accumulated knowledge in some painting of an abstract nature where I can give more reign to the imagination freed from the insistence of objects seen, using colours and shapes without reference to natural forms.”³⁷ Although some of the work may look non-objective, FitzGerald admitted to Robert Ayre in 1954, “Subconsciously the prairie and the skies get into most things I do no matter how abstracted they may be.”³⁸

35 FitzGerald typed draft to McCurry [?], March 1941, Ferdinand Eckhardt papers, Winnipeg Art Gallery–Qaumajuq Archives and Special Collections (hereafter WAG-QASC).

36 See Christine Lalonde, *Beauty in a Common Thing: Drawings and Prints by L.L. FitzGerald* (Ottawa: National Gallery of Canada, 2004), 53. For an analysis of eroticism in FitzGerald’s work, see Botar, “Feelings of Voluptuousness: FitzGerald’s Erotic Biocentrism,” 83–86.

37 L.L. FitzGerald, “Painters on the Prairie,” Canadian Broadcasting Corporation (CBC) Midwest Network [Radio talk], December 1, 1954, typed transcript, LLF UMASC, box 24, folder 22.

38 FitzGerald to Ayre, August 27, 1954, Robert Ayre fonds, Queen’s University Archives, Kingston, ON, box 1, file 2.

39 L.L. FitzGerald, "REPORT on a little journey around the art world of Vancouver in September nineteen forty-four" to board of directors, WSA, October 31, 1944, WSA minutes file, WAG-Q ASC.

40 FitzGerald to McCurry, August 24, 1938, National Gallery of Canada fonds, NGC Archives, Ottawa, FitzGerald correspondence files, box 259, file 3.

41 FitzGerald, Diary, June 29, 1930, 19, LLF UMASC, 1-0183, box 1, folder 12.

42 L.L. FitzGerald, "Painters on the Prairie," CBC.

FitzGerald followed up his trip to Bowen Island during the summer of 1942 by returning there for the following two summers to sketch and paint. In late August 1943 he spent four days in Vancouver, renewing his friendship with Harris and meeting the painter J.W.G. (Jock) Macdonald (1897–1960). He repeated this visit to Vancouver again the following August 1944, expanding his trip to visit the Vancouver Art Gallery and artist Charles H. Scott (1886–1964), principal of the Vancouver School of Art. He recorded his professional development activities in a report for the board of directors at the WSA. This document underscores the wide range of artistic contacts that FitzGerald enjoyed outside of Winnipeg. Although he does not mention Jack Shadbolt (1909–1998) by name, his account of a visit to see Shadbolt's large mural *About Town with the United Services* (1943) at the United Services Centre is notable for his observation that "they have a boisterousness, with enough satire and fun to give a lively air to the room."³⁹ FitzGerald's report also demonstrates his ongoing interest in art training both in terms of what he could bring back to the WSA and what he might contribute to Vancouver's city schools.

Despite any hardships FitzGerald may have experienced working from Winnipeg, he expressed great affection for his country: "Canada does not offer many rich plums to the artist but it does, for some unaccountable reason, seem to foster a great loyalty. Most of the artists are anxious to stay home, in much less affluent circumstances [than in the United States], just to be here. There must be some magnetic force at work, that we are not aware of."⁴⁰

Love of place is communicated directly in his art by choice of subject and the way he wrote about his prairie surroundings. Yet what he selected to portray from his immediate environs had the larger purpose of acting as a vehicle to investigate what was at the core of his ambition: to make the "picture a living thing, one great thought made up of many details but all subordinated to the whole."⁴¹ For FitzGerald, art transcended national boundaries, and he did not hesitate to study European old master and modern artists to develop his own self-expression as an artist. By 1930 he had formed his artistic philosophy that the true artist is one who through discovery and hard work combines both the examination of major works of art with an even greater attention to the study of nature. "It all seems to simplify itself into an effort to put into visible form, some inner urge, first for the artist himself and eventually to convey his reactions to his environment, to others, in colour and form, his language."⁴²

Editorial Note on Source Materials

FitzGerald's papers, including his travel diary, are found in the Lionel LeMoine FitzGerald fonds at the University of Manitoba Archives and Special Collections, Winnipeg.¹ FitzGerald's letters to Bertram Brooker are in the Bertram Brooker fonds, also at the University of Manitoba Archives and Special Collections, while letters to H.O. McCurry are in the National Gallery of Canada, Ottawa, Library and Archives (FitzGerald correspondence files). The March 1941 letter to McCurry is part of the Ferdinand Eckhardt Papers in the collection of Winnipeg Art Gallery-Qaumajuq Archives and Special Collections, where FitzGerald's surviving reports to the board of the Winnipeg School of Art may also be found. Letters to Irene Heywood are held in the Irene Heywood fonds (R814) at Library and Archives Canada, Ottawa, while those to Robert Ayre are part of the Robert Ayre fonds (F1940) at Queen's University Archives, Kingston, Ontario. The Guggenheim Memorial Foundation fellowship application is part of the Foundation's archives, New York.

To preserve the narrative flow, only minor modifications have been made to FitzGerald's writings to preserve Canadian spelling and to correct misspellings and punctuation. In four instances, FitzGerald used racial epithets that we have elected not to reproduce; these have been redacted. In no instance has a change been made to alter the meaning of the text.

1 For digital images of each diary page, see <http://digitalcollections.lib.umanitoba.ca/islandora/object/uofm%3A2414307>.



3. Ronald Hooper, L. LeMoine FitzGerald. FitzGerald grew the nail long on his right little finger to support his hand holding the brush.

I. Correspondence

Letters to Bertram Brooker, 1930–37

1 L.L. FitzGerald holograph letter, the Winnipeg School of Art (WSA) to Bertram Brooker, Toronto, January 11, 1930. Bertram Brooker fonds, University of Manitoba Archives & Special Collections, Winnipeg (hereafter BBF UMASC), box 1, folder 2. Note that FitzGerald writes 1929 by mistake, instead of 1930. This correspondence responds to Brooker's letter dated December 28, 1929, Lionel LeMoine FitzGerald fonds, University of Manitoba Archives & Special Collections (hereafter LLF UMASC), 11-0271, box 5, folder 6.

2 FitzGerald refers to Brooker's letter of December 28, 1929, in which he recounts that Harris's enthusiasm for the drawings he saw in the exhibition at Dent's was "really quite unqualified" in his use of the word "beautiful."

3 Brooker writes that he bought the drawing of "trees just off Portage Avenue—the one you were painting up when I was there" and that Harris bought "the one with the very large house in the centre with large trees at the left." Brooker to FitzGerald, December 28, 1929, LLF UMASC, 11-0271, box 5, folder 6.

In 1927 Bertram Brooker burst onto the Toronto art scene at the Arts and Letters Club with an exhibition of "world and spirit" paintings considered to be the first show of abstraction in Canada. Inspired by music and mystical experience, Brooker's work would combine elements of abstraction and figuration throughout his career.

*Brooker's mystical illumination occurred in the early 1920s. "Everything in the universe is one, united, it was like knowing the answer to everything all at once." Such a personal epiphany marked by a heightened sense of exultation, joyousness, and insight into the meaning of existence was understood by Brooker to be a moment of "cosmic consciousness." This phenomenon was popularized by the London, Ontario psychiatrist Dr. Richard Maurice Bucke, who published *Cosmic Consciousness: A Study in the Evolution of the Human Mind* (1901). The idea of feeling a connection with nature as a living force is something that Brooker shared with FitzGerald, although FitzGerald did not frame his beliefs in metaphysical terms.*

A key precept of cosmic consciousness is that personal illumination would eventually become universal, creating a new race of enlightened individuals who would "possess" the earth. The idea of a future spiritual and moral reformation evolving in Western culture based on mystical consciousness is one of the most important beliefs that Brooker took from Bucke. This belief directed his art and writing for the rest of his career and is key to understanding his use of the term "unity" (a word also favoured by FitzGerald) in various contexts.

FitzGerald enjoyed a lively correspondence with Brooker following their meeting during the summer of 1929. They exchanged letters on a regular basis: multi-page, single-spaced typewritten correspondence from Brooker and beautifully penned handwritten letters from FitzGerald. Brooker's extensive contacts in the Canadian art world made him an ideal correspondent to keep FitzGerald apprised of the latest artistic events in Eastern Canada. And FitzGerald kept Brooker up to date on the artistic scene in Winnipeg and developments in his own career.

Jan. 11/29 [1930]¹

Dear Bert,

Your apologies for not writing are accepted. As you will note by the date on this, that I am not very much better myself. Your letter pleases me very much and I am glad Harris was so enthusiastic over the drawings.² These things now and again help to inspire one to go on, trying to achieve better things. Thank you also for your purchase.³ I see no reason, why, if you would like something a little later, we shouldn't swap. I would be equally pleased to have one of yours.

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



7. Ronald Hooper, L. LeMoine FitzGerald and Bertram Brooker, July 1936.



8. Bertram Brooker, ed., *Yearbook of the Arts in Canada 1928-29* (Toronto: Macmillan, 1929).



9. L. LeMoine FitzGerald, *Williamson's Garage*, reproduced in Bertram Brooker, ed., *Yearbook of the Arts in Canada 1928-29* (Toronto: Macmillan, 1929), plate XIII, p. 233.

4 This is FitzGerald's first reference to Brooker of his major painting, *Doc Snyder's House*, 1931, oil on canvas, 74.9 × 85.1 cm, National Gallery of Canada, Ottawa, 3993.

5 Brooker probably invited FitzGerald to stay with him during the Group of Seven exhibition at the Art Gallery of Toronto from April 5-27, 1930.

6 Bertram Brooker, ed., *Yearbook of the Arts in Canada, 1928-1929* (Toronto: Macmillan, 1929). *Williamson's Garage*, 1927, oil on canvas, 55.9 × 45.7 cm, National Gallery of Canada, Ottawa (3682) is reproduced with commentary, plate XIII, 232-33.

7 A solo exhibition of FitzGerald's work was held at J.M. Dent and Sons Ltd., Aldine House, 224 Bloor Street West, Toronto from late December 1929-February 1930.

the buildings next door.⁴ 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.

I am planning at present, a trip east, beginning the first of June, that is to go as far as New York and intend to visit Toronto as part of the time I am away. Due to our dates of closing in the school, it will be [Page 2] really before we close, but I can arrange on account of my journey being pretty well a business trip in the interests of our work here. I would have enjoyed being there for the group show, but you can depend on my being there in spirit, and joining you all in hoping that it will be more successful than ever. Thank you for your kind offer.⁵

Your book is beautiful in every way. We have a copy in our school library and I am going to see that the students get a look at it. I hope you are going to make it an annual affair. I appreciate the insertion of a reproduction of "Williamson's Garage."⁶

I didn't anticipate a very large audience for the show at Dent's at the time it was on.⁷ Fred Brigden was up at New Year's and told me he had

arranged a show at the Arts and Letters for them some time in February. If that comes off, it will help very considerably. Let us hope that there will be no hitch in the machinery.⁸

Your visit to us was a very interesting one to both of us as well as profitable to myself.⁹ It would be very enjoyable to be able to have the odd chat on some of the more weighty subjects every little while, just to clear the cobwebs out, and rejuvenate one's thinking apparatus. Once in a while we have a very informal faculty meeting and the why and wherefore of painting discussed in quite heated terms.¹⁰ This adds considerable zest to the routine work. Our establishment is running fairly smoothly all the time and some quite sound work is being turned out. At all costs, we are trying to give the very best we have and the occasional really fine thing amply repays us for our efforts. At least we are always optimistic of the future results in the community.

The directorate have been exceptionally generous in improvements and the place is really in fine shape physically. The only thing I wish is that all these things were being done to permanent quarters.¹¹ Nevertheless I am thankful.

[Page 3] It seems to me that you have been filling up the odd moments very well from your description of what you have been doing. The only unfortunate part is that you have not been able to paint more. I enjoyed your card very much. A very lovely feeling for the spirit of Christmas.¹² The family liked it very much. I fear your conversation had a very definite effect on Edward.¹³ 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. It is sometimes very startling.

I hope that I have made up for my neglect, and that you will forgive me for not writing previously to thank you for your kind offer in connection with the pass on the railway.¹⁴ I only hope that you will be home when I manage to wander into Toronto.

Yours Sincerely
LeMoine

June 13th. 1931¹⁵

Dear Bert,

The last students have departed from the sacred precincts of the institution and before leaving myself, I thought I had better send you a short note.¹⁶ When I get away from the routine it is very difficult to settle to writing and

8 This exhibition never materialized.

9 FitzGerald and Brooker met in person for the first time in Winnipeg in July 1929.

10 FitzGerald assumed the directorship of the Winnipeg School of Art in September 1929.

11 In 1927 and 1928, the Winnipeg School of Art was located in the CNR Office Annex Building, 209 Main Street.

12 FitzGerald refers to Brooker's annual Christmas card for 1929.

13 FitzGerald's son Edward was born March 30, 1916.

14 Brooker writes that he would try to get a pass on the Canadian National Railway (CNR) for FitzGerald to visit Toronto.

15 L.L. FitzGerald typed letter, WSA to Bertram Brooker, Toronto, June 13, 1931, BBF UMASC, box 1, folder 2.

16 From 1913 to 1935 (with the exception of 1927-28), the Winnipeg School of Art was located at Main Street and Water Avenue in the Old Board of Trade Building.

17 Brooker did not visit Winnipeg during the summer of 1931.



10. L. LeMoine FitzGerald, *Doc Snyder's House* (NGC), reproduced in Bertram Brooker, ed., *Yearbook of the Arts in Canada, 1936* (Toronto: Macmillan, 1936), plate 1. Brooker spelled Dr. Snyder's name incorrectly.

it may be that this will be the last written word that I will convey to you before the fall. We are still hoping that you will arrive at any time on your business trip and it will be much easier to discuss the varied problems of mutual interest. I sincerely hope that this trip has not been cancelled but only delayed.¹⁷ We always have a room during the summer that you can lay your weary bones in and the occasional meal that we can share with you as well as enough leisure to be able to devote a considerable time to the solving of some of the more weighty problems, at least to attempt the solution of them.

The large winter picture [*Doc Snyder's House*] 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 in [it] 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 the 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. There are no long trips on the programme this year, so that I may get quite a period without any interruptions. I have also provided myself with something to occupy some of the evenings. This is in the form of, one might say, a sculptural activity; the moving of our very solid cement walk. Sculptural because the large blocks have to be divided in half, so that they will provide sufficient material for a new walk of greater length and of more interest in appearance. This job will include a new gate as well, which will require some hand-wrought hinges, a little painting and a little carving. So, it will be quite possible to keep out of mischief for part of the summer, at any rate.

If you can spare a moment, please type of a few words to me, as to your possible activities in the west and any other news that happens to come to mind in the process. Kindest regards to all the family and yourself.

LeMoine

Jan. 12/33¹⁸

My Dear Bert:

It was most thoughtful of you to send the "Forum" to us for this year and it will be very much appreciated.¹⁹

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 in the past, who seemed to have suddenly come to the surface looking for a little publicity. On top of it all the City Fathers have seen fit to retain full control and require all works to be in the name of the City of Winnipeg. Possibly this is enough for you to appreciate the situation. I am sorry to say that the whole affair leaves me rather apathetic.

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. I have really been doing quite a lot of work recently and feel so much more myself that I want to do all I can in that way.

A most enjoyable little experience came our way on Tuesday evening in the form of the "Wigman Dancers."²⁰ Not satiating ourselves with too many things we were overjoyed with the program. I have seen very few dancers [Page 2] but this seemed to me closer to what it should be than anything I had witnessed previously. It seemed to make the dance an art

18 L.L. FitzGerald holograph letter, WSA to Bertram Brooker, Toronto, January 12, 1933, BBF U.M.A.S.C. box 1, folder 2.

19 In the 1920s and '30s, Brooker published articles, poetry, reviews, and his art in *The Canadian Forum*, a magazine devoted to cultural and political matters.

20 An interview with Mary Wigman when she arrived in Winnipeg for this performance is recorded in "Mary Wigman and Dancers Reach Winnipeg," *Winnipeg Tribune*, January 9, 1933.

THE WINNIPEG SCHOOL OF ART

DR. WILSON
PRESIDENT
L. L. FITZGERALD
MEMBER
W. P. OVER
GEN. SECRETARY

C.N.R. OFFICE ANNEX BUILDING
504 MAIN STREET

Jan'y. 12/33

My Dear Bert:

It was most thoughtful of you to send the "Forum" to us for this year and it will be very much appreciated.

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 in the past, who seemed to have suddenly come to the surface looking for a little publicity. On top of it all the City Fathers have seen fit to retain full control and require all works to be in the name of the City of Winnipeg. Possibly this is enough for you to appreciate the situation. I am sorry to say that the whole affair leaves me rather apathetic.

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 rangling over this thing. I have really been doing quite a bit of work recently, and feel so much more myself that I want to do all I can in that way.

A most enjoyable little experience came our way on Tuesday evening, in the form of the Wigman Dancers. Not bating ourselves with too many things, we were overjoyed with the program. I have seen very few dancers

but this seemed to me closer to what it should be than anything I had witnessed previously. It seems to me the dance an art outside of music and express emotions of itself that music there was most beautiful because it was almost forgotten in the motion, and the lights in a similar way. Of course you have seen them and have had your own reactions.

At present I am working on a still life over the week ends. It is in a rather uncertain condition for the moment but I hope that the painting on Sunday will clear this a little. I am trying a little different way this time, that is painting it all in one with rather more simple relations with a very limited palette, and when that is complete to repaint the whole thing again. It will be interesting to me as I haven't worked like this for a long time. It is a fairly large canvas and if it seems at all good when completed I will put it to one of the shows. I have also been doing some drawing and a little modelling. I can't keep away from carving or modelling for very long and find it a very good change. I might do something some time that would be interesting enough to show. In the meantime it is good fun, because I don't know a great deal about it.

We all enjoyed your card very much and interesting variations of the greeting, and rejoice we will. Take stock and discover the many reasons why we should rejoice. We are all well. My hope is that this finds you all in the best of health.

Yours Sincerely

Lettie

21 FitzGerald refers to Brooker's Christmas card from 1932 titled "Rejoice!"

22 L.L. FitzGerald holograph letter, 160 Lyle Street, Winnipeg to Bertram Brooker, Toronto, June 17, 1935, BBF UMASC, box 1, folder 2. FitzGerald responds here to Brooker's letter dated June 6, 1935, BBF UMASC.

23 Brooker had suggested that the New York dealer John Kraushaar might present the *Exhibition of Drawings by Kathleen Munn, LeMoine FitzGerald, Bertram Brooker* that appeared at the Galleries of J. Merritt Malloney, Toronto, May 18–June 1, 1935.

24 The exhibition at the Galleries of J. Merritt Malloney was reviewed by G. Campbell McInnes, "The World of Art," *Saturday Night* 50, no. 29 (May 25, 1935): 11.

outside of music and express emotions of itself. What music there was, was most beautiful because it was almost forgotten in the motion and the lights in a similar way. Of course, you have seen them and have had your own reactions.

At present I am working on a still life over the weekends. It is in a rather uncertain condition for the moment but I hope that the painting on Sunday will clear this a little. I am trying a little different way this time, that is painting it all in once with rather more simple relations with a very limited palette and when that is complete to repaint the whole thing again. It will be interesting to me as I haven't worked like this for a long time. It is a fairly large canvas and if it seems at all good when completed I will send it to one of the shows. I have also been doing some drawing and a little modelling. I can't keep away from carving or modelling for very long and find it a very good change. I might do something some time that would be interesting enough to show. In the meantime it is good fun because I don't know a great deal about it.

We all enjoyed your card very much and interesting variations of the greeting. And rejoice we will.²¹ Take stock and discover the many reasons why we should rejoice. We are all well. My hope is that this finds you all in the best of health.

Yours Sincerely
LeMoine

160 Lyle St.
St. James [Winnipeg]

June 17/35²²

Dear Bert,

Keep the drawings until you are able to get in touch with Kraushaar.²³ It is rather unfortunate that the papers didn't do a little more so that you would have had something for him to read, as I suppose dealers are impressed with the printed word and make their decisions as much on that as the work itself. However, you may be able to put it over even without the quantity, but rather the quality of the ones written.²⁴

I am sure that the show must have looked very fine. I liked the catalogue very much. The photographs looked very interesting and only make me feel I would like to see the whole group. Outside of the painting you have, this is the first drawing I have seen by Kathleen and it looks fine. The visitor [Page 2] certainly had a variety of work to look at. I have not read

“Crime and Punishment” but am now reading [*The Brothers*] “Karamazov” for the second time and feel through this that your drawing is very much in the spirit of the writers. It couldn’t be anymore realistic than the way you have treated it.

We are just finishing “Les Miserables” taking turns reading it aloud for a considerable time and I can readily understand how fascinating it is from the point of view of illustration.²⁵ The real difficulty would be, I should think, to make the decisions as to the parts to be used as there are so many possibilities. There is something very akin to the Russian writer’s compositions in this both in characters and subject matter as well as something in the general treatment but with the depressing qualities left out. I suppose this is the French side of it. I always feel, at the finish of books like these, that it has been a great experience and an addition to the knowledge of the human, a never-ending study, through one’s own life and those surrounding us. I hope some [Page 3] time, to see your drawings for this as well as the other group, and maybe have some conversation about the books as well.

The only way I can account for the extreme delicacy of the pencil drawings is because of the terrific light we have here. The drawings always look strong enough when I am working on them outside, otherwise I wouldn’t be able to do them but when I get them home, they have the feeling of having faded on the short trip. You are quite right about looking at them in the hand. This year I am using a softer pencil which may help to give them a little more strength in colour. As you say the glass does not help any. Maybe you will make some further remarks as to why you did not care for the charcoal drawing so much. I am glad the two of you are going to take a look over the group at your leisure and in a more intimate way. I would rather look at drawings that way, at any time than in a gallery. It is not often that you want to get them at any distance like a painting.

[Page 4] I have been spending the time, so far, up in the bush where you and I were last time you were here. Have been working in a section of it that I haven’t worked before and finding some interesting things. We have had more than the usual amount of rain and the growth is very abundant. It is quite different from when you were here, cool and the greens of the foliage very rich. It is a very secluded part as you will remember. Anyone rarely disturbing the quiet not even the “wahehoo” boys of yester year. Maybe they moved away. I am very glad although they gave us a few good laughs. I like a place such as this, that I can always go to and depend on something to do, and not too far from home. I have managed to keep three such places, just for the sake of a little variety. To the average person they may look a little barren but they have served me very well, for a number of years.

I am planning to go up to the farm where I was last year, very likely in August.²⁶ Although I would enjoy going east to have some time with you,

25 In his June 6, 1935, letter to FitzGerald, Brooker mentioned that he had made seven preliminary studies for a series of drawings illustrating Victor Hugo’s historical novel *Les Misérables* (1862).

26 FitzGerald’s reference is to his wife’s family farm in the southern Manitoba farming community of Snowflake.

27 L.L. FitzGerald holograph letter, WSA to Bertram Brooker, Toronto, December 4, 1937, BBF UMASC, box 1, folder 2. FitzGerald responds here to Brooker's letter dated November 16, 1937, LLFF UMASC, 11-0258, box 5, folder 6.

28 Elizabeth Wyn Wood's *Linda*, 1932, painted plaster, 202 × 68.5 × 57 cm was donated by Brooker in 1938 to the Winnipeg Art Gallery, G-57-126.

29 Brooker was on the jury for the Canadian Group of Painters exhibition held at the Art Gallery of Toronto, November 19–December 19, 1937, and the Art Association of Montreal, January 8–23, 1938. He lamented that FitzGerald did not send an oil although three drawings titled *In the Garden 1–3* (nos. 25–27) were included.

I am [Page 5] afraid that it will not happen. It is too bad that your business doesn't necessitate your visiting us for a while when we could work and talk.

Recently I have had a peculiar feeling towards exhibitions of paintings that we have had here. It has almost amounted to a physical nausea at the thought of looking at paintings by the wholesale and I am afraid I am achieving a bad reputation for my apparent non-interest. And this isn't because the work in the shows hasn't been good. Have you had such an experience[?] This has lasted for a considerable time now, and I suppose is just another of those experiences in life.

I am hoping that you will have a satisfying holiday in July and that all the family enjoy it. Thanks for the letters and photographs and clippings.

LeMoine

Sherbrook & Portage
Dec. 4. 37²⁷

Dear Bert,

I have delayed writing you until I got in touch with all our committee about "Linda."²⁸ They are all very enthusiastic and appreciative of your generosity. It is going to be a fine addition to our still small collection and will tend to stimulate some of our citizens into giving something of real artistic value in the future.

I think it is very fine of you to think of us. I am sure you know how much I appreciate it personally.

We will of course pay the packing and shipping charges. Will you go right ahead with this and send us the invoice? At the same time will you write an official letter to the Board of Governors through the Secretary, John Tulloch, offering it in the formal manner?

In the meantime, I am keeping the photos and press notices so that we can use them for the papers, if you can spare them for that length of time. I will see that they get back to you.

No one regrets more than I do my not being represented at the show with a painting.²⁹ 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 [Page 2] 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.

When I was on my usual jaunt to the farm, in the summer, (just a week this year) I worked on two quite small oils. One of them was an old rusty tin pail, which I set alongside of the road, in the sun. I was sort of pleased with the idea and it really turned out quite well.³⁰

It is interesting that Lawren is so well represented.³¹ I hear so little of him now that I was wondering just what he was working on. I suppose Arthur got quite a stimulus from his long trip.³² It was unfortunate I did not see him, even for a few minutes on his way through. I am very glad the show looks so vital and healthy. It was a very good idea to be so critical and select only what you felt was the best.

The watercolour show was here and I got quite a surprise from all the new names and, to me, rather sudden change from what one usually expects in this group.³³ I don't suppose you would notice this particularly as you are closer in touch with what is going on and get it more gradually. My first impression was one of a little confusion, finding it difficult to land anywhere, an awareness of paint. Even in going over it more thoroughly, on a second visit, some of that feeling remained. There were so many of the paintings with a somewhat similar [Page 3] outlook and handling that I presumed this was a new trend in the art of our country. Is there not a strong influence in it, of our neighbours to the south?

How the deuce do you manage to gather up enough energy to get through all the things you do? A play, a novel, painting?³⁴ And to manage to produce the best novel for the year, in Canada!³⁵ Congratulations! The thing you are working on now sounds most interesting and, I am sure, is to you.³⁶ It is a fascinating theme to treat from this distance, with all the experience of later life, through which to see its beauty and curious acceptance of the reality of things and belief, unadulterated, in the world around.

Here I am going on and on. Thanks again for thinking of us.

Kindest regards to you all,
LeMoine
Official name
Winnipeg Art Gallery Assn.

30 This painting has not been identified.

31 Brooker reported that Harris had submitted four "large, interesting abstracts" to the 1937 Canadian Group of Painters exhibition: *Resolution (Composition 2)*, ca. 1936; *Poise (Composition 4)*, 1936; *Riven Earth I (Composition 8)*, 1936; and *Composition 10*, 1937.

32 Brooker mentioned that Lismer had brought back some "thirty good-sized watercolour sketches" from his Antipodean trip (South Africa) and four were to be included in the Canadian Group of Painters show.

33 FitzGerald refers to the Annual Exhibition of the Canadian Society of Painters in Watercolour, Winnipeg Art Gallery, October 1937. See Alexander Musgrove, "Fine Work Seen at Exhibition of Water Colours," *Winnipeg Tribune*, October 15, 1937.

34 Brooker had mentioned that he wrote an anti-war play called *The Storks* from the spring of 1937 until the latter part of August 1937 when he sent it to his agent.

35 *Think of the Earth* won the first Governor General's award for fiction in 1936.

36 Brooker may have informed FitzGerald about two related autobiographical texts he had written recently about his youthful "soul search" to understand the influences that had formed his character and to theorize about the "primal energy of the universe." See Bertram Brooker, *Self-Portrait: An Experiment in Autobiography and Pilgrim Passage*, September 1937. These documents are located in the BBF UMASC, box 8, folder 3.

Letter to Peter Haworth, 1955¹

1 L.L. FitzGerald holograph letter, 160 Lyle Street, Winnipeg to Peter Haworth, Toronto, December 10, 1955, photocopy Brooker file, Robert McLaughlin Gallery Archives. Partly published in "Bertram Brooker, O.S.A. (1885-1955)," *84th Annual Exhibition of the Ontario Society of Artists*, February 17-March 18, 1956, exhibition catalogue.

Bertram Brooker died on March 21, 1955, in Toronto, at the age of sixty-seven. FitzGerald was invited by artist Peter Haworth (1889-1986), president of the Ontario Society of Artists (OSA), to write a tribute for the memorial show of Brooker's work organized by the OSA. FitzGerald offered two texts. The first designated as No. 1 was published in "Bertram Brooker, O.S.A. (1885-1955)," 84th Annual Exhibition of the Ontario Society of Artists, February 17-March 18, 1956. The exhibition opened less than six months before FitzGerald's own death on August 5, 1956, at age sixty-six. FitzGerald was such a kindred spirit with Brooker that the tribute he writes could have equally described himself.

160 Lyle St.,
St. James, Winnipeg
Dec. 10, 55

Dear Peter,

I have written two forewords from different angles not quite sure which would be best for your catalogue of Bert's show. Not being a writer, such things are rather difficult and more particularly, in this case, where there are so many things I want to say and am not able to find quite the right words to express my feelings. However here they are and I hope you will find one of them useful.

I am so glad the O.S.A. is doing this show. It will give many people, who have never had the opportunity of seeing many of Bert's things, the chance to appreciate just what his contribution is. It may at [Page 2] the same time induce the National Gallery to purchase one so that he will be represented in their collection.

I am so glad you asked me to do this and hope that the show is a great success.

Kindest regards,
LeMoine FitzGerald

[Page 3] No. 1

Intensity, precision and a searching for an ever-finer expression of inner compulsions, are revealed in all the drawings and paintings that Bertram Brooker has left to us and we are deeply indebted to him for an example of artistic integrity.

He was exuberantly happy on the completion of any given work whether an elaborate painting or a pencil drawing of modest

dimensions, and nothing gave him greater pleasure than to share the results with a congenial soul. But no single work was ever final, and when the emotional upsurge had subsided it was replaced by a renewal of energy to build something still better into the broad structure of his art, nothing short of perfection the ultimate goal.

[Page 4] His highly critical sense, made him very selective in his study of the art of the past and he was drawn mostly to paintings expressing contemplative serenity, order and subjective thought.

His admiration for the work of William Blake was an ever-present influence throughout his painting career and is indicative of his artistic outlook. It was never a copying of technique nor of subject matter but a kinship of spirituality.²

This does not mean that he was not of his own time, for he was very aware of all the experimental work since the Impressionists and took every opportunity to study, at first hand, the work of these artists. His own work was enriched by these contacts.

It is a privilege to be able, through this exhibition, to study and admire the progressive stages of his work—but it is strongly tinged with sadness that he is not here to share it with us.

LeMoine FitzGerald

[Page 5] No. 2

One summer Sunday morning, in the middle twenties, Bert Brooker arrived at our place, our first meeting.³ He had purchased a drawing of mine from a show in Toronto the previous year and until then I had not even heard of him, though he had spent many years in the West, some in Winnipeg, before settling in Toronto.

We felt an immediate mutual attraction that grew more intimate with the passing years. At that time, he came west most summers to visit his parents and each year, after our meeting, he spent a few days with me and each time we had an exciting session of working outside together and long evening conversations lasting frequently into the small hours of the morning. Our talk was of art from many directions, artists and occasionally, of his current writing.

He generally did drawings on our excursions outdoors, choosing as subjects something intimate such as a tree base with the roots exposed, the intricacy of the design appealing to him.⁴ His drawing was very direct and of a fine precision [Page 6] although there was accuracy as to what was before him, the final result had a mystical, abstract quality.

In his paintings, which I saw at a later date, he was much more experimental ranging from realistic, through the semi-abstract to

2 Brooker venerated William Blake more than any other artist. He lectured numerous times on Blake and published a drawing "Energy is Eternal Delight" (Blake), in the *Canadian Forum* 8, no. 85 (October 1927): 403. In January 1942 FitzGerald and Arnold Brigden organized a William Blake Exhibition at the Winnipeg Art Gallery from Brigden's collection with supplemental loans from various public and private collections including Brooker's. After Brooker visited FitzGerald in 1945, he sent him a facsimile of William Blake's *Songs of Innocence* (1789) inscribed on the frontispiece, "To Lemoine [sic] in mutual reverence for Blake. Bert. 1945."

3 FitzGerald's recollection is off by four years.

4 A good example is Brooker's *Shore Roots*, July 1936, graphite on paper, 25.4 × 35.5 cm, Collection of the Winnipeg Art Gallery; acquired with funds from the Winnipeg Foundation, G-74-4.

⁵ FitzGerald travelled to Toronto in July 1953 to jury the Canadian National Exhibition art show with Paul Duval, Cleeve Horne, Lionel Thomas, Sydney Watson, and York Wilson. A photo of the jury was published in the *Globe and Mail*, July 27, 1953. On July 26, FitzGerald spent the evening at Brooker's residence and at that time may have seen *Ovalescence (Ovalesque)* ca. 1953, watercolour, 39 × 21 cm, Art Windsor-Essex, Purchase, 1985.

entirely non-objective. They were highly personal and always gave the same feeling of a mystical quality as the drawings.

Many times, we had long discussions about William Blake, sharing the same deep admiration for his work. I have always felt that Bert had a kinship with Blake as to no other artist, even Cézanne, of whose painting he had a special regard and a keen understanding and appreciation.

The last things I saw of his were some watercolours of plants that he had done during his holidays of 1953, when I was in Toronto that year.⁵ They were richer in colour than anything I had seen previously and more complex in design and though small in dimensions they had the spaciousness to fill a large canvas. There was the feeling of boundless enthusiasm in them and a freshness suggesting an entirely new development, as if the experiences of past years had culminated in a more visionary expression than in any previous paintings.

[Page 7] Now that he has finished his final painting, it is a great privilege to see gathered together such a representative group of his pictures, a fine memorial to one of such artistic integrity. But I have a feeling of sadness that he is not here to share it with us.

LeMoine FitzGerald

Letters to H.O. McCurry, 1932–41

Harry Orr McCurry (1889–1964) was assistant director at the National Gallery of Canada, Ottawa from 1919 to 1939. Following the death of director Eric Brown, McCurry assumed his position in November 1939, which he held until his retirement on May 1, 1955. McCurry was a career civil servant who initially worked for the Department of Public Works. At the National Gallery he worked in a bureaucratic capacity as Brown’s assistant. When McCurry became director, he continued Brown’s agenda to support the Group of Seven and acquire works of art by European old masters. He promoted National Gallery educational programs sponsoring lecture tours, travelling exhibitions, and the distribution of reproductions, including plaster casts for students to copy at the Winnipeg School of Art. McCurry’s affable nature helped forge personal friendships with many artists across Canada, including FitzGerald. In 1940 FitzGerald turned to McCurry to act as a referee in support of his application for a John Simon Guggenheim Memorial Foundation fellowship (see section V). The correspondence FitzGerald drafted and then sent to McCurry upon learning that he was unsuccessful is indicative of his hope that the National Gallery might assist him to “build another phase.”

The Winnipeg School of Art¹
July 6, 32

Dear McCurry:

Your letter enclosing cheque for \$350.00 arrived.² Eric [Brown] suggested in his last letter that an adjustment might be made if you were purchasing something in the future or something along that line. I think it would be just as well to let it stand this way. It is unfortunate that this happened, but it will make us both more careful in the future about these things. My feeling was that the original price was very reasonable and naturally I didn’t like the idea of so much discount. However we will let the matter drop in the meantime.

For a while it looked as if the school would be moving into the new Auditorium but they hadn’t left enough space for us. In the meantime the arrangements for Gallery space have been made and it looks as if something practical may come of it. [W.P.] Over is working on it. I think that once the thing is settled, the Board will get down to a real programme and we will be able to see more of the exhibitions from the gallery and get some regular work done in connection with the establishing of something permanent. The space allotted is not quite as large as the floor space at the school and will have to be lit by artificial light all the time. The great [Page 2] advantage

1 L.L. FitzGerald holograph letter, WSA, to H.O. McCurry, National Gallery of Canada (NGC), Ottawa, July 6, 1932, National Gallery of Canada, Ottawa, Library and Archives (hereafter NGC LA), box 259, file 3.

2 National Gallery of Canada director Eric Brown writes to FitzGerald (March 21, 1932) to inform him that *Doc Snyder’s House* had been purchased by the Gallery for \$350 (CA\$7,240 in today’s currency). At that time the painting was on display in New York at the Roerich Museum’s *Exhibition of Paintings by Contemporary Canadian Artists* (March 5–April 5, 1932), cat. no. 13. The catalogue mistakenly credited Vincent Massey as the owner. The higher price that FitzGerald originally wished for the picture is not known.

3 L.L. FitzGerald typed letter, WSA, to H.O. McCurry, NGC, January 9, 1936, NGC LA, box 259, file 3.

4 FitzGerald refers to McCurry's request for works to be included in the National Gallery's *Retrospective Exhibition of Painting by Members of the Group of Seven, 1919–1933*, February 20–April 15, 1936. Vincent and Alice Massey owned *Farmyard*, 1931, oil on canvas, 34.9 × 42.6 cm, National Gallery of Canada, and *Landscape with Trees*, 1931, oil on canvas, 35.9 × 43.4 cm, National Gallery of Canada.

5 L. LeMoine FitzGerald, *Summer*, 1931, oil on canvas, 35.6 × 43.2 cm (Hart House Permanent Collection, University of Toronto).

6 L. LeMoine FitzGerald, *Still Life*, 1925, oil on canvas, 46.4 × 50.8 cm, Private Collection.

7 L. LeMoine FitzGerald, *Apples*, *Still Life*, 1933, oil on panel, 30.5 × 38.1 cm, Private Collection.

8 L. LeMoine FitzGerald, *Assiniboine River*, 1931, oil on board, 35.7 × 43.3 cm, Winnipeg Art Gallery. See figure 28.

9 The exhibition catalogue recorded fifteen drawings that can be dated from 1929 to 1935. FitzGerald provided McCurry with a list of twenty-five drawings for selection purposes. Letter from FitzGerald to McCurry, January 18, 1936, NGC LA.

is that it can be opened on Sunday and in the evening. It will be a start and with a little expenditure of energy can be built into something permanent.

The past session of the school has shown no decline in numbers or income and I think it will be the same this coming year. For the first time in our history, we had a third-year class, which establishes a real three-year course and also presented diplomas for the first time for this course. Do you see we have made a little advance in spite of conditions or maybe it was due to them[?]

One of the most pleasant things happening recently was my becoming the ninth member of the "Group" [May 1932]. Although I have been exhibiting with them for the last three years, it is very much more interesting being one of them and to feel a definite connection.

I am feeling reasonably fit now, but am still taking life pretty easily. I am sure by the fall I will be in good shape for the work of the winter. I don't think that I will be going east this summer as I find it best to fuss around here and do just whatever strikes me from day to day. I hope we will have the pleasure of seeing you this fall.

Kind regards to Mrs. McCurry and yourself.

Yours sincerely,
LeMoine FitzGerald

The Winnipeg School of Art³
January 9, 1936

My dear McCurry; -

Your letter just arrived. The Massey's have two canvasses, 14 × 17, that have never been exhibited and are, I think, quite interesting;⁴ also, Hart House has one of the same size.⁵ Bert Brooker has a little larger one, a still life.⁶ I have a still life of two apples which I can send⁷ and I can borrow one from Arnold Brigden, "Assiniboine River—Silver Heights," both about 14 × 17.⁸

Do you want the drawings framed? Maybe you have a number of frames in the Gallery that would be alright. The size of all of them would fit into a 14 × 18 frame. Or would they be alright in mats? I don't like the mat alone as they are liable to get marked but at the present moment, I don't feel that I can afford all that framing. I will go ahead and select the drawings and you can let me know about this side of the question. As soon as I have made the selection I will send you the list, so that there will be no hold-up as far as the catalogue is concerned.⁹

I am very glad that you wrote me about these as I felt that the two canvasses were rather a small representation of what I have been doing.¹⁰ If you have any frames, you might give me a list of the different sizes as I may have some smaller drawings that I could include.

Yours sincerely,
LeMoine FitzGerald

The Winnipeg School of Art¹¹
Feb. 18/37

Dear Harry:

I am enclosing entry form and label. Would you be so kind as to attach the label to the picture for me[?] Brooker is sending the picture up from Toronto.

I had forgotten all about the drawing I sent you, the one that was damaged. Were you able to do anything about it?

The \$1500.00 cheque for the Gallery seems to have been very effective. The activity and enthusiasm around the place has increased so much this winter that you would find it difficult to recognize the one of a year ago, even. The addition of the new north gallery has given the whole place a new air. It is possible, now to see the pictures as they really are. The lecture program is progressing well and the Saturday classes are well attended.

[Eric] Newton had good audiences to both his lectures.¹² I met him a couple of times but didn't in either case, have an opportunity getting into any serious conversation with him, so I am still unacquainted. Geo. Wilson [president Winnipeg School of Art] had him over to his place one evening (I wasn't able to go) and from what George told me, later they had a wonderful evening. I was sorry not to have been there. I wonder how he enjoyed his visit to the west?

So far, I haven't run across Miss Johanneson.¹³ I expect she is very busy getting fixed for her caravan into the remote areas of our province. She seems [Page 2] to have attached herself mostly to the University. The Manitoba Society have contributed a number of pictures for part of her exhibitions, which is a good idea, I think.

The school is in much better shape this year. It looks now as if we were on the upward trend again with a still brighter outlook for next year. The change came as rather a surprise, in the fall, but we have adjusted ourselves to it very comfortably now for a better standard of work as well as creating a

10 FitzGerald initially wrote to McCurry January 3, 1936, suggesting that they use *Williamson's Garage*, 1927, and *Doc Snyder's House*, 1931, both in the National Gallery's collection. Only the latter was included with FitzGerald's other suggestions.

11 L.L. FitzGerald holograph letter, WSA, to H.O. McCurry, NGC, February 18, 1937, NGC LA, box 259, file 3.

12 British art critic Eric Newton was known for his writings in the *Manchester Guardian* and BBC radio broadcasts in the 1930s. He toured Canada in 1937 sponsored by the National Gallery of Canada and lectured in Winnipeg sponsored by the Winnipeg Art Gallery Association on "Art in Service to Life" on January 18 and "The Meaning of Modern Art" on February 5.

13 Alice Johanneson worked as director of travelling exhibitions sponsored by the Carnegie Corporation of New York, taking art to rural locations in Manitoba. She would have been known to McCurry because he was the secretary of the Carnegie's Canadian Committee with headquarters at the National Gallery of Canada.

14 Graham Campbell McInnes wrote a regular column titled “The World of Art” for *Saturday Night* magazine in the 1930s.

15 FitzGerald likely refers to the *Exhibition of Painting Drawings and Sculpture by Artists of the British Empire Overseas*, Royal Institute Galleries, London, May 8–29, 1937. The exhibition included two oil paintings by FitzGerald: *Prairie, No. 1* (cat. no. 57) and *Prairie, No. 2* (cat. no. 54)—both unidentified.

16 L.L. FitzGerald holograph letter, WSA, to H.O. McCurry, NGC, March 18, 1937, NGC LA, box 259, file 3.

17 FitzGerald refers to the *Exhibition of contemporary Canadian Painting; arranged on behalf of the Carnegie Corporation of New York for circulation in the Southern Dominions of the British Empire*, organized by the National Gallery of Canada, September 15, 1936–April 16, 1939. The NGC represented FitzGerald with *Doc Snyder's House* (cat. no. 23).

lively enthusiasm among the students. And we have a little more money to help things along.

Maybe the next article that Graham C. McInnes writes¹⁴ he might mention that Winnipeg is on the map and that real things in art are being done here. It may not be quite so dramatic in its elements as some of our sister cities to the west, but there is no doubt in my mind of its soundness and vitality. Or, perhaps we haven't learned the art of high-powered salesmanship in relation to what we are doing?

You can be assured that the grant has been of great assistance to us and results will be such that you will feel amply repaid for your part. It looks as if the gallery was established and we are all grateful for that. The difficulties that had to be surmounted have been a tonic to the whole group. There are only signs of further activities on the part of all concerned. So it should go on.

As I said at the beginning, I am enclosing entry form for the “Still Life—Apples.” For the British show.¹⁵

Kindest regards to you all.

LeMoine

Sherbrook & Portage¹⁶
Mar. 18. 37

My Dear Harry:

I really intended answering the first paragraph of your last letter sooner than this seeing that I was unable to answer it with a painting.

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.¹⁷ 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

[Page 2] produce at the time, with the result that I work very slowly and a long period over each work. “Doc Snider’s [sic] 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 large 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 hope I haven’t bored you too much but I felt I should make plain the reason for the lack of paintings which I hope I have done to some extent.

Sincerely
LeMoine

[160 Lyle Street, Winnipeg]¹⁸
Aug. 24.38

Dear Harry,

My job in Toronto was a little more difficult than I had foreseen, due partly to so many people being out of town. But I managed to locate someone, I feel, will fill the position satisfactorily.¹⁹ I was surprised to find so few, likely young people out of work in such a large centre. I guess the likely ones always get something to do, even in the most strenuous times.

As well as the business end being looked after, I was able to spend some time meeting others whom I was directly interested in as far as art is concerned. Had some very interesting chats with Arthur [Lismer] and Alex [Jackson] on the old group and some of its more intimate history, things that I was not familiar with.

18 L.L. FitzGerald holograph letter, 160 Lyle Street, Winnipeg, to H.O. McCurry, N.G.C., August 24, 1938, N.G.C. LA, box 259, file 3.

19 FitzGerald appointed Warren Luckcock (1915–1998) as his new assistant at the Winnipeg School of Art.

20 Arthur Lismer resigned as educational supervisor at the Art Gallery of Toronto. In September 1938 he moved to New York City as visiting professor of Fine Arts, Teachers College, Columbia University.

21 Hart House lent *Summer*, 1931, to the exhibition *A Century of Canadian Art*, Tate Gallery, London, October 15–December 15, 1938, organized by N.G.C.

22 J. Burgon Bickersteth (1888–1979) was Warden of Hart House from 1921 (with the exception of his war service from 1939–45) until his retirement in 1947.

23 L. LeMoine FitzGerald, *Smokestack and Clouds*, 1935, pencil on paper, 30.5 × 22.9 cm, The Hart House Collection, Bequest of the B. Bickersteth Estate, 1978, Art Museum University of Toronto, HH1978.001.

Arthur and I had some most interesting little times together. He was in the middle of sorting and packing things, the accumulation of twenty years and trying to get everything straightened out at the gallery before his departure for “Columbia.”²⁰ I am sure it was all very difficult for him, severing all the intimate ties formed during a critical period of his [Page 2] career. The leaving of a few particular friends, will be very hard, particularly Alex.

However, towards the end of my stay he was becoming much more reconciled to the break, beginning to look forward to the work ahead. I am puzzled at the lack of appreciation of among those who should understand his value and not seeing the real loss it is going to be to Toronto leaving out the rest of the country. Truly we can all be replaced, but why go out of our way to do so, when the particular individual is anxious to stay[?]

Canada does not offer many rich plums to the artist but it does, for some unaccountable reason, seem to foster a great loyalty. Most of the artists are anxious to stay home, in much less affluent circumstances, just to be here. There must be some magnetic force at work that we are not aware of.

I was glad that my time in Toronto coincided with this upset and to have this contact with Arthur at such a period. We were both in a very receptive mood which tended to a much more intimate relations than at any previous meeting. It also gave me a much clearer insight into the art world of the city and its inner structure.

My report to our board was very acceptable, on my return. They were very pleased with my visit to you, even though it was quite unofficial, as far as they were concerned, being an idea of my own. And I was very happy about being the bearer of an acceptable painting for the [Page 3] show. It was not a very difficult job getting the loan of the one from Hart House, when I offered them one to replace it.²¹ I am rather pleased about having the “Apples” in such a fine place for a period. I was disappointed in not meeting Mr. Bickersteth, as we have had some most interesting correspondence.²² He also purchased one of my drawings of the prairie, which I saw in his office.²³

The casts that you are letting us have are going to be a fine addition to the ones we now possess, both for drawing from and the decoration of our new quarters. We purchased a few choice ones from the British Museum two years ago, the beginning of a new collection and these, you are sending, will complete our collection for a number of years.

I hope the letter from the gallery covered the ground adequately so that you will feel in a position to do something for us for the coming season. I believe it would be of the greatest assistance at this time and would stimulate enough interest in the work so that it could be carried on under its own

power, the following year. It is now the most active section of the gallery work, covering a much broader and important field, than anything else we are doing, reaching the children, at an age when [Page 4] they are most receptive and building a future public, that will have some real understanding through practical experience.

As you are aware the results from any art education are difficult to estimate, but I am sure that anything you may be able to do at this time will be amply repaid, through the spreading of the gospel to the young people.

On my return I found a further complication in our moving affairs in the school, which we are trying to get straightened out.²⁴ It is eating up the balance of my holiday, very rapidly and I am glad that I managed to put in such an enjoyable time in the east. My usual painting trip to the farm has been cancelled and I fear there will be little time to paint here as things stand at the moment. I am going to be a little sad about it all when we get settled into the winter.

That is when I am going to look backward to such little trips as I made to Kingsmere,²⁵ enjoying your generous hospitality and my visits to the gallery, where we were able to converse about things that no correspondence could ever cover. I hope that the time till my next visit will not be quite so long as the last.

My kindest regards to you all and I hope you will enjoy the trip across to England, very much.

LeMoine

The Winnipeg School of Art²⁶
October 25th. 1940

Dear Harry; -

I am getting inquisitive about the advisory committee and how we are going to assist. Possibly there is a letter in the mail, now, with details. There was some further information in the local papers recently, which I suppose, deletes the confidential part of your telegram.

I have forwarded an application for a fellowship to the Guggenheim Foundation and gave your name as a reference. I would like to thank you in advance for anything you may do when they ask for further information in connection with my past, present and future.

I wrote Mr. Moe last year about applying and he said they sometimes make awards to artists my age or even older, depending on the circumstances and the other applications to hand at the time. My project is for a

24 FitzGerald refers to the relocation of the Winnipeg School of Art from the northwest corner of Portage Avenue and Sherbrook Street to Kennedy Street in the Old Law Courts Building. The WSA remained there until 1965 when it moved to the University of Manitoba campus.

25 McCurry owned a cottage at Kingsmere, in the Gatineau Hills, Quebec.

26 L.L. FitzGerald typed letter, WSA, to H.O. McCurry, NGC, October 25, 1940, NGC LA, box 259, file 3.

27 L.L. FitzGerald typed draft letter to H.O. McCurry [?], March 1941, Ferdinand Eckhardt papers, Winnipeg Art Gallery-Qaumajuq Archives and Special Collections (hereafter WAG-QASC).

year of painting, free from the necessity of worrying about a salary to keep things going.

As you know, all my creative work has been carried out in spare time and I feel that a year at present would be very helpful in giving me a decided lift forward. During this past year or so 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.

And I am thinking that a little holiday from teaching would be most beneficial. One needs freshening up after sixteen years of telling others how to do it. To give the young person the best start on the long road of art expression entails considerable responsibility and requires a continual renewal of enthusiasm and the developing of new ideas to fit the changing conditions. A period of study for the instructor is an excellent prescription.

I would appreciate your treating this as confidential.

With kindest regards to you all.

Yours sincerely,
LeMoine [signed]

[undated, March 1941. This typed draft may not have been sent, FitzGerald preferring to send a more toned-down letter on March 28, 1941.]²⁷

The Guggenheim farewell notice came through yesterday. By this time, you know the results and like most of us are wondering what happened—or are you? I can't yet really believe my eyes when I look at it—not a single artist, writer, poet, composer but a solid phalanx of university professors. And five out of six of the same clan last year.

Are they doing the most creative work in our Canada? Are we going our way all these years blind to the overpowering ability of these gentlemen and their high importance as a creative force in our midst? I had not thought so but when such an organization as the Guggenheim people take a quizzical look at us and concentrate their selection on the professors alone, my world is turned topsy turvy for the moment. I am wondering if we have been lacking in good judgment for all this time in thinking there were any others who were contributing to our constructive policy. Surely the other fields contain at least one person with promise of sufficient quality to warrant their being given the opportunity of testing it in the fire of a year's work.

Naturally I am disappointed and so are all those who sent in an application from the various arts. I have known from the beginning that my chances of being selected were not as great as those much younger in years than myself even with the fine assistance of yourself and the others but being just another ordinary human being, I had fond hopes. And maybe more so because of those same number of years that makes one aware of the shortening at the other end.

I am disappointed. I am disappointed because I feel so strongly, I have a new contribution to make or maybe it is widening and broadening of that which I have already done into a more mature and sensitive production. To do this I needed the time free to concentrate to the fullest extent on the one problem with ample opportunity for continuous experimental work.

I have an IDEA that has slowly been coming to the surface. It is not a momentary one but is the result of experimental work that I have been doing over the past two years and is showing definite signs of "having something." Some things I did during the Christmas holidays are the most convincing proof so far, of the possibilities of this idea. They point the way to an indefinite period of experiment that enthuses me to go on digging and digging. They release an adventure into the unknown, with all the experience of the past to back it up. But it requires time—more time than I can give to it under the present set up.

In 1923 I started to struggle with an IDEA that was to change and remold my whole outlook for a considerable time. At the time it seemed to contain, in its programme, everything that I would need in the future to fulfill this urge for expression. I gave to it all the energy possible and long hours of patient work. I was not to be daunted by any problem no matter how intricate nor the time it took to solve—just so long as I thought its contribution was constructive. I had a conviction and the IDEA matured without me noticing it and became a little ripe. I gradually became aware latterly, that the results were becoming repetitions rather than the outcome of the original strong healthy urge. In other words that phase had ended and I had to go through a questioning period again.

[Page 2] So here I am on the threshold again with the problem of how to work out the future that seemed to be so sure at that time.

At this stage I have a finer equipment than before. I have learned many things during the process mainly a more sensitive seeing and a greater power to draw and combine forms. I have learned the value of steady expenditure of both physical [and] mental energy in bringing alive a spiritual value. I have learned that a drawing or painting is rarely ever a complete success in its entirety but that each does contain some small part of real value that contributes to the whole. That underlying every bit of work no

28 L.L. FitzGerald holograph letter, WSA, to H.O. McCurry, NGC, March 28, 1941, NGC LA, box 259, file 3.

matter how apparently unsuccessful, is part and parcel of the ever-widening total. In other words, I have lived through this in all its human good and bad points.

And now I want to build another phase. I want a year of free time to get it well started and I haven't got it. True this is no new position for many an artist particularly in our own country. But still the fact remains I want this time NOW. I feel very strongly about this. Now that the Guggenheim affair is definitely settled, I am beginning the search for another possibility.

Can you give me any help?

Mar. 28.40 [sic—this letter dates from 1941]²⁸

Dear Harry,

By this time, you know the outcome of the "Guggenheim" business and what they didn't do for art. Naturally I had hopes, in spite of the handicap of my "age," as I would certainly like just such a period for study and experiment.

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.

I have not given up the idea, in spite of this set back and have been wondering if you are in touch with any fund that could be approached for such a purpose. I haven't enough cash myself to be able to make the experiment, but enough to augment a smaller amount than the Guggenheim offered. If I had the assurance of twelve hundred for the year I could manage to get by.

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 [Page 2] and ancient obstacle, money, should be there again.

I hope you will be able to give me some assistance. You know how much I will appreciate it as I did your excellent efforts in the last affair.

Yours sincerely
LeMoine

Letters to Irene Heywood, 1941–43

Irene Heywood (1912–1989) was enrolled at the Winnipeg School of Art from 1931 to 1934 and took evening classes 1935–36. When she moved to Brandon, FitzGerald developed an intimate relationship with her that continued via letter after she moved to Toronto in the early 1940s. With the announcement of her marriage to Wade Hemsworth on November 24, 1945, FitzGerald may have experienced a personal crisis apparent in a series of self-portraits that probably date from the period. No letters from Heywood to FitzGerald have survived.

[December 18, 1941]¹

18-12-41—The usual Christmas apathy has struck the place and as ever little work is being done. I am not worried about it but rather enjoying the relaxation. I have practically completed the cards² and have the other things required well worked out so I don't expect there will be any rush at the end. I don't feel any joyous spirit about it all, on the other hand I don't think we should go about with long faces. But it does seem rather out of place any very uproarious celebration of such an event—an event that is the very antipathy of the spirit of the present. I haven't planned any definite work for the holidays but will just drift into whatever takes my fancy at the time. I have been hoping that there would be lots of snow around. At the moment it is rather scarce the weather has been so mild. Not long ago pretty well all there was melted under the heat of the sun. Today you would think that spring was coming. The sky is very soft with fleecy clouds along the horizon and the rest of the space a delicate blue that comes in the spring. This room is flooded with sunlight and the window is open letting in sweet smelling fresh air. It isn't warm enough to melt the snow but just a little tang to the air which makes one enthusiastic about the climate. In fact, I had a conversation with an acquaintance in the car this morning which was pretty well devoted to the fine climactic conditions of our fair province. Outside of the last five minutes which was on the fires in London, it was devoted to this and seemed to be very lively conversation at that. And we could have talked of other subjects! Perhaps, it keeps mild, I can go for a little trip into the country during the next week and see what the prairie looks like now.— My leg is so much better that I don't feel so much like a prisoner as I did the few weeks past although I am not taking any chances by over exerting its use. This time it pained right to the groin higher than I have ever felt it in the past. I have [a] feeling that it came about through a gradual process of overdoing that was not noticeable at the time. I really felt miserable for

1 L.L. FitzGerald typed letter to Irene Heywood, Toronto, December 18, 1941, Irene Heywood fonds, Library and Archives Canada (hereafter IHF LAC), Ottawa, R814, vol. 309, file 15.

2 FitzGerald's 1941 Christmas card was the linocut *Arts Buildings, University of Manitoba*, 17.8 × 10.3 cm; see Helen Coy, *FitzGerald as Printmaker: A Catalogue Raisonné of the First Complete Exhibition of the Printed Works* (Winnipeg: University of Manitoba Press, 1982), exhibition catalogue, p. 87.



12. L. LeMoine FitzGerald and Irene Heywood Hemsworth at Montebello, PQ, ca. 1953.

3 FitzGerald likely refers to *Prairie Farm* (location unknown) painted in the early 1930s that he exhibited at the 1941 Canadian National Exhibition (CNE). The picture was reproduced in the *Winnipeg Tribune*, August 27, 1941.

school? Why don't you plan on a period of time to be devoted to painting by yourself[?] You have plenty of background to do this and will achieve much more from it than at school—it will be very much less expensive because you could live in some very cheap place and cheap clothes. Six months of time spent in this way would be much more fruitful and the possibility of being able to work it out would be easier. You have ideas of what you want to do yourself so why go to the expense of getting some one else to help[?] You could save enough to a period such as this in a much shorter time than trying to figure out the other. At the end of the time you would have grown

about two weeks, that is sick. I am so glad you got so much from the picture in the exhibition.³ I hadn't seen it for a long time and when I fished it out of hiding was quite surprised to find something that was new from what I remembered. This does happen occasionally but more frequently the reverse. But it is well to remember and not destroy any work at the moment of finishing but wait for time to do its work and cool the judgment. At the time I was working in *Snowflake* and was doing two canvases, this in the afternoon, and the other in the mornings. Somehow, I felt quite sure of the other and it seem[ed] to grow of its own accord but this was just a little worry right through and I never did till now really think it had achieved any expressive qualities. To add to that feeling the weather was very dry and very hot and one day the wind blew dust all over it. It was one of those things that was a continual fight. But its fulfilled its mission in giving you so much pleasure and I am happy it was completed for you. And I am glad you are painting and feeling so much the desire to work again. Why worry about going to

in every way to a greater extent and would have some original work to show for the time to boot—which I think is of great importance. Perhaps there is an idea here that hasn't struck you and may be of help. At the moment you may feel timid of your powers but that is entirely due to the lack of practice. Once you start to do some consecutive painting you will feel very different.

[Page 2] 18-12-41 cont.—The only way you can build up confidence in yourself is by working and gradually getting some results that look like the real stuff. All that school can ever do for you is to give you a practical start and the rest is yours. Of that you have had enough, I think. The less you can get along with the better to my mind. But of the highest importance is what you have to say and the fullest development of that you. Another suggestion and I think this is very important, situated as you are at the moment—that is you should be making draw[ings] whenever you can—even if they are done very quickly—and do this just for its own sake without any idea of using these later. Don't think you can only do things when you plan and settle down to it as a long serious affair. Even the fewest lines will express something that will help build a confidence in your power to do and will help very materially in the work of longer duration. Those tiny drawings you used to send me were always lovely. Why not go back to doing a lot of those[?]—I thought you would enjoy the notes I made of some of summer experienced. I wrote them from time to time knowing that I wouldn't remember them all if I left it to one writing. I really had a most interesting time and feel I did achieve something in the paintings. They are interesting to look back at [and] see the changes that came about through the regular work. I wish you would write me some more lengthy things of what you are doing and something of the place you live in—what you are thinking about these days. I am sure that business does not exclude ideas you have about more interesting things and there are little incidents happening all the time you could write to me.—I hope you will be able to get nice and settled in your new apartment and won't have to move so soon again. Have you got your own furnishings or is the suite furnished? I am glad that each time you have written you have mentioned that you are quite well. It must be with a great sense of release that you have dropped your old illness and feel normal. It is too bad that you have so much yet to pay for it all and that you are not free to plan on a more congenial future soon. It is terrible how expensive it is to be ill. Of course, there is a great compensation to getting well and you must feel particularly grateful after so long being in an uncertain condition.—Later I will write to you—for the moment I must leave awaiting your reply to my short little note threatening dire consequences if you didn't write immediately. I am hoping the threat was severe enough that it made you steal a moment from the rush to send your reply otherwise it will be too bad. From a rosy hue it will be changed to brilliant red which

4 L.L. FitzGerald typed letter to Irene Heywood, Toronto, April 23, 1942, IHF LAC, R814, vol. 309, file 15.

portends a greater degree of torture by being prolonged to produce that fiery hue. And of its greater lasting effect after inflicted.

[April 23, 1942]⁴

23-4-42—The “formal” arrived yesterday and I was surprised to see that you had already made the move to the great city. Must have felt a little funny going back to school after such a long time, but I imagine by this time you have got into it and don’t feel as if you had been away. I am enclosing a note written some time ago that is a little out of date by this time but contains an idea that may strike you as useful for some future date. The parcel arriv[ed] safely—the pouch came at a good time as the one I have is getting a little frayed—the Christmas decorations were nice—and more so the little irregular pieces of transparencies—I have been puzzling over an idea of how to use them—you must have felt rather mean with such a burn. I like them and may find something to use them for that will be very interesting having such a cover. Where did they come from? I have been thinking that you will have to be more careful of the drawings than where you last were as they will be more readily recognized there where so many have been. Perhaps you have already thought of that.—We will be closing on May 22nd and that will be the last date that I will be able to hear from you until the opening on September 14. Everything is indefinite for the summer, at the moment, but there will be no way of getting anything during the summer. When you write in the fall something of the nature of this last note would be good for a start just to make sure that everything is o.k. But will you write a real long and intimate one before the closing so I will know of your plans and progress and what you are doing there and how you like it. I will send you a long one before the end telling of what the summer is going to be a little more definitely. Am still waiting for a lot of things from you such as how you like all the drawings and prints and the other things. So far I have to guess and would like to hear your reactions to a number of things that you never have mentioned. And a last note of how you are physically. So much of you for the past year or more has been just little glimpses that a more substantial revelation would be nice. How do you feel?

Spring has really come to us and many of the birds are back again. In the last two days the trees have become more solid looking at the tops and some of the smaller bushes are already showing green. The temperature is quite high with a strong wind blowing which has raised a lot of dust and now has clouded the sky to the point of rain. Even the numerous pools of water are fast disappearing and the rivers are going down. It is sort of like a miracle so

quickly has it all taken place. The grass is markedly green and is so beautiful among all the dead weeds and grasses of last year. And a strange freshness in the air, a sort of trembling. At this first break a lassitude prevails with the suddenness of its coming but with it comes also a quickening. I wonder what it is like down there [Toronto]. By this time the coming of spring in a new place has worn off a little this being your third experience but still it must be lovely with all the blossoms. Sometime I hope to see it at the height not as a paintable thing but to just glory in its voluptuousness. To enjoy its physical pressure.

[Page 2] So far I have not been out into the woods nor on the prairie but have enjoyed thinking about what it's like from the little glimpses seen from the car each morning and afternoon. I am amazed sometimes at the newness that come[s] into such familiar things—just by a bit of rain or mist or water lying in unfamiliar places. Often, of course it is cold and flat looking and does not attract attention.

I have some more prints—would you like them? I am going to write about your last longer letter the next time. I was glad to get a little more of the details of your existence after all the little rush notes. I will send this along now so you will have time to answer and know that everything arrived safely. Today turned quite a lot cooler and it has rained. It now looks as if we would have a little snow. This would be just a sort of last gesture of winter—it was something over 70 yesterday, so we have to be pretty husky to take such a vast change. Quite busy getting things ready to the windup and will be so till the very end as far as I can see now. Some extras that were not anticipated have delayed the regular routine of this time of year—and I am still doing some painting so I won't be rusty when I start the summer work. Will tell you later of what I have been doing. I think it has produced something a little better here and there. I will be awaiting the details of your return to studying. Hope you will get enough to feel you are getting back before they close up in the school. Until then—more happiness—xx

[signed with FitzGerald's invented monogram used only for Irene]

[not dated]⁵

It is strangely difficult when facing the tangle and superabundance of nature in the woods or on the prairie, to see into the depths and discover the plan of growth and structure. To discover the interrelation of so many shapes. Only slowly and through infinite patience is revealed an underlying formality.

5 L.L. FitzGerald holograph notes to Irene Heywood, Toronto, n.d., IHF LAC, R814, vol. 309, file 15.

It is strangely difficult, when facing the tangle and superabundance of nature, in the woods or on the prairie, to see into the depths and discover the plan of growth and structure. To discover the interrelation of so many shapes. Only closely and through infinite patience is revealed an underlying formality.

It is much more readily perceived in an individual plant: Here a systematic development is clear. The unification of all the varying shapes is so much more readily appreciated and seen.

It is quiet, here today. No one has past by. There is a cool wind from the east but where I am sitting it only comes through ~~little~~ occasionally in little movements. It carries with a feeling of rain. Now the sky is entirely overcast, no sign of the sun any more. The little variations of light and shades in the sky, that have been perceptible till now are almost obliterated. Perhaps it would be better if I picked up and went home now before the rain really comes.

Little noises, unintentionally come to the ears, the little sounds of approaching autumn.

It is much more readily perceived in an individual plant. Here a systematic development is clear. The unification of all the varying shapes is so much more readily appreciated and seen.

It is quiet, here today. No one has passed by. There is a cool wind from the east but where I am sitting. It only comes through occasionally in little movements. It carries with [it] a feeling of rain. Now the sky is entirely overcast, no sign of the sun any more. The little variations of light and shadow, in the sky, that have been perceptible till now are almost obliterated. Perhaps it would be better if I packed up and went home now before the rain really comes.

Little noises, intermittently come to the ears, the little sounds of approaching autumn.

[May 23, 1942]⁶

23.5.42—The clock has stopped ticking for another season. Silence has returned to the ancient halls—the dust can settle undisturbed and any little mouse or spider can go its happy way without interference during the lazy summer days. But there is no letter from you. Perhaps you mailed it on the 22nd and it is now in the mail. I hope nothing has happened to you that you are or were unable to write. If you haven't written, I am afraid that you will have to leave it until the fall. Unless you wanted to write a short note by air mailing it not LATER THAN WEDNESDAY THE 27th.—Anyway, here I am feeling rather dilapidated after a more than usual hectic windup. A lot of extra things came up for finishing at the last moment and I got pretty frayed so I feel really quite tired and pretty well pumped dry. Am ready for a period of entire relaxation in the open where I can't even hear the phone or the voices of many people.—Today is so beautiful and the silence here is like medicine. Coming down this morning the little fairy-like tree was clothed in scanty raiment of the most lovely green, a fresh and youthful mantle that had an intriguing transparency revealing delicate limbs. It was so still and yet about it there was a nervous, quivering from the inner surging growth a stretching feeling pushing inevitably upward toward the exquisite blue of the flawless heavens. An answering to the warmth of the new air tempered by the sun, a sense of optimism. A joyousness emanated from it and a happiness in being, an acceptance of its drab surroundings, a delicate green jewel. A rapturous symbol of promising so much in its young aspirations. In it is all the bubbling activity of the awakening of nature surrounding us. The songs of the birds, the flowers pushing their way up through the earth and all the myriads of little movements of the new life. There is a surpassing gaiety in everything that penetrated the soul and bringing with it a forgetfulness for

6 L.L. FitzGerald typed letter to Irene Heywood, Toronto, May 23, 1942, IHF LAC, R814, vol. 309, file 15.

the moment of all the external pressure of the reality of life. Like the first opening of a baby's eyes. It brings a quickening of the blood and sets in motion impossible dreams, yet so enthralling, a momentary hypnotic spell that delights the whole body and a passionate warming of the senses, a release of the real. It is the eternal miracle that challenges any unbelief or wavering convictions and dusts the accumulated cobwebs from the mind. It inspires a reaching out into the yet unknown, through the relaxation and looking beyond, with fresh vision, into the vastness of space being touched with a new light. It is a dream of golden purity that strips away the bewildering excrescences and leaves a supersensitive and simple substance behind. No matter how temporary it is, a peep into the great unknowable just a fraction further. It stimulates new action to go forward inspiring new confidence in the great scheme. I am very happy that you have made the change to your new place and have started back at the studying again. I am absolutely sure now that you will never be able to get any real happiness out of life without answering the urge for painting. If, after all this time and with the things that you have been through, you still feel as you do then you can be very certain that you have the real thing. But don't despair of not being able to spend your whole time at it. Maybe the having of other work is an advantage in that whatever you do in art is free from the necessities of commercial art and you can express your real self as you decide. All that I hope is that you will have sufficient physical energy for the extra work. And you are certainly not old even though you may be thirty next July the 10th. All the experience that you have had in the last twelve years is highly valuable even though it has not been directly in line with art. You have developed a confidence in yourself, you have seen many more phases of living and experimented with them much more fully. All this will enter your work. And I know somehow or other that no matter what you may say of your exterior, beneath is you. I know that the purity of YOU cannot and has never been touched by the acts and necessities of the moment. Forget that measuring by years, even the future, and only dwell on the advancing of your powers of expressing in material form, the beauty that is locked in the inner chamber. Accept every act and experience as contributory only to the revelation of all the loveliness of your spiritual being. You are beauty. Nothing can soil that. Nothing ever will. What your hand touches and what your eye sees will always be translated into beauty. There is nothing sordid or vile in life that can finally penetrate you. You are extremely human and love life and have a sensitive balancing force that knows what to throw away and what to treasure in your soul. I liked your idea of painting away from the subject matter. I am sure that some of that will have a fine effect on your growth. But never forget that it must always be kept balanced by reference to nature.

[Page 2] We can only develop an understanding of the great forces behind the organization of nature by endless[ly] searching the outer manifestations. And we can only know ourselves better and still better by this search. There is an indefinable solidity that penetrates the work and a fine humility comes through the enlarged vision of the eternal wonders that surround us. I pray that never shall I feel no longer the inspiration that comes from the constant communication with the living forms. That I shall feel always, in her presence, a new message awaiting me. That I shall always remain young in thought and be receptive and inquisitive. I want to leave regretting that I was not allowed just a little more time to reach the ultimate which I know is an impossibility. I want to go like the flower that contains the germ of a new life within the tangled, withered fragments left behind. I want to walk in the light that is never ending with open heart and open mind. When slipping into the great unknown I want to move always upward, ever seeking. I want to join those who always attempted and may still desire.—I am aware of all the shortcomings, the facts of living—the wasted time, not reaching far enough and so on, the little accomplishment against the possibilities—but today is here and only that do I know. To do what isn't done but not regret what wasn't done.—To you I have always written freely, expressing ideas and thoughts just as they came to me, at many times never rereading them just as in conversation. I have written of things of the flesh and of the spirit, with the conviction that they are inseparable and have their relative importance to the whole. I like to think of the joys of the contact of flesh to flesh and of the passionate stimulation to such contact and have written it to you knowing your joy in it. Your lovely nakedness is indelibly there in my mind through the eye and the touch that explored every last little particle of it and found it beautiful and treasured it. I have dwelt in some of the recesses of your mind and sensed the basic you, discovering its potentialities. You gave them to me as beauty and they dwell in my innermost as beauty—sacred treasures. I have written of aspirations that never materialized and of some that did in a measure. Perhaps they were depressed and sometimes gay, then serious but always as I felt and without restraint. Sometimes I think they must have sounded queer and possibly rambling with some idea that happened to invade my mind as I was writing something else. And so, for this long time we have been revealing to one another some of our pleasures and pains and have enjoyed something of each other's being.—As I write this note, the last for some time, I am hoping that you will be able to continue the new start you have made with painting, again and that it will keep, growing, and not be interrupted by anything this time. May peace and tranquility enter your lovely being and dwell in the purity that is you. And may you have strength to dwell in the air of destruction and uncertainty that surrounds us at this time. I am a little sad that no

7 L.L. FitzGerald holograph letter to Irene Heywood, Toronto, [September 1942?], IHF LAC, R814, vol. 309, file 15.

8 Elizabeth Wyn Wood (1903–1966), also known as Betty Hahn to her friends (married to sculptor Emanuel Hahn), taught at Central Technical School, Toronto, from 1928 to 1959. Heywood studied sculpture with Wood and Hahn at night school at the Ontario College of Art starting in 1942.

9 FitzGerald made his first trip to the West Coast in July 1942 to visit his daughter, Patricia, who owned a cottage on Bowen Island, near Vancouver.

word of you came today. I had hopes of hearing of many things that have taken place recently. Momentous things have been yours in this more than two years and I would have like[d] to know the effect of your latest move.—I'm still uncertain of the summer excepting that I am going to work. I am so glad to be able to relax my mind for the moment that I don't bother thinking of a plan. But I have plenty to do and wherever it may be is not important. Goodbye now and the best of health to you.

[signed with FitzGerald's invented monogram]

[September 1942?—letter incomplete]⁷

1/ The “eagle-eyed Cardinal” arrived—I was wondering many things—a lot can happen in such a long period of silence and varied possibilities came to my mind—I am sorry that the reason is your physical condition again—I was hoping that you would have a long period free from your trouble—that it might possibly have eventually disappeared altogether—I think it is so fine that you manage to find the energy to put in two nights a week at the modelling—Mrs. Hahn [has] a fine outlook and I am sure she will be able to give you something very valuable.⁸ Do you feel that modelling gives you a better outlook—than painting[?]—you have always shown an interest in it in the past—perhaps it is the thing you have always wanted to do and the opportunity for study has finally presented itself. I have always been drawn to it but never have felt that I would be as complete as in painting—in June I made a bird bath and after it was completed, I felt that there should be a little more to it than the water container so modelling a nude figure (24 in. high) and cast it in cement. It is pretty much of a sketch but finished enough to give an attractive feeling to the whole scheme. The pool is buried in the bushes and trees, a wild section of the garden, cool on the hot days for the birds—I am leaving the figure out for the winter—it is a little different note with the snow—I really had a lot of fun doing it and excitement and at the same time had some real relaxation after the work of the winter—it was a very good way of taking a holiday—a bit of fun with a serious undertone—when I came to the drawing I felt rested and fresh—I had a marvellous summer⁹—it was the most constructive for many years—I don't remember ever feeling such growing power to expression before—it was a steady movement forward with only minor setbacks and it began to look as if the work of the past four years—with all the doubts—was really bearing fruit—fruit that was ripening in a natural way. Now there is sunlight. The way is clearing and I want time for fuller concentration and doings. I feel a greater unity in putting down—the working space contains more oneness—and better still the emotional content has increased or so I

think—I want to go on turning the pages and see what is happening next and soon—I can't look forward so easily—the time is now—inside me is the continual urge for outlet that needs the tangible form of the drawing—if for no one else at least for myself. If the result is not what was anticipated I am still youthful enough to think the next one will be nearer—I am not disappointed when this happens only that it can't be done right away instead of having to wait till “next Saturday or Sunday.”

[Composed between September 24, 1942 to October 19, 1942]¹⁰

24-9-42—In the past I have had strong longings to go on painting every day, at the end of August but have always managed to get settled back into the necessary routine reasonably cheerfully. But this time it has been most decidedly different. After all these days I find myself, quite unconsciously resenting the limitations of the daily work and wondering—wondering if by some chance there is not a way of accomplishing such a condition. No doubt the entirely new experiences of the summer have made the feeling much more prominent.

For two months I swam in the sea each day and painted the water and rocks and mountains and sky. It was on an island near Vancouver in a little isolated cove facing the mainland, a quiet spot ideal for work. First I did large drawings in black and white and then continued the drawing in coloured chalk.¹¹ Toward the end there was a definite feeling of something happening in the things, a something that needed much further experiment and it was abruptly cut off. I was just becoming aware of the possibilities of the material and getting a sense of power to use it that I don't remember being quite so strong at any previous time. Two or three of the last things contained a living quality that was tantalizing.¹² It seemed to demand a further search and held out a potential further growth into something that might have proven a real forward step. I felt them so much of myself. Perhaps it was only an illusion but at least it was an exciting one and I enjoyed it. But I still feel it was a shame that it was all cut off at that moment. I was quite willing to extend into it and be disappointed if necessary. There is no calmness in growth. Mind you it was not without a struggle that this came about. And there [were] many moments of doubting and difficulties. But there was a fire kindled that slowly burning to brighter flame and could have been fanned into a lively activity. Thus, my complaint at the beginning.—But it was a lovely summer. It rained only four days in the two months. There was no intense heat nor was there any wind to speak of. The elements were generous. I went as close to naked as I could and I can assure you it was the minimum. The result was the most wonderful tan something that I never achieved in the past. With the swimming and

10 L.L. FitzGerald holograph letter to Irene Heywood, Toronto, September 24, 1942–October 19, 1942, IHF LAC, R814, vol. 309, file 15.

11 A good example of a “black and white” drawing is *Rocks and Log*, 1942, charcoal on paper, 62.1 × 46.1 cm, Winnipeg Art Gallery, G-70-99.

12 FitzGerald may refer to a drawing with anthropomorphic elements such as *Abstract Landscape*, 1942, coloured chalk on paper, 61 × 46 cm, National Gallery of Canada, Ottawa, 16473. See figure 31.

13 FitzGerald compares his experience of seeing mountains for the first time during the summer of 1925 when he stayed at Banff and sketched at Lake Louise and Victoria Glacier to his first trip to the west coast of British Columbia in 1942. His description of nature overwhelming his very being is similar to Bertram Brooker's account of his moment of illumination at Dwight, Lake of Bays, Ontario, in the early 1920s. Brooker no doubt shared his memory of cosmic consciousness with FitzGerald early on in their friendship. When writing to Irene, FitzGerald avoids characterizing his experience in mystical terms.

the necessary work and climbing my body took on an appearance that was a complete surprise to myself. I didn't believe that it was possible to change so much in such a short time. The whole body took on an elasticity and new strength that still amazes me. I came to the point of enjoying looking at myself, something I have never felt before. I worked hard and ate and slept well. It was almost like a dream coming to fruition. Imagine being located in such a place that it was possible to live so close to nature. I had always hoped that someday I would have the opportunity to experience the daily sensation of going much as our primitive forebears did. To know the feel of the sun and air on the skin and the freedom of being unclothed in the open.

[Page 2] 28-9-42—Yesterday I started a drawing in colour and it is the first where I have felt that it had possibilities since I have returned. It was cold so I worked on a bunch of flowers that were the last of the season. They are not finished but that doesn't matter so long as I have recaptured the spirit. The weather has been so unusual that I find it difficult to think that it is real. Everything has been touched by the severe frost even some of the leaves of the trees are shriveled. It would look as if there will be very little colour this fall. Snow has fallen a number of times and in the shade it has not melted. However today looks like as if there was a change in the air. The sky is all different and the wind blows from the south. Perhaps we are going to have some beautiful weather—you know how lovely it can be at this time, even into October and part of November. It touches in my memory a night in late October on the prairie—and you will remember it.—Fifteen minutes of hurried walking and I saw a little of the streets of the city. Clements Drug Store. But none of the residential section. I was unable to visualize where thirteenth street could be. But the country round was very lovely looking. And I remembered the little sketches so like the things I saw in th[e] landscape. It stirred into being again some lovely moments. I would like to go some time and draw it. And wander round. Although I had passed through before a number of years back, I had no remembrance of just what it was like. This time it was fresh and pregnant with a new and powerful emotional content. Something to be treasured.—I thought I had seen the mountains before when I saw them at Lake Louise but I knew I hadn't when I looked at those beyond the Great Divide. The impact of the sight of them was almost too much. I have not the faintest idea now of what they looked like. I cannot recall a single colour or shape. I only remember that I had an uncontrollable desire to weep. There is no description that I could give that would be any more illuminating than that.¹³ I think that you will appreciate this. Each one of us experience this same terrifically overpowering sensation on rare occasions. Somehow it has a purity, a clarity as if we stood alone on some high peak beyond. We have had a few moments of such beauty—rare precious occasions—

[Page 3] 29-9-42—Since ever I can remember I have always had a decided antipathy for snakes; a cold excitement that must kill. Yet strangely enough there were numbers of snakes near the house on the island and they stayed during the whole two months and gradually I came very close to being friendly to them. One rather small black one who was of the rocks and water, I saw the most of as the greater part of the drawing was down by the water. He (or she) I am not sure which as the snake sex is so well concealed from the uninitiated eye, wandered about near most of the time. One morning while very concentrated on some difficult part I suddenly became aware of a movement right under my umbrella stand and a quick look registered our little friend much to [the] embarrassment of us both. I think he had been attracted to my handkerchief which I left on the ground near me. Or perhaps snakes have just as inquisitive a streak in them as humans and he wanted to get a closer view of the moving object that had invaded his sanctum. It is possible, that with more time in contact with them, we might have forgotten our original feelings and become rather interested in one another. They were not particularly in any great fear of contact. And they were terribly slow after they had consumed a slug and very funny looking with this large lump located about half [way] down their body. I watched one from the moment of starting the process to the end. The most surprising thing was the elasticity of the mouth. How so small an opening in repose could extend to such proportions in actions. It was maybe gruesome in its way but after all it must eat and that was the natural form. The character of the reptile was quite apparently changed in the process, an alertness being evident that one doesn't associate with them. But perhaps I better not go into any further details, eh.—The grouse and deer became very friendly, both feeding very close. While sleeping on the verandah one night, I was awakened in the early hours by clucking. Remaining quite still I could hear the tread of the feet of a pair of grouse as they picked up crumbs. They used the path up the hill for their dust bath. They were such lovely looking creatures that I fell to wondering how anyone could shoot them unless they were so hungry that self-preservation became uppermost. It seemed to me that the deer must have been close most of the time. I think they enjoyed the company and although they didn't come really close, they were not in any mad hurry to get away if I approached. One night a rat ran off with the soap. Later I found the remains of the bar with definite teeth marks in it. Two of the largest woodpeckers that I have ever seen arrived one day, to feed from the dead trees. They were close on twice the size of our large redheaded fellows—were a dark bronze green on the back, with the most beautiful touch of crimson on their hood—some white around the neck—kept up a more or less continual conversation while they stayed. And always the gulls—I don't remember any time they were not in sight. What an enjoyable time they

seem to have. Floating on the smallest piece of enthusiasm of their endless screeching.—With the tide came some kind of drift and occasionally some choice piece of lumber would arrive to be salvaged. There was always some excitement in going down to the cove. Something always turned up.

[Page 4] 19-10-42—I am not going to wait any longer for a letter from you but am going to send these scraps away now. You really should be spanked—and quite severely—But I really understand how you are feeling. It is difficult and I am sending these along because I appreciate how you are. Nevertheless, something of your—that is something more about your doings and aspirations would be nice right now. It is a long time since we had a verbal conversation and many things have happened to both of us that are unknown to the other. But they are things that are after all only superficial that haven't touched the essential structures of thought.—I know that the day-to-day routine contains an apparent monotony but it makes up our living—the substance of our forward march and must register some deep impressions and observations. Humorous and serious, sad or sweet, they are of interest in that they portray your movements and thinking. And into this regularity must enter something more than the mundane things of existence. I know you sometimes soar into realms far from the practical activities of business—did you once say “busy-ness.” You will write me soon, won't you?

You know my old favourite—pastels—well I am using them for my drawings now. And after all that I, in the past, said against them! They suit my present outlook very well and I am using them to carry further the idea I worked on in the watercolours. Do you remember the little watercolours I did quite a time back with little strokes of pure colour—well that is the way I am working the present things only much larger and freer—18 by 24. Also, I am spending a longer time over each drawing than in the newer watercolours trying at the same time to keep them looking unlaboured and hoping for a greater solidity and unity in the design. Now and then I get something worthwhile, spurring me on. So, you see I am still searching and enthusiastic. Still studying. Gosh, I hope I always will do this. That I will never be finished nor think I know. I think more than ever am I aware of possibilities in the future—so long as I have the physical power, to attempt the labour entailed in the experiment. It would be nice if you could see some of the more recent efforts.—I am going to leave you now—and to you goes peace and power and sureness of today—a new tranquility and new energy for your body, a new strength to carry on your desires.

[last paragraph has drawing of two nudes in the margin]

[signed with FitzGerald's invented monogram]

19-10-42--I am not going to wait any longer for a letter from you but am going to send these scraps away now. You really should be spanked --and quite severely--but I really understand how you are feeling. It is difficult and I am sending these along because I appreciate how you are. Nevertheless something of your-- that is something more about your doings and aspirations would be nice right now. It is a long time since we had a verbal conversation and many things have happened to both of us that are unknown to the other. But they are things that are after all only superficial that haven't touched the essential structures of thought.--I know that the day to day routine contains an apparent monotony but it makes up our living---the substance of our forward march and must register some deep impressions and observations. Humorous and serious, sad or sweet, they are of interest in that they portray your movements and thinking. And into this regularity must enter something more than the mundane things of existence. I know you sometimes soar into realms far from the practical activities of business--did you once say "busy-bess". You will write me soon won't you?



You know my old favorite--pastels-- well I am using them for my drawings now. And after all that I, in the past, said against them! They suit my present outlook very well and I am using them to carry further the idea I worked on in the water colors. So you remember the little water colors I did quite a time back with little strokes of pure color--well that is the way I am working the present thing is only much larger and freer--18 by 24. Also I am spending a longer time over each drawing than in the water colors trying at the same time to keep them looking unlabored and hoping for a greater solidity and unity in the design. Now and then I get something worth while, spurring me on. So you see I am still searching and enthusiastic. Still studying. Gosh, I hope I always will do this. That I will never be finished nor think I know. I think more than ever am I aware of possibilities in the future--so long as I have the physical power, to attempt the labor entailed in the experiment. It would be nice if you could see some of the more recent efforts.---- I am going to leave you now---and to you goes peace and power and sureness of today--- a new tranquility and new energy for your body, a new strength to carry on your desires

LR
x

14 L.L. FitzGerald typed letter to Irene Heywood, Toronto, November 26, 1942, IHF LAC, R814, vol. 309, file 15.

[November 26, 1942]¹⁴

A grey cold day—26-11-42—little bits of snowflakes wandering aimlessly around and down—and still the ground is showing in most places. The tawny grass and bluey distance is most beautiful this morning. There was a stillness in them, a feeling as if of waiting, of suspension. A certain loneliness attaches itself to the bare ground at this time of the year and yet it is so lovely. But there is an element of surprise in realizing that in most other seasons all this is covered in snow and that we have had a long session of colour as it now is. This morning I felt I would like to be in the country, painting some of this—the wild tangle of grasses in the foreground, maybe the bare earth of a plowed field, just beyond, and that, melting into some willows and poplars and the grey sky above it all. Or maybe some out buildings, dun-coloured with old stooks beyond and down further the slough and the fringe of poplars surrounding it—a peep of a distance almost like the sky and somewhere off a piece, a figure moving on some simple errand to sort of add and heighten the lonely feeling of it all. I would like to be tramping in among the crunchy dead leaves through the woods on the small hills of the valley and hear the occasional sound of a mouse or winter bird and get a glimpse of the ice on the creek, shining with a cold light. I would like to light a fire in some wind-protected spot and warm myself and see the smoke rising blue and hear the little crackling sounds of the burning wood. I would like to smell the pungent odour of the burning poplar and the dry leaves. And feel the enchantment of the surrounding stillness and charged silence. I would like to be putting on paper the low toned colours and fusing it all into harmony of delicate tones. Transmitting an inner longing for the completion of a now only felt desire. Never at any other moment of the year can one become enveloped in such deliciously curious sensations. Nor is it possible to be so apart from the impact of affairs. At this moment, in the woods dwells a soothing atmosphere, a quiet air that penetrates into deep recesses that remain hidden away at most other times and are now brought closer to the consciousness. Still remain odd little bits of accented colour in berries and the stems of the red willow. Perhaps the blue of the jay will momentarily flash through it all and far off through the intricate pattern of the low trees, the dull red of a barn.

[Page 2] It is cozy—the fire warms the air and imparts a warmth to the feelings for all the loveliness. As the day moves on and becomes duller there are little delicate movements of colour dancing on the small trunks and bits of grass from the flames. It is now grey enough that the light becomes just slightly effective bringing a newness into the setting. And when the darkness creeps over all the landscape it would be nice to walk back through the dusk to the enclosed warmth of the house on the farm. Into the mild yellow

light of the oil lamp and the smell of some good things on the stove just ready for consumption. Naturally, by this time, hunger would have asserted its demands and a lively appetite for steaming food would result. The conversation might not be on a high intellectual plain but for that very reason would be more fitting for the conclusion of such a day. The visit to the barn to milk and do the chores around the stable in the light of the lantern hung high on some peg. All the homely sounds of the animals. The crunching of hay, the heavy breathing and snorting and the shifting around—the startled sounds from the chickens partially awakened from their sleep on bars and boards, the grunting of the pigs and the inquisitive look of the calves. The cats running round or standing in their eternal majesty, the squeak of mice in the hay—the deep shadows of queer and curious shapes and equally so the lights—the hay coming down from the mow overtop disturbing the dust, and the steam from the animals—the smells of nostalgic odour bringing memories of past scenes. To sit back on a sack of oats in some dull corner and converse with some unseen voice from across the passage mingled with the sound of milk being pressed into the metal pail—to be almost covered with hay to keep out the coldness of the night and enjoy the simple quiet. For a day it would be something to look back on amid the sharpness of reality of people, buildings and smoke and streets.

[December 1942?—page 1 missing]¹⁵

[Page 2] 2/ All week there has been high excitement in gallery circles and now it looks as if there is at last going to be a change in the Curator—later I will let you know definitely—a meeting Sunday of the executive will decide—and you are one of many that will not feel sad about a change if it materializes—all the plans have been carefully prepared and at the moment it looks very sure that a resignation will be asked for.¹⁶ I was forced to action and couldn't avoid starting the ball rolling and it has been gathering momentum rapidly. It is surprising what is coming to light and what queer angles are appearing—a sort of volcano just awaiting a little tilt to throw it off balance—Sunday at 3 o'clock we meet—there will be some fireworks I am sure—exciting—but we are now working for a majority when the vote comes round—but what of your day—10 to 5 here you will be feeling hungry and a little wary but getting set for departure—it will be dark outside—have you any snow[?]¹⁷—all the roofs and the ground is covered outside the window—fresh snow today—it is warmer now and everything looks so fresh, so clean and it is quiet, muffled—no harsh sounds from the traffic. Will you be walking home to your retreat? Will you throw off your clothes and stretch out for a little while before you eat? Maybe close your eyes for a few

15 L.L. FitzGerald holograph letter to Irene Heywood, Toronto, [December 1942?], IHF LAC, R814, vol. 309, file 15.

16 FitzGerald refers to the artist Alexander J. Musgrove (1881–1952), who was appointed curator at the Winnipeg Art Gallery in 1932. The maneuver to oust Musgrove from his position was not successful and he continued as curator until his death in 1952.

17 FitzGerald misuses the strict meaning of the print-making term “engraving” to describe the act of cutting into a linoleum matrix.

moments to close out everything? Or is this the night you will be rushing off to the modelling? I am rather thinking of your lying down and resting before food—a serenity coming to you in the seclusion of your own place—I am leaving now—tonight I do some engraving on the card.¹⁷ For now—goodbye—I touch you over the great space————— later—perhaps you have just arrived home and have this, and have an urgent call to the “throne” and are comfortably sitting in this most relaxed position, reading—or you are all ready for a bath and while the water comes into the tub, just the right temperature, you peruse this—is your bathroom nice and warm[?]—don’t you hate the shock of a cold seat[?]—it sort of shrivels me up and discourages necessary activity—and isn’t it nice being alone knowing no interruption is coming and being your own “throne”[?], you know it is thoroughly clean and you can have real joy in the quiet session—but, still more enjoyable is to be free from all covering and to be able to spread out to the most natural position with no constricting garments—on the island, this summer, I cut a most beautiful “seat” that was more comfortable than any I have yet experienced—it was open to the sky enclosed by trees near the edge of a high cliff dropping to the sea—a trough ran over the cliff and the flushing was accomplished with a pail of water—a lovely retreat—peaceful with the enthralling surroundings—and it was painted a red orange—near an arbutus tree—like romance in some far southern isle—a romantic spot—just what it should be for so important a function—wasn’t it a lovely one on Sherbrook[?]—up on the elevation and so bright—a fine view through the window—the sun streaming in—so secluded at night—shut off from outside and inside—a real retreat—that was a wonderful corner altogether—there were a few unforgettable happenings—first innocent revelations—intimate contacting—you remember “I never saw one before”?—————I have just printed the first proofs of the card, saving the first for you which will go forward with all the stages including final. It really looks encouraging and I have ideas for further work on it.—

[Page 3] 3/ The tracing is now here so you will see the subject—I will send the drawing later—I wish I could get interested sooner so I should have a little more time—but I keep putting it off until not a moment can be delayed—I hope that the further cutting will work out as well as the line part—anyway you will see—it is Saturday once again and here it is so quiet—just little noises from the heating—the sun shines in—bright—outside it is very cold and clear—lovely colour—I just raise my eyes and look into the west—the trees, snow and buildings are beautiful—shadows of delicate colour, cool, and the yellowy lights—the sun is getting quite low—I have just taken off my shoes—my feet were getting hot so near the radiator—uncomfortably so—they are better now—occasionally a figure or two passes lending a new note to the outside view—I wonder what it looks like through your

window? Is it just buildings or is there a tree to give it a little life[?]—I am always so grateful for the five trees that I see from here each day and even in the evening they are fine—spring, winter, autumn they bring something of the country here—on the window sill is a bulb, green, fresh, in an orange bowl set up on a violet coloured jar—just now it is a living note against the coldness of outside—The sky is a pale blue with a great sweep of clouds, from north to south, paler yellowy white—fine cirrus clouds that look too spring-like—I am still thinking of your—what at this moment you are doing and what you will do tonight and if perhaps right now your thoughts flash here and you look out over it all—moving quietly round and saying not much but looking—I can feel you behind me—you stand quietly—and your touch is felt—have been gliding in here occasionally and looked round—have seen it recently much the same it was when you were here before—do you know that I have been with you in your place and can you remember what I said and did? Can't you still feel my being very near? I have looked at lovely green walls lit by the subdued light through the mesh of silver and blue—I have seen your pale flesh and accents of red gold against it—I have seen you standing so still against all the things around and to my eyes it was so beautiful—and a warmth glowed through me—I sat perfectly still watching—did you laugh? at that moment—I don't remember—but it changed to a merry mood—again I reach over the vast space and touch you—and give you new health and happiness for this momentous season and all through the year that is coming—remember I visit you at unexpected times—the hour matters not—

I kiss you for Christmas

[signed with FitzGerald's invented monogram]

[mid-December 1942?—page 1 is missing]¹⁸

[Page 2] 2/ If you haven't already read "Letters to a Friend" by Winifred Holtby, do—I know you will enjoy it—it is so living—so gay almost—I have finished a second reading of it just recently and got more pleasure from it than the first.¹⁹—Had a very heavy meeting Sunday of all the gallery "somebodies" and the curator must go—April 1st the date—this is just for you but I know it is of interest—only so long can one act as he has for so many years and not expect something will bust—I think his going is going to be very popular round the town—dissatisfaction has been growing for a long time and from all directions—it has happened at last—am still going through the agonies of the card—you will see the results of the stages in the proof I will send²⁰—the worst part is that I don't really know what it looks like till long

18 L.L. FitzGerald holograph letter to Irene Heywood, Toronto, [mid-December 1942?], IHF LAC, R814, vol. 309, file 15.

19 Winifred Holtby, *Letters to a Friend* (London: Collins, 1937). This book is a compilation of proto-feminist correspondence from novelist Winifred Holtby (1898–1935) to Jean McWilliam mostly from 1920 to 1926. FitzGerald would have enjoyed Holtby's insightful, witty, and pithy commentary on contemporary political events, life, and literature through the lens of a pacifist social conscience.

20 FitzGerald is working on his Christmas card linocut, *View from Window with Two Jugs*, 1942, 19 × 18.5 cm, Collection School of Art Gallery, University of Manitoba, Winnipeg; gift from Patricia L.F. Morrison Estate and her heirs, Earl and Patsy Green, 1977, 1200631.



15. L. LeMoine FitzGerald, *Jug on Windowsill*, 1940.

after it has gone on its errands—and then it [is] too late for any more fixing—it just has to stop or they don’t get finished and away. If I would only try a little block now and then through the year I might get better results—but I won’t, so what is the use of talking like that—it’s just silly—perhaps some day I will be released from this annual load—what do you think?—this morning it was so dark that the streets [lights] were on when I came down [and] this made me feel I must have made a mistake and left too soon—however it was about the same crowd, so I was reassured—it hasn’t been very light all day—no sun and fitful falls of snow—it is quite mild—I don’t remember of your having mentioned anything about how you like the winter down there—do you still change over to “woolies” like you did here? I have some long ones over the legs and enjoy them when the wind whistles round the streets and so far they have not been uncomfortable here inside—my knees suffer when not protected by the extra cover—and that isn’t a good spot to expose to a steady cold—fortunately I got them when the wool was still good and I expect they will last considerable time—the elastic is getting a little stretchy on the older ones and I find them slipped down from their proper position—do you have the same experience[?]—as it is a little more disastrous for you, what do you do when the band gets too large? you can’t throw them away because

generally there is more wear in the remainder—and how do you like the new stockings? Have you changed your method of keeping them up from what you used to do? I suppose, in this business life, you have made quite a few changes—have to concentrate on your appearance so much more—what is your weight now? I remember that 125 was about the highest you went—what now? Have you got thinner in some places and plumper in others and where are the changes? But I better stop asking questions—you can’t answer and answer—perhaps when you are writing next you will remember some eh! What are [you] thinking now—or have you time to even think of anything these days of rush[?]?—I hope you are able to stand it to the end of these hurrying days [Page 3] 3/ but I am very fortunate getting so much free

time and I appreciate that—you see I look around at those less fortunate in that respect and think I am very fortunate but like all the rest of mankind I do want more—I would like to expand further and really see for myself what further possibilities I have—what still remains for me to say—I would like to look further into the unknown more rapidly—it goes too slowly this way—then I think of you and the little time you have and working at something that is so opposite to your real work—but somehow you will find a way—you can't have these strong urges without discovering some means whereby they will have an outlet—it is good to be a little impatient—it makes one more alert—I am glad you got your drawing board with the little thing you found in the box—I can think of it as being very useful—I hope it will be more even than you anticipate for your long slim fingers—I have a picture of your hands—capable and so lovely to look at—and delicate of touch—just finished printing 25 and they don't look bad—got a new roller and it puts the ink on beautifully, the best ever—hope everything goes well tomorrow so I won't be at it till I get fagged—it is a monotonous job at the best but if it goes well it isn't quite so tiresome—the hands of the clock move inevitably nearer to the suspension of activities—the sun has set but has left the most exquisite light in the west—still cold—smoke is pouring across the buildings—fires are all going full blast to keep the places warm—and I should have put on my heavy overcoat for going home tonight—maybe I was too smart. This time—perhaps I'll have to run to keep warm—do you wear mitts or gloves[?]—seem to remember you wearing mitts here and I think they were green—do you need overshoes down there? I can see you now the way you walked with those brown fur trimmed ones—I couldn't describe it but I can recall it very clearly—do you still pick the little bit off the peanut and slowly, very deliberately consume bananas? I remember some unusual movement of your fingers as if handling some delicate object—another day has come to the middle and I am eating a bite before going into the attic to print—I pulled off about thirty yesterday and they were nearly all good prints—have a new roller for inking that made more difference than I expected—I think it will go pretty fast this afternoon—it [is] grey outside kind of damp and a haze hangs over the distance—raw cold that gets through clothes and seems to get right to the bones—but there is something very lovely in the look of it—I like the enclosed feeling of it, a sense of separation from what is happening near at hand—there is a fine quality of colour in everything and the snow is different looking—more attached to the earth—it [is] the kind [of] day that I can see your room looking very lovely particularly when the light is going—after everyone has gone I retired to the “throne” and had a most satisfying evacuation in the quiet warmth of the room—a feeling of exhilaration and relief comes when it is very natural and the surroundings are right—and I am enjoying my food—

21 L.L. FitzGerald holograph letter to Irene Heywood, Toronto, December 19, 1942, IHF LAC, R814, vol. 309, file 15.

22 FitzGerald sent nine drawings to Lawren Harris for inclusion in the exhibition *FitzGerald Drawings* at the Vancouver Art Gallery, February 12–25, 1943.

[December 19, 1942]²¹

This morning just before I awakened, you walked toward me, naked, in a glow of light—all the space around you in light—light saturating the whole atmosphere—and you looked so beautiful—your letter was like that—full of a freshness and a joy fullness—you have been busy and what your place must look like! All the materials sound so fascinating in the places you have put them. I would like to be in it all for a little while and feel it around me—and kiss you—I hope you are going to be well enough to keep working at the painting and modelling as you are doing now. You have some interesting ideas about it now that may lead to a definite advance. I think the modelling is fine and maybe you will get a lot from Mrs. Hahn that will benefit the painting.—I understand about your not writing with all the work you have been doing—but you must not go so far as to have a breakdown. That is not good. It will be nice to have the little painting—maybe you will find the larger space you are doing your work in now will be helpful. I like it—you can roam around in it and not feel hampered—and then I certainly had to do something for a drastic change. I am sorry I can't send some of the drawings to you. They have gone out to Harris at Vancouver and maybe there will be a sale.²² However, sometime you shall have one of other subject matter, sometime—you never mentioned whether you ever found the ring—did you locate it[?]—one day soon I am going to pack up a few reproductions for you—they will be useful and will be notes of colour on your walls—something along the lines of the little ones that have already reached you—working on card as usual—will send proofs.—Just as late as ever and just as uncertain of how it is going to turn out—but you will see, eh! I picture you so cozy in this new place with all the work you have put on it. It sounds [so] lovely a setting for you—where you can relax from the turmoil of the world of rush and noise—and dream a little—and do some work you really want to do—to have some things around that separate you from the daily routine—the thin gauzy stuff that was to be a dress must be beautiful—why should you have felt you couldn't tell me? you silly! I don't think you said whether you had a comfortable bed to sleep in—what is it like and have you a colourful spread for it? I am hazy as to where you are located—how is it in relation to the gallery[?]—a little plan would be good. Do you have all your meals in and together?—We finish up on the 19th and return on the 4th.—I am anxious to get at some steady drawing for a while—hope the weather is good—I am going to think of you during the Christmas weekend resting after the rush to the last moment and hoping a pleasant dinner will arrive and fun and joy. That you get dressed in your best and are happy and well and maybe before you sleep—when it is all over—you will sit for a few minutes and write some lines for me—may you be saturated with

forgetfulness of reality—may a joyousness glow through you on that day—a day locked away in memory—and through the year coming—health—

[Page 2] 2/ Before the 25th—It is Thursday—lovely bright sunrise but again it clouded and some snow is just in the offing—and a little sharp, raw wind—but I refuse to put on my heavy overcoat until the last, and I really [mean] the last—moment. It is so heavy to carry and I feel so “bunchy” unless it is real cold—I got a reddish tweed topcoat last year and it is quite warm enough for the present—I have been very free from any trouble with my leg for quite some time now of course I don’t overdo the use of it—but it is nice to be relieved of the tightening up and the heaviness of it even if only temporary—I wish you could get a release from your internal worries—you haven’t really ever mentioned just what your condition is at the present—occasionally you used to give me details—I wonder if you feel like doing it now—what the operations were for and what effect they have had—you know that I am interested—some of the effects I guess at through your letters but would like you to tell me so I have a clearer picture—it would be nice to see you—it is nearly three years since my eyes beheld all your loveliness—the last visit you didn’t feel well enough to show me and I understood even though I was a little disappointed—it has always been so pleasant, the naturalness with which you always uncovered yourself—it always seemed so right so much without a sign of restraint—there was such a lovely intimacy about it that I have always treasured—it was always more than living forms—and they are beautiful—there was a spiritual relation—a trust—a presentation—of something of inestimable value—I wish that I could only say it the way it seems inside of me. So many happenings rise into my mind that are just yours and mine—that belong to us alone—that dwell in the secret places of our being—Now Friday and a lovely sunny day but very cold with a wind—what lovely colour though on the fresh snow and clear sky—and it has been very quiet this morning—I am eating my lunch—hardly anyone round and no work—I expect that there will be just a little more excitement this afternoon—but you are quite a distance yet from relaxing—I suppose it will just grow a little more frantic each day—but you will have Sunday and can just muddle around if you wish and not have to worry too much about your appearance—your hair can go its own way—tomorrow I will spend the afternoon finishing the cards and from then on I hope nothing interferes with some steady painting—the weather looks promising so long as the humans leave me alone.—At the moment I seem to have become terribly involved in trying to save the Winnipeg public for art and I am getting nervous about how much time it may take—of course, generally speaking, they don’t give a damn whether they’re saved or not but I have suddenly been thrust into a maelstrom of action and controversy, with a little intrigue thrown in for good measure.—I always insist that I can be of

23 L.L. FitzGerald
 holograph letter to Irene
 Heywood, Toronto, January 4;
 January 5–6, 1943; January 8;
 January 11; January 12–13;
 January 30, 1943, IHF LAC,
 R814, vol. 309, file 15.

more use to art while painting than talking but it seems every little while I get drag[ged] into the latter and for a while like the excitement forgetting for the moment that I should conserve my energy for the other. I hope I can hide away for the holidays—I want to get on with my experiment—it is quite important to me right now and I really shouldn't get into a mixup—

[Page 3] 4 [sic]/ I have collected all the things I will need for the afternoon's work—I don't want to have to run down over the stairs till I finish the job—I have enclosed a complete picture of the cut from the first to final proof—right now I don't know how it looks but I am leaving it—I hope you like it—if by any chance I experiment with the cut after [I] get all the prints I need, will send proofs—I may do something, just for a bit of fun—I would like to be standing just inside your door when you come home tonight and put my arms round you and kiss you—I would like to take off your coat and scarf and hat and overshoes—and kiss you—and talk to you—and when you were warmed and had eaten and [had] a cup of coffee—I would like to take off your dress and bra and stockings and shoes and—panties—and put my arms round you and kiss you—and look at you—and kiss you again—and pass my hands all over you and kiss you—and pass my hands over you in different directions—and look up on all your loveliness—and a long kiss—I go—It is now 5 o'clock and I have just finished printing, and good—you will see by the final print—so that is over for one more year—and what of the next?—To you, for Christmas happiness—and some rest—some lovely thoughts—peace—and that the new year will bring many unexpected joys and fulfillment of some urges—health—a peaceful mind—will think of you often during the quiet of painting and send out messages—until I return, happiness, you lovely red gold thing—

[signed with FitzGerald's invented monogram]
 19-12-42 [bottom of page]

[January 4; January 5–6, 1943; January 8; January 11; January 12–13;
 January 30, 1943]²³

4-1-43. Eating lunch—its darned cold outside and I have just turned on the rad as it is a bit chilly here with the door closed—the first morning and kind of higgledy-piggledy but the start has been made and it is the long routine till June again—it always looks so long looking forward and so short looking behind when it arrives—I was wondering if by any chance you might be “listening in” last night but when I heard your friend I felt certain that you would be—perhaps you got a surprise, eh? I rather enjoyed doing it—it was recorded here on Wed. last and sent east for the Sunday show—but I didn't

know who was speaking when they ran it off for me—I had never heard my voice recorded before and got a surprise—wasn't it a pretty lively show? Everybody seemed eager about doing it and sounded like a wide-awake bunch—I was wishing afterwards I had stolen a little more time—I had a minute—some of the rest did—and also I would have liked more time for preparation—it was rather short notice and I didn't know very accurately as to the nature of the programme—I am glad I did it so that you could hear and I hope nothing interfered with *your* hearing it—I was picturing you sitting alone in your little room sort of ruminating on what you were going to wear tomorrow and whether you would have a bath tonight or leave it till the morning—checking to see that everything was clean that should be—maybe you were taking it easy, lying on some loose garment and munching a chocolate that had survived the Christmas orgy—thoroughly relaxed as you knew you didn't have to be in bed yet, to get the required sleep to meet the coming day.—Or perhaps none of this was happening and you were with friends and managed to hear it in scraps—maybe you will have written me a note that is on its way now—but however it happened I hope you did hear—I keep wondering what kind of shoes you wear now—you used to always seem to have something different—the ones with the flapping outside tongue for instance—or if you have been forced into just what everybody else wears on account of business—but I can hardly picture you quite eliminating some individual touch entirely even if you do your hair in the most approved manner—maybe you reserve that time which is not spent on the job for expanding your individual taste and have a few oddities that are just yours—but somehow your shoes come back into my mind and I keep seeing them and your walking—and the little peculiarities of your walk—I can see it plainly a clear picture in my mind, though I couldn't describe it—but I would know it immediately—I like to think of walking with you through the streets and into the stores—up elevators and to the gallery—into a picture show or off to class at night—in your hurried trips to the store in the mornings when you have just enough time and occasionally when you get quite frantic by waking a few minutes later than usual—throwing your things on as you grab a morsel on the fly—rushing down the stairs out into the street—intent on getting there—[Page 2] 2/ observing little of the passing scene and still only partially awake—the usual rush into the store and the “good mornings” some bright others, habit—or when you join the crowd homeward bent, hungry but not too tired to enjoy the freedom and relaxed feeling that the time is your own—maybe joined by someone else to indulge in conversation that is not too charged with controversial subjects—or just a walk when it is warm, to wander, not too certain of a destination, not caring if none is reached—enjoying all passing things—lingering to look between two buildings seeing something that is fascinating only from that

position—or is it a cat on [a] fence, a bird picking up crumbs or perhaps the particular twist of a city tree wedged in a small space and suffered many mishaps—anything, everything is of interest on such a walk—bits of colour separate themselves and take on extra fire—combinations appear that are never observed ordinarily—the very skin is more sensitive and seems to have a power to absorb beauty and distribute it through the whole body—or is it a walk when the pavements are wet and it is getting dark—and the street lights dance a thousand miracles in reflection—when solidities [sic] are eaten up in the myriad colours and fantastic shapes—5.1.43 when snow is falling and your feet feel heavy—and I hope you have your overshoes on, and not getting you[r] feet wet and cold and ruining your good shoes—it is mild and the snow comes down in a heavy wetness enclosing you in your trudge home—the buildings are all great blurred shapes and a newness has come to them with blobs of snow resting on all projections—a recent common-placeness has changed to some fairy castle out of an old tale something that was always a figment of imagination—the trees are strangers draped in curious, tenuous strips of light sitting in queer fashion in unexpected places—and the pavement and sidewalk have become one in irregularity of surface hardly recognizable as the one you trod yesterday—a new world for the moment—a pleasant aloneness accompanying you on your way home to the dryness and warmth of your room—but before entering you shake the snow from your hat and coat hanging them where the moisture that still clings will not injure anything—your hair is a curious mixture of tendrils hanging in irregular fashion here, there and everywhere—but on goes the kettle and soon the pleasant sound cheers the whole room and you set about getting out the bread and butter plate, knife and fork, cup and spoon—open a tin or are you having sausages tonight? or perhaps its steak and kidney pie left from [Page 3] 3/ yesterday—you are getting warm and a cozy glow is pervading your body—and when everything is ready you sit down—and how swell everything tastes—perhaps you have the paper and between bites glance through it here and there—and when you feel fully satisfied, do you light a cigarette?—what the weather is like outside is forgotten—the little irritations of the walk home hardly remembered—maybe you lie down for a little snooze and your thoughts range over a thousand paths—into queer places and with strange souls—errands of joy and pleasure warming and tingling—and sad ones—a conglomeration of ideas and thoughts and visitations—6.1.43—when I looked over the paper last night I was surprised to see pictures of some streets in your city under the heavy snow—maybe you experienced the above very recently—I thought it curious that I should be thinking of the snow and snowing at that moment—there is quite a lot of snow here but nothing like what you have been having—it is very cold now and has been

pretty much the same since Christmas day—when it is so cold it is always so beautiful to look at and today it is that—the sun comes from a cloudless sky but there is a sort [of] mixture of smoke and heavier air between that softens and colours the light which makes everything look lovely—out in it you have to hurry to keep warm and cover nose and ears—you will remember the sensation—there is lots of heat on here so it is very comfortable to look at the outside and enjoy what it looks like—but standing waiting for a car is not so nice, particularly at my corner with the buildings twisting the wind into queer directions and giving little protection—I don't really mind a great deal so long as I am not forced to face it too long at a stretch—I have reasonably warm clothes—long underwear that keeps the cold from the knees and legs so they don't get red and raw—the little fellow higher up needs the extra protection of wool—even with that he sometimes get[s] quite cold and could do with some more covering—in a cold wind he sometimes gets uncomfortably cold and then it is necessary to press him against the surrounding flesh to get extra warmth so that there is no chance of getting nipped by the frost—I imagine that would be pretty painful—at such times he should really have a soft knitted covering to himself, sort of angora type—you had some mitts one time like that, didn't you?—but it is not so bad right now and if the temperature goes no lower it will be all right—pretty soon we will be getting some milder days—I think it is much better than the dampness that you are getting there—I like it better and perhaps you still do, although it does last a long time here and is inclined to get a little wearying—remember a memorable visit just three years ago now—it was pretty cold outside that day and you had all that heavy stuff to carry—I never knew how you got along with it—but it was so nice seeing all the personal little things and how nice they were—and you all so lovely and fresh [Page 4] 4/ and anxious—have you still got the house coat that you wore that day? I loved the way they all got tumbled around into little piles—it was such an intimate jumble—might have been in your own room—how much nicer if the light had been somewhat softer a little more uncertainty of outline to hold the unspoken words—the rag rug with its strangely woven design and colours, the background to still more beautiful and exquisite colours and forms of the living—in all a pattern of strangely, strong and impelling emotional content—I have just eaten two of those little oranges that peel so readily and are so sweet in taste—the tangerine—as I was peeling back the skin I had a vivid picture of you eating these and how seriously and deliberately you did it—at least I remember the movement of your fingers and they looked that way—I can't recall the expression of your eyes—there is certainly great pleasure to be derived from this act—it is not a tussle and it is rare that the juice hits you in the eye—I have been loath to face the task of the other oranges because of the labour involved and the

hazards—sometimes it comes pretty close to a bath to get back to normal again—in fact it is a surprise if this doesn't happen—and when it has finally been prepared for consuming it frequently throttles with its sourness—I am fond of them, nevertheless but would really prefer to cut them in two, squeeze into cup or glass and enjoy the full pleasure—true, there is not the fullest enjoyment in the latter because there is some indescribable something that comes from eating in the more dramatic way of the first—strangely, your hands keep recurring in my memory—they seem to enter into so many of your actions—not obtrusively but with quiet insistence—all of you, as a whole and part by part keep recurring—all the endless impressions step out finally from their storehouse and exhibited again—they come at unforeseen moments and may be early ones or late, just a turn, a slight movement, a colour, a position, stillness or quick motion—the dress you were wearing or a hat, a skirt that wasn't sure of its moorings, a wisp of hair, the contrast of the hair on your head and that of the red gold—impressions of things that you may have little or no consciousness of, the same as those that you have of me—things you mentioned I do, that I rarely could recollect—8.1.43 All week I thought there would be some message from you but here is Friday—you are busy and you have only so much energy and I know you must make these fit—you must use all you need for your daily work because that represents your clothes, your room, your food and what is left from that, other expenses and a little play—you must paint and do some modelling, a little washing, cook, dust, look after your personal appearance, your nails, hair and skin, a little mending, repairs to clothes, stockings, underwear—I better stop—you'll have so much to do you'll never find time to write again—but I would like to know how you are—I would like to sort of hear you speaking through the written [word] and dwell with you for a little while in the thoughts you put down—I would like to sit in on some of your work, the [Page 5] 5/ little tasks of your household—know what you are reading—hear some of the radio programs that interest you—the colour of your nail polish—do you colour your toe-nails?—what shampoo and how you do your hair—perhaps you have a sore throat; I hope not but if you have at the moment of writing I would like to know—or you have been to the dentist—or seen “Bambi”—an exhibition at the Art Gallery—you were in Simpsons, looking at dresses, a hat or was it shoes or stockings, gloves or some unusual panties[?]—or is it a coat “the old one does look a little shabby and gosh it certainly doesn't keep our those raw winds” or “I wonder where that dollar went; I remember putting it in my purse”—or “I wish I didn't have to take that bath tonight, it would be so nice just to drop into bed”—but I better stop or you will think you have written me already after reading this—11.1.43—The cold snap is over for the moment and it has been so warm the snow has been melting—not sloppy on the streets but from the roofs

facing south—icicles hanging from the eaves—on Friday it was so warm that a heavy coat was uncomfortable—everything looked spring like, the sky, the trees, the light—you know the look I mean—and it came so suddenly—this morning it was really frosty with a cold wind, even though it was south—but after noon the temperature shot up rapidly and by five o'clock it was a spring day—somewhere back in this I mentioned about trouble in the gallery—I don't know whether I told you then I was forced into taking some action—after a meeting of the executive it seemed to be settled, but instead it has stirred the peace to its very foundation and there is, right now, one of the most momentous turmoils going on—everybody hammering everybody else, board members threatening to resign, and at this moment it is practically chaotic—but there is terrific activity and if some of us can keep our heads and steer it in the right direction it will be much healthier in the end—it is an illuminating experience—things impossible to anticipate turn up from the most unexpected sources—remarks are made that must have been corked up for some time and are now sort of exploding—a lot of petty ideas and personal animosities are coming out, that were unsuspected a month ago—later, when it gets sort of straightened I will give you definite details, a sketch of what gave the spark—perhaps you are a little far away from it now but I think you will remember enough of the conditions when you were here to appreciate the main issue—I seem to be getting into the art business of our city more deeply all the time—I have to keep protecting my time for painting and keep thinking about conserving energy for it—it is all too easy to get entangled and waste both time and energy fruitlessly—I am surprised the amount [of] time some people have to throw away uselessly—I hope I am able to keep from getting in too deep—

[Page 6] 6/ 12-1-43—I go right on writing in spite of the fact that there is no word from you yet—one of these days I will get so much accumulated that I will send it anyway—but it would be much easier if some of your thoughts arrived—these days I am busy with so many things time moves with great rapidity—there is no chance of anything resembling boredom and I have a feeling that you must be in much the same position—the one thing of the work at the store must be a pretty heavy draw on your physical energy—and some entertainment is essential—with this your desire to carry on some art work leaves not much space for extras—I like to write best this way I am doing—I don't read back—it is as I felt at the time and like a conversation—like the latter, there are a lot of words that are superfluous but somewhere will be some of value and interest—meandering along in this manner is, to me, interesting—I just write anything that comes—there are other things happening but they don't get down—I am sure you have the same experience—somehow I have the feeling that you like it this way—don't mind running into the occasional puzzling phrase or obscure meaning

or a left out word—don't forget to put in your own for the latter—or even the lack of proper punctuation and—where are the paragraphs?—there is a freedom in it—so much of writing is weighing the possible effect very carefully trying to choose just the right word so that no misunderstanding will result—I have never hesitated with anything written to you—sometimes, as I said the meaning may be obscure but you have always accepted it in the knowledge that only the best meaning could be attached to it—I am always hoping, no matter what experiences may come about, this freedom will remain—I think I remember you saying we didn't know one another very well and I have always thought you meant we hadn't lived together in all the intimacy of our day-to-day selves—all the thousand and one little things that mark us as so and so—and sort of minute-by-minute contact—how we awake in the morning, get out of bed, get dressed wash, whether we move fast or slowly—eat breakfast, do our hair, our teeth—how we look at all times—personal habits—what would happen with all the reality of living bared to each other—only long, slow experience could settle such a question—nevertheless we have experienced some phases of it and still have pleasurable memories—and still correspond in spite of no personal contacts—13-1-43—I keep thinking back and all that has happened between you and I in that time—isn't it ten years[?]—and of the many precious things you have contributed to the association—things that cannot be measured in any ordinary way—they go the very core of living; that bind together in such intangible inexplicable ways—[Page 7] 7/ and the immortal of the other, are one because to me, the same thing—there can't be any separation—no more than the pigment on a canvas can be apart from the one who brought them together to say an immortal thought in a form transferrable to another being—no longer is the material separated but is signified by a *single* word, art—and art is an indissoluble oneness—truly, there are variations in its quality as one human being varies from another but it comes from a common source—and that is life—living—the unanswerable enigma—but we are—positive—the joining of flesh is art—maybe it comes closest to the greatest of all art—perhaps it is more spiritual than any other human creative act—I think it is—in its most expressive form it is [the] greatest art—I believe this, now, unashamed to myself—I am sad that contact with life made me think otherwise for a long time—30-1-43—The snaps were lovely—it was swell seeing you again—and you look so much the same only you look plumper—are you?—I wish there were more of you and your place—I hope you will take some more soon and let me have them—the babies look marvellous and I know how the auntie feels, eh!—I will return the latter next time so you will have to write me if you want it sooner—your letter was so beautiful I still feel the effects of being with you and touching you and the smell of you came to my nostrils from the paper very delicate

but you and only you—I would like to reach out and touch you—I am going to write you more soon about things in your letter, but want to get these away now to make up for the note I [*illegible*] the snaps—I am sorry you were disappointed that I saw nothing of them—perhaps you could make a photo journey around your place, only you get in it as you have someone to take—or maybe you can use the mirror too—I must away now—will write from day to day again and send along later—I enfold you—around you is a space with me enclosing you and entering you and saturating you with knowing—and with it peace—and you entwine me and draw me into you and absorb me and I enter you and absorb you and motion is one and we dwell in a oneness of ethereal light or silent calmness surrounds us and a radiation passes through our oneness of warmth and understanding and we dwell suspended in a passing into and out of each, of a living of current and time is not—

24 L.L. FitzGerald holograph letter to Irene Heywood, Toronto, February 1, February 4–5, February 10–11, February 23, 1943, IHF LAC, R814, vol. 309, file 15.

[signed with FitzGerald's invented monogram]

peace—understanding—power of spirit—always in

[February 1, 1943]²⁴

1.2.43—You are right in the centre of the shows that you can send your things to—I don't think the O.S.A. [Ontario Society of Artists] is necessarily all war stuff—there is bound to be a great deal but you should try it—also the Graphic Arts Society for drawings [Canadian Society of Graphic Art], [Canadian Society of] Painters in Watercolour for watercolours and Royal Can[adian] Academy for everything—then there is the annual show of the Art Association of Montreal every spring—you can get all details about these in the art gallery—they are all jury shows so you can send to any of them and take your chance on getting accepted—there may be some smaller ones that I am not aware of—I am sorry that I can't give you any assistance re: Dunkirk for the mural—we haven't anything in the library—perhaps you could get what you need from the public library there—or you should get the clergyman busy looking for the material—it might get him more enthusiastic than ever and save you a lot of tiresome work—4.2.43—I would like to drop in and give any help I could with your work—the way I am looking at the whole thing right now, experimenting with ideas and using new mediums I might be more upsetting to you than helpful—One thing I wouldn't let the final result in each piece worry me nearly so much—give all your worrying to the things during the building—whatever the finished job looks like, leave it and go on to the next with the knowledge gained missing the previous pitfalls if possible—perhaps if you didn't grey-off your

25 For a discussion of FitzGerald and eroticism, see Oliver A.I. Botar, "Feelings of Voluptuousness: FitzGerald's Erotic Biocentrism," in *Into the Light: Lionel LeMoine FitzGerald* (Kleinburg, ON: McMichael Canadian Art Collection, 2019), 83–86.

colours so much as you worked you would find the finished painting wouldn't be muddy—a lot of the latter is due to limited opportunities you have to paint, not being able to go on from one to another often enough—but don't let it worry you—go right on working as much as you can—enjoy what you get as much as possible—I have learned, or hope I have, to forget what has been completed and launch into a new one fresh without any depressing carry over—most of the time I am reasonably successful—I also realize now that I will never be finally satisfied or ever really finished—but one thing I am going to continue to resent is the small amount of time I have—I don't think I will get over that till something happens to give me more—*go right on Ib* [Irene Heywood] expressing what you want to say with every bit of energy you have and know it's right for you—don't let any result that seems inadequate get you down for long—there is always more paper, canvas, paint and so on, so off you go on the new adventure that this time you are going to get it—for a couple of weeks I have been feeling a little off due to some late nights and too much talking but this morning I awoke fresh again—and became aware of a lovely rigidity along with it—long, curved and hot—and I lay there—I let myself drift into half sleep—I thought of how nice it would be to give you this—a rare gift for yours of red gold—a filling to satisfy every minute area of its softness—and then to spray the whole interior and mingle it with your delicate juices—perhaps you were still in bed as it was quite some time before the dawn—and perhaps we dwelt together for a few exquisite moments [Page 2] 2/ closer than we realize in the fullness of the day and the reality of the light—awaking before the sun has appeared with the freshness of long sleep pulsing through the body and the aloneness in the dim light, reflected from outside—the cozy warmth generated under all the covering—the knowledge of an hour or so of absolute freedom—the ease of moving out into space in a waking dream through closed eyes—a longing to touch your lovely flesh to move over and rest on you—to touch your lips and then to penetrate the soft folds of your other opening and lie entranced in beautiful intimacy.²⁵—5.2.43—Your body is beautiful as itself, but still more is it so because it houses you—from that moment when you uncovered yourself to my eyes, to now, it remains still the same beautiful object—and in the revealing of your flesh so you revealed a deep, unalterable attachment—a great confidence in the receiver of the gift—for it was a most wonderful gift and still remains so, as freshly so as at that time—to caress your nakedness with eyes and hands is to penetrate into the deeper intimacies of your soul—into that part reserved for me—the contact of the flesh of your body to mine—a language of silence that is an addition to these clumsy words—it says so much so truly, so real, so simple in directness—I am forever aiming to achieve the selflessness of it, into a

drawing, a painting—thoughts come freshly to my mind each moment but the touch of the hand would convey them to you instantly and completely but they won't go down on this paper except in clumsiness—there isn't the radiance in them—they grey-off like the colours from the tubes that try to reach the brilliance of the sun—when painting, now I give myself—I want something to go into it that penetrates me when I touch your body—I want it to reveal my whole being—I am no longer afraid to say through painting, to say all that I am, flesh and spirit—I want to saturate every particle of it—I want it like I feel you when your organ encloses mine to the last fraction of its total length—I want it to vibrate with the ecstasy that comes with the motion of mine against the encirclement of the soft slipperiness of yours—I want it to increase momentarily in its ecstatic mood as in the continued movement of the flesh in flesh—and to reach its climactic finish in terrific impact as does the releasing the commingling juices of our bodies into a oneness of delicious joy, in the secret depth of you—10.2.43—For the past four Sundays I have been making drawings of a pot of tulips—each time a new drawing—last Sunday the bud was in the full and the arrangement of the leaves was the finest yet—the flower is now gradually unfolding and I hope will not be too far over for my making a fifth study—each drawing has been an improvement over the last—I expect I am getting into the feeling of the growth and familiar with the possible composition—I still can't get used to this necessity of familiarity—each time I change even the subject material I have to go through it in spite of having worked pretty steadily previously—I always expect it when I go outside after the winter and work accordingly as well as approaching it mentally, in the right state however it has been a fine period—the plants have been placed on the window sill against the light as well as the snow, so the colour is very beautiful and so much variety in the greens—now the note of red in the flower will make them even finer—still 18 × 24 drawings, so they are never really finished but they do reach a certain completion which is satisfactory—more and more do I tend to keep studying similar forms— [Page 3] 3/ making changes in arrangement of the material and don't tire of it, nor is there too much a feeling of repetition in the drawings—I seem to approach each new essay with fresh impetus and it is a new analysis—when anything near repetition creeps into my feelings I immediately switch to other things—the snaps were swell, I should say are and I would like some more—if you would like to take some more intimate ones of your place and yourself, say in the mirror, you could send the roll to me and I would develop it here—if you do this use “Verichrome” as that is the one I can do as it can stand exposure to red light—remember those I took of you I developed—I am so glad I selected just the things to take and you enjoyed them. Are

26 In the mid-1930s, FitzGerald sketched the environs of Stevenson Field (now called the James Armstrong Richardson International Airport, Winnipeg).

27 FitzGerald refers to the airborne unit M.D. 10 of the Canadian Army at Camp Shilo, Manitoba.

28 *Leafy Trees and Pool*, ca. 1942–43, may have been one of the series of pochoir (stencil) prints that FitzGerald executed during the war to decorate the canteens at Camp Shilo. For more on the history of these prints, see Helen Coy, *FitzGerald as Printmaker: A Catalogue Raisonné of the First Complete Exhibition of the Printed Works* (Winnipeg: University of Manitoba Press, 1982), 66. For another print that may belong to this series, see *Coleus in Pot* in Christine Lalonde, *Beauty in a Common Thing: Drawings and Prints by L.L. FitzGerald* (Ottawa: National Gallery of Canada, Ottawa, 2004), 62.

there any others that you would like[?]—I have a film in the camera now—why didn't we do something of this kind before, eh! I don't think you have changed—I think you are just the same person I saw and spoke with the last time—how long ago now? just some changes in your hair and clothes—but not inside—I listened to the programme on the Sunday and thought it was a fine programme—I think that “Payload” is darned fine stuff—it was very enjoyable to listen to and had a fine sense of unity which seemed to be lacking in the first two composers—I can't remember if I have seen her before with you but I do remember her face whether from previous photo[s] or seeing her personally—must be nice for you living with her and being able to exchange ideas of mutual interests although in different arts—too bad your room isn't warm so you would be comfortable physically when you enjoy the surroundings so much—I wouldn't care for the uncertainty of the bath—I am overly particular about that—if no other room in a house is overly clean, the bathroom should be spotless—remember any of my remarks about toilet seats? uh?—11-2-43—A little colder today about 20 [degrees] below this morning and a strong wind—I will be happier when the sun makes its appearance before I have to get up—I don't like this long period of darkness in the mornings—you will be aware of it there also—so long as you can manage financially, I think your move is fine—but don't get to the state of just missing starving because then it is of very little value—the worry takes away any advantage you may have gained in time—I certainly don't blame you for getting fed up with the monotony of the store—it must be pretty miserable for you. I think you have done marvellously well sticking to it the way you have and making such a success of it—it won't do you any harm to have a good period of painting away from the whole thing—I like your painting garb—do you wear slacks all the time at home?—back in October I made application for a permit to do some work up at the air field²⁶—for the moment it was to be in the repair depot—I planned going up Sundays in place of my usual work—it [Page 4] 4/ would be a change of material to work from and I might get some interesting things—it hasn't come through yet so I have pushed the idea way back in my mind—but I am on another project—this is doing some pictures for the canteens of M.D.²⁷—I have delivered the first ten and am on a new subject for the next set—I am carrying them out in tempera using stencils and blowing the colour onto the card through these—each edition is limited to ten copies—in this way I expect to have five different subjects completed by May 30—spare time during the week and Saturday afternoons is devoted to these²⁸—it all started from the description of camp at Shilo being realistically described to me by one of the boys who had spent considerable time there—the first set is a prairie subject size 18 × 24 and mounted to 28 × 20—the next ones will be

22 × 28 mounted 30 × 40—so you can see that I haven't much time to be bored—the second, which I am working on now is inside a poplar bush with snow—at this stage it looks promising—it will require the cutting of at least six fairly intricate stencils—but eleven colours will be applied—this is all a gift and given with the hope that it may help the fellows to get a little more relaxation from the daily grind and make their canteens a bit brighter—the officers that I have contacted are enthusiastic and have given me further details of what the places are like so I am glad I got started—sorry only that I haven't done something about it much sooner—I still can't get used to the idea that all this killing of one human by another is necessary—I still think—and strongly—that it [is] a hopeless way of adjusting human relations—but in spite of that I don't see why perfectly innocent boys and girls, for that's what the bulk of the army is, should have to live in such barren places while they are learning their awful trade—I do it for them because of that very innocence—I do it because they believe in life in spite of the colossal ignorance of so many adults—and the blindness and stupidity and callousness of those who will never see the fighting—but are more than willing to sacrifice all beauty and love and ambition of the young to protect that which they have made themselves believe is—what?—I won't—I can't write anymore about it—every atom of me resents it too much—but still I am optimistic enough to think that we humans will one day see the light of great knowledge—and know—I kiss you—you darling thing—

[Page 5] 5/ 23-2-43—Rereading your letter I found your answer to the stocking situation—I am so glad you have not become addicted to the girdle and certainly hope you stick tight to the decision—I don't like the effect they create from the outside—lose all the natural beauty and I have a decided feeling that long use will affect the lovely shape of the two fine forms—I think the continued support and pressure is bound to do something that destroys both the delicacy of contour and creates a certain flabbiness—you see I keep remembering how beautiful you were there and I don't like to feel that any of that loveliness is being destroyed—it is as fine to the touch as to the eyes—it has a delicate exuberance that is so pleasant to both and such a healthfulness—I hope you are not unduly supporting the twin shapes that project themselves so beautifully from the chest—they seemed to need so little confining—so exquisite in their natural freedom—how I would like a replica in plaster of one of them—and a number of other parts for that matter—it would be so nice to see them again, even in that form—after *all* this time—it is so long—in spite of such vivid memories of all the beauty and sweetness—sometimes I really feel as if I was touching you—you come so vividly into my presence—I am hoping you are escaping the mean epidemic and are feeling just as well as when you wrote—you seemed to be most like

yourself in that—you were happy and seemed so much better physically—nothing should come to mar that for a little while—I love your description of what you had to put on for painting but it must be rather trying—however you do get used to a lower temperature and, as you say, can't stand the heat of an apartment block for instance—but I really like the chill of the room for work—I can stand it cooler outside than in—isn't it about time you wrote me again? you see, I keep wondering about you and what is happening and would like you telling me of your present movements and activity—you were speaking of the usefulness of your "operation" in the recent change but do you know that you have never told anything since you left here[?]—and a lot has happened to you—perhaps you don't like writing the details—but, on the other side, I would like to know if you feel you can do it—I did know your condition before you left—may be it is easier to tell it than in writing—but we don't see one another so the written word is the only way out—will you?—there is a temporary spring here at present and we are enjoying the break after the real cold—today it is cloudy, the cloudiness of a spring day with a look [of] rain—it is a little too cool for that but [Page 6] 6/ from here it looks like that—a lot [of] snow has gone and it is grey and there is water in the low places and there is new colour in the sky and trees—a stirring in the long slumber and soon the awakening will be real—the birds will gradually return and once again the new birth—the vividness of the living—the terrific energy release—the growing things almost articulate—the long silence of the snow and frost replaced with audible sounds to the eyes—new colour, unfolding shapes, air of magic movement caressing the skin—the nostrils attacked by smells almost forgotten—don't you feel like seeking some quiet spot and unclothing your nakedness to the impact of all this, when it arrives[?]—to me it is always there, a primitive urge to cast away the symbols of our daily existence and for a few moments be one with the newness—to divest the mind of all its accumulation and feel your body as belonging—akin to the trees and grass and clouds, and warmth of the sun, the gentle pressure of the passing breeze—purging the mind and releasing fresh emotions through it—fresh thoughts urged by the stimulation of the body—a few moments of isolation to be with yourself, wholly unhampered—don't you feel all this each year? don't you like to see the little animals stop and look at you inquisitively and in a friendly way? don't you like to feel the eyes of the birds turned toward you as if you belonged and are akin to them? as if the mute trees and grass and weeds and flowers were trying to say their joy to you—it is a quieting—it is a communion with reality—I hope you have the drawings and prints now—I am sending this now as I have answered some of your questions, I don't know how well and I want you to have it even though I haven't heard from you since my last note—you

will write soon, eh! so nice that you would show me everything—I wonder how we would talk to each other—would we feel strange after all this time—very likely for a little while—that seems to be the way, as in the past—but it wouldn't last because we have not changed—not that way—we would say nothing unusual in words but as so often, would converse over the sound—and round it—and I leave you once more, warm with the feeling on close contact—with knowing you feel the touch before this reaches you and are aware—there is a pleasant pressure round you of the impact of my thoughts that sensitizes all of you—that spreads over and into you and moves into all your being—that is pleasurable to the skin that encloses and protects your lovely body, that houses you and your thoughts—that accelerates the movements of each part & I go to you with peace—with patience to finality of necessary labour for achievement—with tranquility to build and search for the best—with belief in the eternal beauty of all things—with the power to look beyond the surface into the deep mystery—

I kiss you—

[signed with FitzGerald's invented monogram]

[February 13, 1943]²⁹

13-2-43—Perhaps there are some Valentines for you—the prints are some larger ones from the same source as the small ones sent earlier—thought you would like the drawings—little things done from memory of groups seen on way down in the mornings—one from one of the models and the other large one from the window in this room—am writing a longer note about your last letter—answers and so on—will send it when something arrives from you again—will continue adding to it whenever I get the spare moment—do you like it this way? I think of a lot more things when writing at different times and can give you a better picture of what happens and what I am thinking—it is a lovely sunny day with the fresh snow of the early morning still so clean and colourful—hope you are still having “holidays” and doing some real good work as well as getting into a peaceful state of mind and refreshment for your body—I certainly enjoyed the photos—will be looking forward to more—have made suggestion in the note that is coming later about some further pictures—I think it is a good one and I hope you will feel the same and do it—interesting shows at the Gallery, eh! do you go pretty regularly? I hope you aren't like I am—close but rarely go in—the real reason is I get very irritated with seeing too many pictures and if they are just so-so, it is still worse—I want to now, rather than see what is being done—what

29 L.L. FitzGerald holograph letter to Irene Heywood, Toronto, February 13, 1943, IHF LAC, R814, vol. 309, file 15.

I would enjoy would being able to go into the gallery occasionally and see one very fine drawing or painting, if that were possible, and leave after looking at it—I am looking for your next note and hope it will be along soon,—the last was sweet perhaps a little short?—but touched a lot of things about yourself which made me feel I had been talking to you—you *are* nice—I don't think you have changed since we last talked together—will I hear from you soon?

[signed with FitzGerald's invented monogram]

Letters to Robert Ayre, 1934–49

Robert Hugh Ayre (1900–1980) was a writer, journalist, playwright, publicist, and critic. He first met FitzGerald during the 1920s when they were both involved with a local little theatre company known as the Community Players of Winnipeg. Ayre's play Treasures from Heaven was performed by the Community Players in 1926 and he acted in their production of Henry IV in 1928 which featured costumes and sets painted by FitzGerald.¹ In 1930 Ayre was transferred to Montreal when his job with the Canadian National Railway's Publicity department was relocated to their eastern headquarters.² He became an art critic for The Gazette, Montreal (1935–37) and The Standard, Montreal (1938–42). Ayre was editor of Canadian Art magazine from 1944 to 1949 and then an art critic for the Montreal Star from 1950 to 1970. In the later 1940s, he planned to write a monograph on FitzGerald. Although the manuscript remained unfinished, a version of the text was published as a memorial tribute, "Lionel LeMoine FitzGerald 1890–1956," Canadian Art 14, no. 1 (Autumn 1956): 14–16.

Winnipeg School of Art³
March 8, 1934

My Dear Bob:

Mr. Fritz Brandtner, whom I take pleasure in introducing to you, is making the move to Montreal, with the hope of finding a larger audience for his work.⁴ I hope you will be able to find the time to introduce him to some of the artists and at the same time to make some helpful suggestions as to the possibilities for work there. He will very likely show you some of his drawings and paintings which I am sure will interest you. We have been intimate friends for a number of years and have many ideas in common on the subject of art. Knowing that you harbour some of the same feelings, I take the liberty of writing you on this occasion.

My kindest regards to Mrs. Ayre and yourself.

Yours sincerely,
LeMoine FitzGerald

1 Michael Parke-Taylor, "Designs for the Little Theatre: Lionel LeMoine FitzGerald and the Community Players of Winnipeg," *Manitoba History* 90 (Fall 2019): 47.

2 For biographical information and an analysis of Ayre's critical writings, see Lois Valliant, "Robert Hugh Ayre (1900–80), Art – A Place in the Community. Reviews at *The Gazette*, Montreal (1935–1937) and at *The Standard*, Montreal (1938–1942)" (MA thesis, Concordia University, 1991).

3 L.L. FitzGerald holograph letter, WSA, to Robert Ayre, March 8, 1934, Robert Ayre fonds, Queen's University Archives, Kingston, ON, box 1, file 2.

4 The German-born artist Fritz Brandtner (1896–1969), an exponent of German Expressionism, arrived in Winnipeg in 1928. He likely spoke to FitzGerald about constructivism, expressionism, and recent developments at the Bauhaus. Brandtner found employment with the T. Eaton Co. and then Brigdens of Winnipeg Limited before moving to Montreal in March 1934. FitzGerald organized an exhibition of Brandtner's work at the Winnipeg Art Gallery, which opened April 27, 1934. See review by Alexander Musgrove, "Fine Pictures on Display in Art Gallery," *Winnipeg Tribune*, April 28, 1934.

5 L.L. FitzGerald typed letter, WSA, to Robert Ayre, Montreal, February 3, 1942, Robert Ayre fonds, Queen's University Archives, Kingston, ON, box 1, file 2.

6 FitzGerald exhibited *Vase on Floor* [unidentified] in the Canadian Group of Painters exhibition, Art Gallery of Toronto, February 6–March 1, 1942, cat. no. 21.

At the school,
February 3rd [1942]⁵

Dear Bob,

I had not heard any word of Thelma's illness until your welcome letter arrived. Since then, Mrs. Sinclair has told me some further details. I am certainly very sorry that you both have to go through this long siege but I hope it will be for better living for you both when it is finally ended. My sympathy to Thelma in her predicament of being "plastered" for such a time. It takes great patience and endurance to face such a thing, leave alone going through it.

Time slips along so rapidly that our little adventures of the prairie and the beach are still fresh memories. I feel quite the same as you do about picking up the threads at each new meeting and it seeming as if there had been no gap between. I am always struck with the ease with which we jump right into a conversation that has all the feeling of it having been continued from the previous day. I am startled by it. Perhaps we are not separated so much as we think by time and space but carry on a mutual communing apart from the spoken word.

I don't remember if I spoke to you of some of the ideas that were taking shape in my mind during our conversations. Since then, they have taken very tangible form and the paintings which Mrs. Sinclair mentioned are the result of a new impetus. It was nice of her to write so enthusiastically about them, but to me, they are only the beginning. I am going right on to a greater completeness and it is very hard to find. It also leaves me very critical of what I have accomplished so far. I would love you to see them but I didn't feel quite confident enough of the achievement to face an exhibition. I want to work on experimenting with each thought that comes to me and am more absorbed in the next painting than in those that have already been finished.

Two of them have gone down to the Group show in Toronto.⁶ I picked them out as the best so far but when I saw them finally in the frames, I wondered if they were. Whether they are or not, they will have to stand and take their place as they are. The main thing to me is that I am enthusiastic and feel a new road opened before me and am getting a real kick out of covering these 18–24 spaces in as short a time as possible, relying on the discipline of the past few years to give me the quick insight and the sureness of hand to carry it through. Perhaps they contain more emotional content. Somehow or other I have a feeling that I don't care what they may look like when they are finished so long as I have a strong surge within.

Surely the long years of patient, meticulous study that I went through were for something more than merely to continue in the same path.

Anyway, I felt that I had come to the end of that phase and have been fumbling around for the past three years trying to get [Page 2] a fresh start. And now I think I have found it. Temporarily at least.

All that I mentioned to you about [W.J.] Phillips didn't materialize. His well laid schemes had a flaw somewhere and since he has moved to Calgary we don't hear much about him. I wasn't sorry to see him go. He had the ear of one of the directors and was continually planning things for us through this director. Things that were anything but practical but had the air of drama to them which really was the appeal. Just now the job is very practical and requires a good deal of common sense and endurance. There is certainly no room for any silly experiments. The main thing is to keep the place with some sense of stability about it and enthuse those students we have. We seem to be able to do all this so far.

I am very glad you wrote me and appreciate your offer of assistance in connection with an exhibition. Perhaps you will be coming west during the summer and then we can have a session with the paintings.

My kindest regards to you all and I hope everything is progressing well with Thelma. When you write again, please tell me more of your work and how it is progressing.

Sincerely,
LeMoine [signed]

[Written between July 25, 1949 and September 6, 1949]⁷

160 Lyle Street
St. James [Winnipeg]
25 July 1949⁸

Dear Bob,

I will keep adding a little to this now that I have made a start. I am very sorry I wasn't here when you came up for your mother's funeral. Even though it must have been a release for her I know that you will feel the separation as I did when mother went, a new understanding of an essential part of living.

We arrived on May 6th so it must have been close to the time you were here.⁹ I have resigned from the school but have not taken a part-time teaching job in Vancouver. Right now, the plans are not definite but I go right on painting in the meantime.

Had quite a winter in Vancouver. Lived over in West Vancouver not far from Binning.¹⁰ We were with one of Val's nieces who has a fair-sized

7 L.L. FitzGerald holograph letter, 160 Lyle Street, Winnipeg, to Robert Ayre, Montreal, July 25, 1949 to September 6, 1949, Robert Ayre fonds, Queen's University Archives, Kingston, ON, box 1, file 2.

8 This correspondence was begun on July 25, 1949, and continued until at least September 6, 1949.

9 FitzGerald refers to his return from West Vancouver where he and Vally had been since November 18, 1948.

10 An exhibition of drawings by FitzGerald and B.C. Binning was organized by the Vancouver Art Gallery for a provincial tour in 1949.

11 The FitzGerald's stayed with Barbara Munro at 2749 Lawson Avenue, West Vancouver.

12 In November 1947 the FitzGerald's spent the winter on Vancouver Island at Saseenos, about thirty-one kilometres west of Victoria on the Sooke Basin.

13 John Sell Cotman (British, 1782–1842); Samuel Palmer (British, 1805–1881); David Cox (British, 1783–1859); Peter de Wint (British, 1784–1849); Richard Parkes Bonington (British, 1802–1828).

14 FitzGerald studied at the Arts Students League in New York during the winter of 1921–22.

house and had lost her husband in April a year ago.¹¹ She was happy to have us as company and a help in finances. The arrangement was very good and the whole proposition turned out very well. We are still good friends.

I fixed myself a studio in a corner of the basement, a very satisfactory spot away from the household activities. I could leave everything just as I finished each day. Had a long row of still life groups against one wall on the floor and made a series of pencil drawings, watercolours, and near the end, a couple of small oils. I think perhaps the pencil things were the best of the work. I had a feeling that they came closer to what I seem to be hoping for. When the weather was warm enough, I worked [Page 2] on the beach which was only a short distance down the hill. A most interesting part, the outer section of the inlet looking over to Point Grey, English Bay, Stanley Park etc. From some points near the house, we could see the Lion's Gate Bridge. Plenty of interesting driftwood, boulders and the waves rolling in most of the time. Some days the mountains on Vancouver Island would show up through the atmosphere, a very beautiful sight. The passing ships gave an active touch making it all quite different to the quiet remote water at Saseenos.¹² I found a quiet spot where nobody came and only the waterfowl and I were the living things. Wait a minute—a rat did appear now and then and there was a pointer that came hunting now and then. I almost forgot the clouds—some days they were marvellous both in colour and design, different from the prairie, being somewhat softer looking. Now I know the winter skies there are the real ones. But they changed very rapidly even the whole character of the sky and not just the individual cloud. As I write I see some of the memorable formation in my mind's eye.

I saw numerous effects over the great stretch of water to the island that recalled some of Turner's paintings of the sea, mainly the watercolours. Also, some of the other men who were painting about the same time. Arnold is over in England now and has been for the four months. Before he left, I gave him some of the special things to see—Turner, Cotman, Palmer, Cox, de Wint, Bonington and so on.¹³ He has written of seeing quite a [Page 3] number of special exhibitions of work by this group featured by the Victoria and Albert, etc. I am looking forward to his return in early September to hearing of the many things that I still long to see. You will remember I read Ruskin at almost the beginning and all that clings to me as closely as my vacation days at Snowflake on grandmother's farm.

It would seem that these men are beginning once again, including Constable, whom I forgot for a moment, to be reevaluated by the younger men and becoming a potent influence in a new way. When I was in New York (1922) to mention any of them was to place oneself in a very low category in art.¹⁴ Yet only a year or so ago [the] Turner, Constable and Blake show was a major event of the season and no doubt left some indelible

marks for American art of the future.¹⁵ For some time now out of England come reports of [the] influence Palmer[’s] work of 1825–35 is having, and even complaints of them dropping all that the modern school has built up. So the pendulum is on its way back.

Perhaps the starkness of living today is forcing the artist, the poet to find a counter balance and these men seem to offer a starting point. It is a possibility. Art is not design, structure, volume, tensions and all the modern vocabulary only. Surely there are some human values as well that don’t have to be sweet sentimentality—the thing we have all been so fearful of since 1914 or was it 1919? Don’t let us go back to late Victorianism—but somewhere in between today and the days before [Page 4] we can find some healthy softness to add to the brittleness to produce something still finer, and maybe just a bit more universal. I don’t think Cézanne had any fear of becoming “sweet” any more than Constable. They were more preoccupied with painting than aesthetics, and relied on the day-to-day work for the solution—a mighty successful one in any age.

I really wanted to start this with a note on the three weeks before we left for Vancouver last November. We rented our house from November and couldn’t get into our house in Van. till the 20th so I went to live at the old home on Sherbrook with my sister and her husband.¹⁶ (Have been away from this for some time—getting a group of drawings ready for a Vancouver show.) The sister lives on Sherbrook between Notre Dame and Sargent. On the warmer days, which were more than usual for November, I made drawings in the park a little west of St. Paul’s Church on the opposite side of Notre Dame. You know the one. I was surprised how large the trees had grown. With all the leaves off they looked bigger perhaps than in summer, but they are real trees. Some fine compositions with them against the buildings around. Very beautiful and very quiet. On the cooler days, I did things through a window in the house, the first time I have made any drawings of material that I have looked at for years. It was a little stark in the greyness and chill of the day just before the snow.

But the more interesting part of the three weeks were the walks I took. Over many of the old familiar streets that I travelled in the early part of the century. Many of the buildings of those days are still there. In the late afternoon light, they looked so settled as much a part of the earth. Or at night, they became mysterious looking. From Notre Dame to Logan [Page 5] north and south, Sherbrook to Main, east and west. I imagine a strange conglomeration of humans now inhabit most of these places, quite different from the old days when all the houses were pretty solid homes. Perhaps a few of these remain but for the most part they are now rooming houses or the habitation of families who find living ever more than hard sledding. However, outwardly some of the old fascination remains.

15 The Metropolitan Museum of Art, New York, presented the exhibition *Masterpieces of English Painting: Hogarth, Constable, and Turner* (January 24–March 16, 1947) and *Prints by Hogarth, Constable and Turner* (January 24–April 6, 1947).

16 The FitzGerald family is first listed living at 672 Sherbrook Street in 1904. See *Henderson’s Winnipeg City Directory for 1905* (Winnipeg: Henderson Directories, Limited, 1905), 553.

17 The Winnipeg Public Library, then called the Carnegie Library, opened at 380 William Avenue in October 1905.

18 William Holman Hunt, *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, 2 vols. (London: MacMillan, 1905).

19 John Ruskin (1819–1900) first published *The Elements of Drawing* in London in 1857.

20 *FitzGerald Watercolours and Drawings*, organized by the Vancouver Art Gallery, September 13–October 2, 1949.

21 Henri Frantz, “The Art of Richard Parkes Bonington,” *Studio* 33 (1904): 99–111.

22 Victoria School (originally called Central School No. 1) was located at William and Bannatyne avenues, and Ellen and Gertie streets.

23 In August 1904 FitzGerald began work for the Martin, Bole and Wynne Company, 295 Market Avenue, Winnipeg.

The library is an island of light and coziness among all the not overly brightly lighted houses.¹⁷ And the constant comings and goings of people in and out of it gives almost a festive air around it. I didn’t go in, any of the times I passed. Somehow, I felt that it might lose some of its charm, of those early days and preferred just to look and pass on.

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.”¹⁸ 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, the terrific achievements of such young men.

[Page 6] Perhaps Ruskin’s “Elements of Drawing” was the most fascinating to me of all the books.¹⁹ 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. Very recently, I ran across some drawings made as exercises and I still think the ideas were 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.

(Have just completed the matting of twenty drawings for a show at Vancouver Art Gallery, and shipped them, since I wrote the above).²⁰

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.²¹ From a watercolour drawing with some body-colour I made a copy from 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.

Right across the street, west, was the old Victoria school where I attended my final year at public school, passing, what at that time, was the entrance exam.²² A little further down William to the market square and over to the corner of Market and Princess, I made my entrance into the business world in August the same year. I became office boy in the wholesale drug office of Martin, Bole and Wynne.²³ At some earlier period that I don’t

remember, we lived on Elgin Ave and a [Page 7] little later, when I was old enough to remember some disconnected incidents, we lived on King Street between Pacific and Alexander, right in the centre of “Chinatown” now. And so on. Endless little incidents make this closely populated area between Notre Dame and Logan very close to me.

My walks last fall covered most of the streets in this section of the city and I enjoyed in another way, the familiar scenes. I had no desire to attempt re-living those earlier experiences. But one does have a special attachment to the environment of those early days of one’s existence, and special pleasure comes from revisiting them. I always get some of this same special pleasure when I go down to “the farm” in Southern Manitoba. It still persists.²⁴

Back to today—I was out in the bush, painting this afternoon (Sept. 6) and found the autumn fast taking over. Most of the underbrush has, or is, turning colour and some of large trees have spots of yellow. It seems very early and I think some of it is due to dryness. But there is a chill in the air and the birds have markedly diminished. It is very beautiful. I am hoping that I may have many days ahead when I can study it before the frosty days arrive. I was completing a painting of summer trees and I am very glad it is practically finished. Tomorrow will see its last few strokes. It is an oil. From now on I will use watercolours and work more rapidly so I can keep up to the changing colours and forms.

In the mornings I paint still life in the garage which makes a very good studio. These are not large canvasses but they go forward slowly. I can’t hurry them. They must go their own way. I don’t mind so long as they seem to move forward in the way I think they should.

[Page 8] Since the foregoing was written I have completed the oil mentioned and a small watercolour. The still life in the garage should be pretty well finished by the next weekend. From then on, I will work in the house, as the weather is getting very temperamental, in the mornings. Will go out in the afternoons as long as possible.

Arnold and Florence Brigden were out last night and we went over the paintings. They were quite enthusiastic and they want the oil landscape that I just finished. Also, I think the still life will become part of the art school collection.²⁵ We spoke of it, tentatively because of a recent request from the board of directors. I hope this little proposition will also include a couple of the older pencil tree studies. I suggested this as I think they would be useful to the students. We will go more fully into this in the near future.

The Brigdens have just returned from a 4-months visit to England and Ireland. They are fascinated with Ireland, particularly Connemara, and are already planning a six-months visit when they could settle in one place and really get intimately acquainted with the people and district. In London

24 FitzGerald held fond memories throughout his life of boyhood vacations spent on his grandmother’s farm at Snowflake, Manitoba.

25 FitzGerald refers to *Geranium and Bottle*, 1949, Winnipeg Art Gallery, on permanent loan from the Winnipeg School of Art, 1954, L-9. See figure 37.

26 John Nash (British, 1893–1977). At that time Nash lived at Wormingford in Essex.

27 The Estate of Arnold Brigden donated five wood engravings and eight woodcuts by John Nash to the Winnipeg Art Gallery in 1973.

they saw some fine exhibitions as I mentioned earlier and were giving us some further details particularly Constable and Palmer. They saw John Nash a number [of] times as he was living not far from where they were staying with Arnold's sister in Essex.²⁶ They had met him on a previous visit and enjoyed renewing the acquaintance. He gave them six prints from some of his wood engravings and a large reproduction of a painting, in colour, all of them are here for a few days for our enjoyment.²⁷

It is fascinating listening to their recounting of interesting meetings and places seen. To us it is something like a visit. I have been looking over a map of the centre of London and locating [Page 9] a number of familiar street names and their relation to a centre around Green Park and St. James's Park. I can follow their journey, around the city with a little more knowledge. Must be a wonderful old city. We will get more as time progresses and the Brigdens recall things they have forgotten to tell us.

Today I am determined this shall start its journey to you and hope it makes up in some measure for the prolonged silence. It is a scattered epistle but will in the total, give you something of our living during the past months. One thing I do hope is, that it finds you well and doing something, in your time from the daily labours, that you enjoy doing and is giving you some satisfying feeling in its creation. I hope we have an opportunity for some personal conversation in the not-too distant future. I will try to make my letters a little closer together during the cooler days ahead. From us both go health and happiness to Thelma and yourself.

Sincerely
LeMoine

Plates



16. L. LeMoine FitzGerald, *Landscape—Farmyard with Fence*, ca. 1920.



17. L. LeMoine FitzGerald, *Summer Afternoon, The Prairie*, 1921.



18. L. LeMoine FitzGerald, *Pritchard's Fence*, ca. 1928.



19. L. LeMoine FitzGerald, *Farmyard*, July 12, 1928. This scene depicts the FitzGerald family farm at Snowflake, Manitoba.



20. L. LeMoine FitzGerald,
Nude, ca. 1929.

21. L. LeMoine FitzGerald,
Nude Reclining on Bed, 1928.



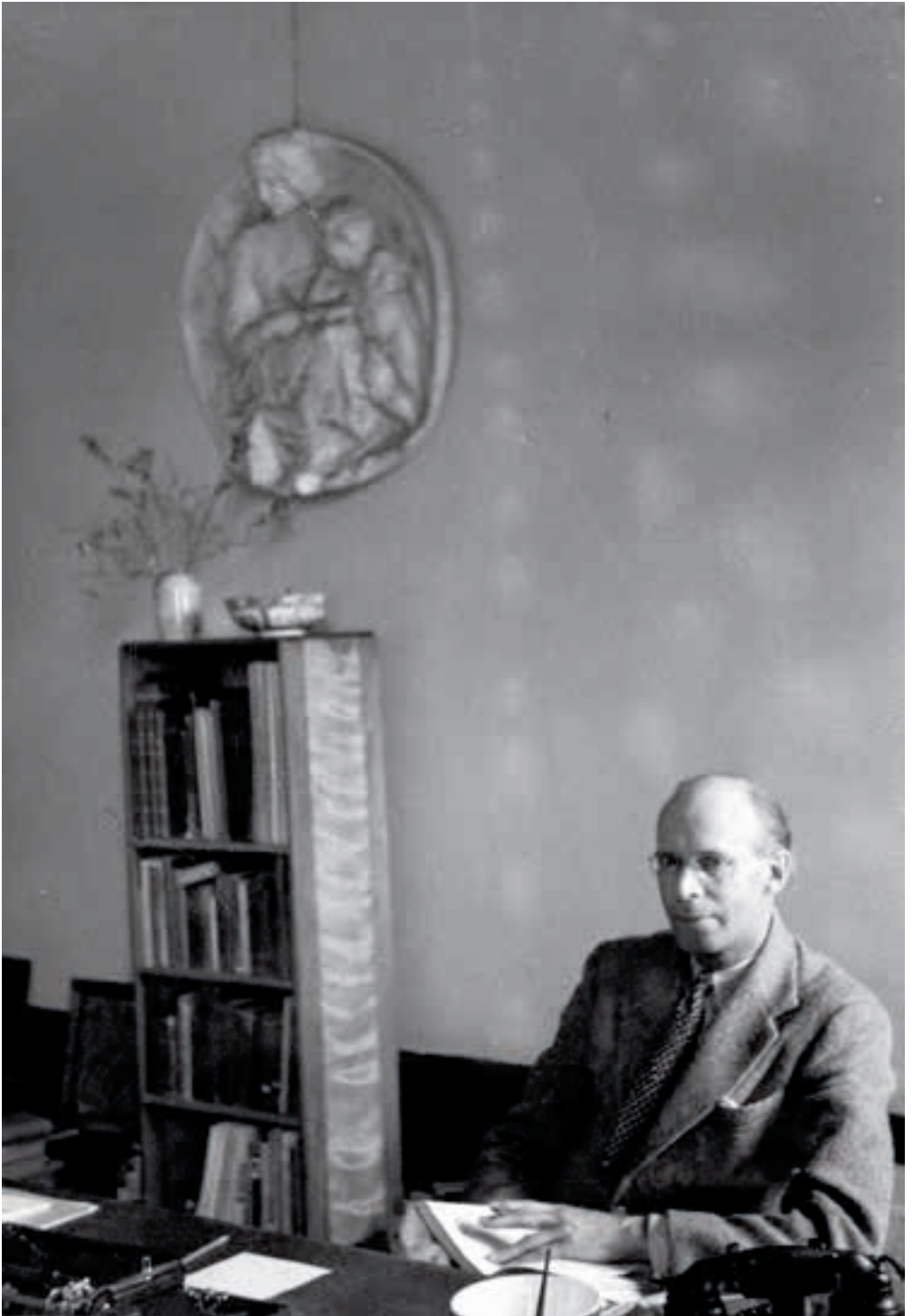
22. L. LeMoine FitzGerald,
Tree (with Human Limbs), n.d.

23. L. LeMoine FitzGerald,
The Woods, 1929.





24. L. LeMoine FitzGerald, *Books and Ceramic Bowl*, ca. 1946–47.



25. L. LeMoine FitzGerald in his office in the Old Law Courts Building.



26. L. LeMoine FitzGerald, *Stooks and Trees*, 1930.



27. L. LeMoine FitzGerald, *Stevenson's Field*, 1935.



28. L. LeMoine FitzGerald, *Apples, Still Life*, 1933.



29. L. LeMoine FitzGerald, *Oakdale Place*, ca. 1950.



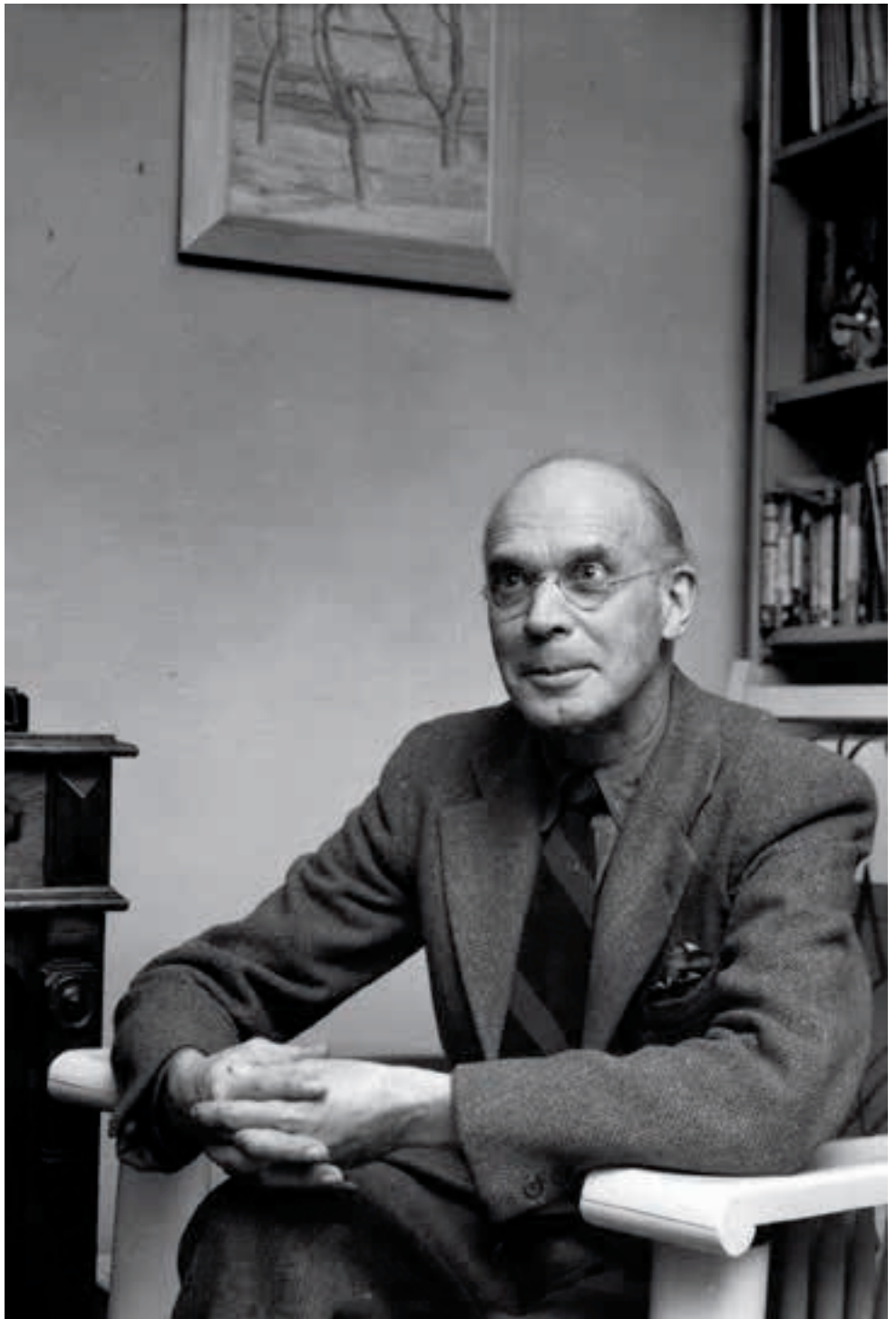
30. L. LeMoine FitzGerald, *Untitled*, ca. 1936.



31. L. LeMoine FitzGerald, *Rocks and Log*, 1942.



32. L. LeMoine FitzGerald, *Self-Portrait (bust)*, ca. 1945.



33. Steele and Wing's Photographic and Art Rooms, L. LeMoine FitzGerald, ca. 1946-47.



34. L. LeMoine FitzGerald, *Jug, Inkwell and Book*, 1945. FitzGerald depicts the cover of the 1936 Penguin edition of Aldous Huxley's *Crome Yellow*.



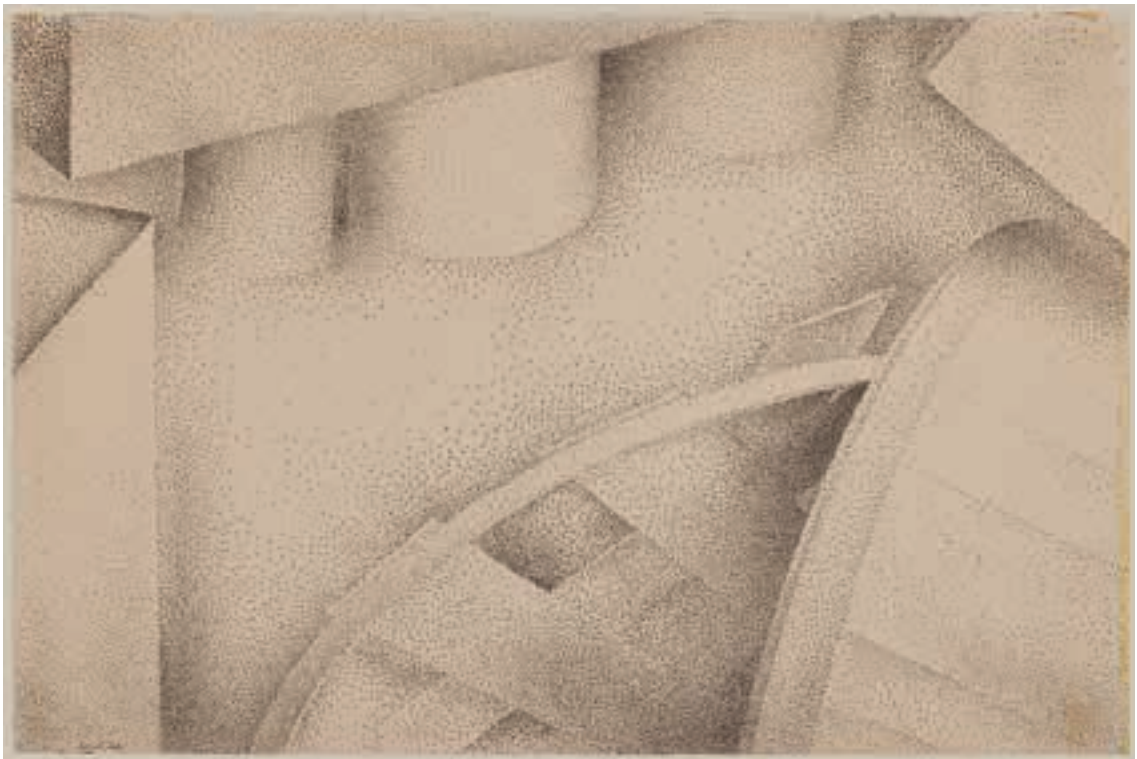
35. L. LeMoine FitzGerald, *Stones and Lumber*, 1946.



36. L. LeMoine FitzGerald, *Still Life with Plant*, 1948.



37. L. LeMoine FitzGerald, *Geranium and Bottle*, 1949.



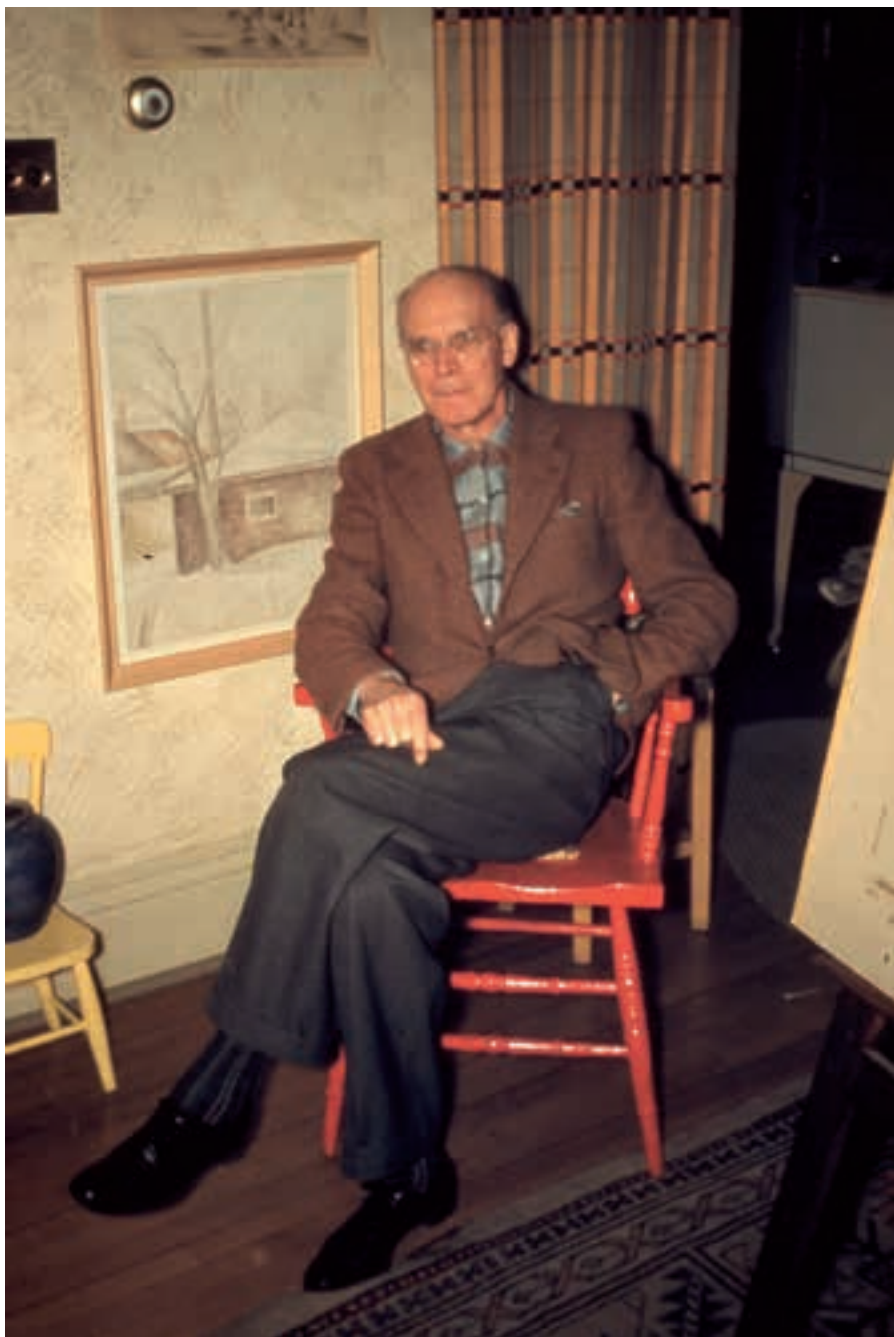
38. L. LeMoine FitzGerald, *Apple Basket*, 1948.

opposite

39. L. LeMoine FitzGerald, *Still Life: Three Apples*, 1955.

40. L. LeMoine FitzGerald, *Composition No. 5*, 1952.





41. Photographer unknown, L. LeMoine FitzGerald, ca. 1955–56. The ink and coloured pencil drawing pinned to the wall, visible at the top of the photograph, is *Abstract*, December 8, 1955 (Art Gallery of Ontario). The painting to FitzGerald's right is unlocated.

Letter to *Canadian Art*, 1953¹

The magazine *Canadian Art* reproduced Lionel LeMoine FitzGerald's 1930 painting *Manitoba* (now called *Stooks and Trees*, *Winnipeg Art Gallery*, fig. 26) in colour in its summer 1953 issue.² FitzGerald responded by writing to the editors, Robert Ayre and Donald W. Buchanan, with information on the genesis of the picture. His text was published in the "Art Forum" section of the magazine's autumn 1953 issue.³ It is a rare example of FitzGerald's writing appearing in print during his lifetime. Three years earlier, *Canadian Art* published FitzGerald's painting *Manitoba Maple* (now titled *Tree Study I*, 1949, *Winnipeg Art Gallery*) on the cover of its summer issue, 1950.

Dear Sir,

My painting *Manitoba*, which you reproduced in colour in your summer number, was done quite some time ago. I do remember that the stook in the foreground was not very well built so I tore it down and rebuilt it the way I thought it should be, having learned the art the hard way, trying to follow the binder. Very likely the combination of the trees, still green, and the gold of the harvest fields struck me as a good subject.⁴ I am sure the fence leading into the trees was also a considerable inducement. I was always fond of the queer shapes of old fence posts. These become so very much a part of the ground.

It was painted in the morning and I now recall the smell of the grain in the stooks and the dampness of the grass when I crawled under the wire of the fence and the very lovely sky that appeared just when I wanted it (it doesn't happen too often).

When I was teaching at the school, I used to plan my summer vacation pretty carefully so that I would get the maximum of painting done in the time. I worked close to home until about the middle of August, on a timetable, and then for the balance of the time, would go on a bit of a holiday on a farm in southern Manitoba, a part of the country I knew very intimately from my holidays there as a kid.⁵

These last two or three weeks were always the highlight of the summer's work and always something I liked specially resulted from them.

Yours truly,
LéMoine FitzGerald
St. James, Manitoba

1 L.L. FitzGerald letter published in The Art Forum, *Canadian Art* 11, no. 1 (Autumn 1953): 39.

2 *Canadian Art* 10, no. 4 (Summer 1953): 134.

3 The Art Forum, *Canadian Art* 11, no. 1 (Autumn 1953): 39.

4 FitzGerald titled a major late painting *Abstract: Green and Gold*, 1954, oil on canvas, 71.7 × 92 cm, Collection Winnipeg Art Gallery, Gift of Mr. and Mrs. Joseph Harris, G-63-287.

5 FitzGerald's grandmother's farm was in Snowflake, Manitoba.



42. Ronald Hooper, L. LeMoine FitzGerald with portable sketching box, ca. 1936.



43. Ronald Hooper, L. LeMoine FitzGerald, 1930.

II. Travel Diary, 1930*

* L.L. FitzGerald holograph Travel Diary: June 2 to July 1, 1930, Lionel LeMoine FitzGerald fonds, University of Manitoba Archives & Special Collections (hereafter LLFF UMASC) 1-0183, box 14, folder 1.

From June 2 to July 1, 1930, FitzGerald travelled to six major American cities—Minneapolis, Chicago, Pittsburgh, Washington, DC, Philadelphia, and New York City. His goal was to learn about contemporary developments in art school training and study major works of art in American public museums. FitzGerald's daily diary presents a fascinating document of his various activities during the most extensive professional trip of his career.

1 The Soo Line Railroad, named for the Minneapolis, St. Paul and Sault Ste. Marie Railroad and from the phonetic spelling of Sault, is still in operation. Passenger service from Winnipeg to Minneapolis was discontinued in the early 1960s.

Diary of Lionel LeMoine FitzGerald: The Winnipeg Painter, 1930
[titled by Vally FitzGerald]

Drawings Toronto Group for exhibition—Mrs. Brigden
Phillips Gallery—1608—21st St. Washington
Kaufmann Store—Pittsburgh
Minneapolis Gallery Monday Sunday 1–5 p.m.
other days 10 a.m.—5 p.m.
Chester 53 W. 19th St. NY
Mrs. Amy Gibson, Boston School of Fine Arts
Jack Fitz. 302 Bay St. Toronto, Ont.
Keeler, c/o Mr. McQuigg or Hammond Central Buying Office Toronto
Brebner c/o Rous & Mann, Simcoe St. Toronto
Size of Panel Prospectus 5 7/8" × 2 1/4"
Grace, 9795 LaSalle Bld. Ville La Salle, Montreal
Ottawa Museum Booklets
New York—original drawings. Book Store on 13th St. East of 4th Ave.
(Arthur)
Chester, "Glen Oak," 26 Oak Grove, Minneapolis
YMCA Chicago—Austin Branch (Lake St. "L") Central Ave. Station,
1 block north of "L"
Northwestern Bible and Missionary Training School cor[ner] Harmon and
Willow Office 11th and Harmon Minneapolis
Wigston, New York
Mr. Zettler Art Institute Chicago
Mr. Cowan, Lower Sch. " "
Miss Vanderpoel, " " "

[Page 2]

1930

June 2 Left on Soo at 5:45 p.m.¹ Very warm and sunny. Beautiful sunset. Met very interesting man from Wisconsin who travels for some product, both in Canada and Northern US. Discussed many things but mainly the development of and enthusing a group of people, old or young. He is apparently

1-0193
 Diary of Lionel LeMoine Fitzgerald
 The Winnipeg Painter 1930

Drawings Toronto Group - Mrs. B. B. B. B. B.
 Phillips Gallery - 1608 - 21st St Washington
 Kaufman Store - Pittsburgh
 Minneapolis Gallery Monday Sunday 1-5 pm
 other days 10 AM - 5 pm

Chetler 53 W 19th St AMs
 Mackay Gibson, Boston School of Fine Arts
 Jack Fitz 302 Bay St Toronto Ont
 Helen & Mrs. McQuiggin Hammond Central Grouping Office
 Brebn & Sons - Manchester Toronto
 Days of Panel Prospectus 5 7/8" x 2 1/4"
 Grace 9795 La Salle Blvd. Villa La Salle Montreal
 Ottawa Museum Booklets.

{ New York - original drawings - Book Store
 on 13th St East of 4th Ave (Arthur)
 Chetler Glen Oak 26 Oak Grove Minneapolis
 U.M.W. Chicago - (Arthur) Central Ave Station
 (Arthur) Branch 1 Block north of L
 { Northwestern Bible and Missionary Training School
 Co. Harmon and Miller Office 17th and Harmon Minneapolis
 Kingston New York
 Mrs. Zeller Art Institute Chicago
 Mrs. Bolson Iowa City
 Mrs. Vanderpool

a promotion man and has to pep up the sales force and create new ideas in selling. To bed at 12 and to sleep about three. Rain during night so it was better for sleeping the latter part of the time.

June 3 Arrived at 7:20 a.m. old station and Alex Chester² was there to meet me. Taxied to his apartment on Oak Grove, left luggage there, had a wash and walked down town with him on Nicollet and returned up Hennepin. Arrived at Street where Gebhardt³ and I stayed overnight in September 1928. Rain came on so went into lunch counter where we had breakfasted before and broke my fast. Rain over—sunny—went up Hennepin located Walker Gallery⁴ and then started across town to the Museum⁵ and school.⁶ Arrived there by a very roundabout route about 9:45 and so went over to the school. Found they were still in session. Talked to young lady in the office, but couldn't go through at that time. Made arrangements for later. Found out from her that the difficulties of discipline were the [Page 3] same as ours and that the extra four weeks they had added to their session were not satisfactory, due both to the weather and the students wishing to get to work, so that they might return in the fall. They have the usual percentage of students who will not work and the medium ones also the ones who will work hard and for any length of time. Have tried many remedies and are still looking for a workable theory. And the majority of the offenders are girls! Discussed what we were doing and then left to return at 4 p.m. To the Gallery at 10:15 and left at 2 p.m. for lunch. Small school exhibit, mostly paintings, all showing a decided leaning to the more modern thought and really not so sincere in the effort as the work being done in our own place. The still lifes were the best. Large and in oil with plenty of colour and good drawing, very simply painted. In next room, a fine collection of drawings by modern French, English, German, and American Artists. A very refreshing sight. A wide variety of approaches but all showing great draughtsmanship with fine feeling. Meandered around from top to bottom nosing into all the various rooms. All galleries on top floor skylighted and some with side lights as well with practically white ceiling and spatter work walls of about [Page 4] three tones. Very effective for pictures. Altogether a fine place. Parquet flooring throughout. Saw fine small engravings by Dürer of Mother and Child⁷ and great number of wood engravings of the Old Masters paintings by Cole⁸ apparently all done at what place the pictures were located. A large collection of Zorn's etchings.⁹ Find it hard to get interested in his things now. In many cases so wooly. A fine Sisley¹⁰ and an at least arresting Pascin, "Dancer resting."¹¹ To lunch at 2:15 and back in park at front of Institute to draw until four o'clock. 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

2 Alex Chester, who lived at 26 Oak Grove, Minneapolis, was a friend of FitzGerald's from Winnipeg, where they knew each other through their mutual interest in art.

3 C. Keith Gebhardt (1899–1982) received his artistic training at the School of the Art Institute of Chicago from 1921 to 1924. Gebhardt was FitzGerald's immediate predecessor as principal of the Winnipeg School of Art from 1924 to 1929. In 1928 FitzGerald and Gebhardt returned to Winnipeg via Minneapolis after visiting Gebhardt's parents in Cheboygan, Michigan.

4 The Walker Art Gallery (now the Walker Art Center) (1710 Lyndale Avenue, South, Minneapolis) was founded in 1875, but the new gallery opened in May 1927, housing a collection of some five hundred paintings by leading artists of all schools, as well as a large collection of sculptured jade, amber, ivory, precious stones, and Chinese, Japanese, Greek, and Persian porcelain and pottery.

5 The Minneapolis Institute of Arts (now the Minneapolis Institute of Art) was established in 1883 under the name the Minneapolis Society of Fine Arts.

6 The Minneapolis School of Art (200 East 25th Street) was founded in 1886. During the school year, fourteen instructors taught painting, drawing, sculpture, fashion illustration, design, interior decoration, and advertising art. The summer school in 1930 involved eight instructors teaching painting, illustration, sculpture, commercial design, and interior decoration.

Lionel LeMoine Fitzgerald
Winnipeg

1930

June 2 Left on Soo at 5:45 pm. Very warm and sunny. Beautiful sunset. That very interesting man from Wisconsin who travels for some product, both in Canada and Northern U.S. Discussed many things but mainly the development of and enlightening a group of people as young. He is apparently a promotion man and has to pep up the sales force and create new ideas in selling. Tired at 12 and to sleep about three. Rain during night so it was better for sleeping the latter part of the time.

June 3 Arrived at 7:20 am old station and Mr. Chester was there to meet me. Drove to his apartment on Oak Grove, left luggage there, had a wash and walked down town with him on Nicollet and returned up Hennepin. Drove at street where Gelhardt and I stayed over night in September 1928. Rain came on so went into lunch counter where we had breakfast before and broke my fast. Rain over ^{Winnipeg} went up Hennepin to the Miller gallery and then started across town to the Museum and school. Drove there by a very roundabout route and about 9:45 am I was out over to the school. Rain they were still in session. Talked to young lady in the office, but couldn't go through at that time. Made an arrangement for later. Drove out from her that the difficulties of discipline were the

emphasized, but they explained that it seemed necessary, still believing that the best course for commercial work is the most fine of Fine Art. Most of the instructors criticize only part time with six of a staff. Discipline rests mainly on the principal then the office and finally monitors. After looking over the various rooms (four on first floor and eight on second) returned to office for belongings. Just at that moment Mr. Kopietz¹² the director came in. Went into his office (which by the way isn't quite so nice as our own) and chatted with him for about an hour. Discussed methods and discipline. He has charge of most of the [Page 5] first-year work, feeling that the start is the most important part. The main idea being that all the subjects taught must finally come together as one thing. Art or self-expression, emphasizing at all times the creating of a thing rather than mere copying of the external features. Letting the student create from memory. Showed a series of drawings of how they led up to still life all created first in black and white and then in colour. When they got to actual objects, they were not arranged but a number of things placed on the table and they made their own selection emphasis being placed on the breaking up of the space, repetition of form and contrasts. Life drawing and Antique done in the same way. At all times trying to create in the students mind the unity of art expression. He has just returned from visiting a number of eastern cities and found that the general trend was towards this thought, the only place sticking to the old academic idea was Boston. Continuously developing problems to enthuse the student. Museum study and a lecturer from the gallery giving talks on the History of Art once a week, the drawing of the period rooms and other historic detail in the museum. Some cases posing model in school in historic costume and using museum things for background. Knew Gebhardt in Chicago. Had a card from him at Christmas. Drove me back to [Page 6] apartment where Chester was waiting. Went to dinner down town at Hungarian Restaurant, to movie "Minnesota" Clara Bow etc. Not very interesting. Home and to bed.

June 4 Slept a little later. Was tired after yesterday. Walked to Walker Gallery and spent a great deal of time there. An uninteresting collection as a whole, with a few odd pieces good. An early [Jean-Baptiste-Camille] Corot, very fresh [George] Innes, interesting Canaletto. [J.M.W.] Turner's technically interesting. Fine collection of pottery, china, jades, etc. On leaving, met the lady they have in charge of gallery instruction and went back over the jades again. She explained some of the symbols in them and the technical things, but the most interesting part was the discussion of the classes of children who visited the gallery during each week in the winter and her approach. Found them very susceptible to everything, asked *them* what they thought of different things. Has a general knowledge of art and interested

7 Fitzgerald may be referring to works by Albrecht Dürer: *Virgin with the Child Swaddled*, 1520; *Virgin and Child with the Monkey*, ca. 1498; *Virgin Crowned by Two Angels*, 1518; and *Virgin Crowned by One Angel*, 1520, since all four engravings were in the museum's collection before 1930.

8 Timothy Cole (American, 1852–1931) is known for his late nineteenth- and early twentieth-century reproductive wood engravings after Old Master paintings from Italian, Dutch, Flemish, Spanish, and English schools.

9 Anders Zorn (Swedish, 1860–1920). Zorn's reputation as a printmaker of consequence reached its zenith in America in the 1920s when his work could sometimes command higher prices than Rembrandt's prints.

10 Alfred Sisley (French, 1839–1899). This painting has not been identified.

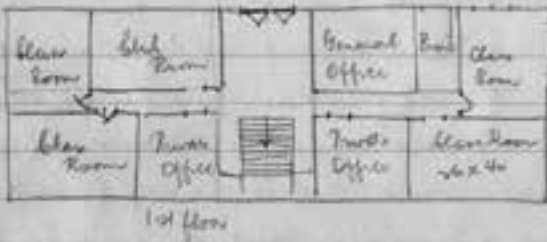
11 Jules Pascin (Bulgarian, 1885–1930). This painting has not been identified.

12 Edmund Martin Kopietz (1900–1988) was a drawing instructor at the School of the Art Institute of Chicago from 1922 to 1928 and was director of the Minneapolis School of Art from 1929 to 1950.

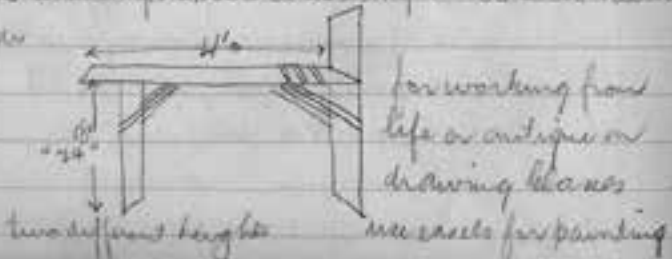
in the modern things, saying that the youth of the present generation are alive to the beauty and appreciate the modern painting readily, which is only reasonable after all, as they understand more readily the things going on around them than the older person, accepting the things of their times as the natural outcome of the surroundings and activities. Said music was more readily received in any changed form, as it was a more abstract form of expression [Page 7] and did not depend on natural forms to create a thought. And naturally in a newer community it was so much more appreciated than the plastic arts as it appealed to a greater number more readily. Discussed the possible danger of modern painting methods on the student mind and the apparent ease with which a student will create a very passable semblance of even the best of the paintings. I then said that school work in the museum was a good example of that, but a fine comparison was at hand in the next room where there were drawings by Picasso, Vlaminck, Hodler, etc., etc. and that by walking between the two rooms one could readily appreciate the difference. The greatest difference was that the artists were one, absolutely unified and the students work very much the feeling of individual things placed together sometimes well, but still the feeling of the separate thing. And I think that is the great thing we are all striving for consciously or otherwise (Miss Hahn). Left there at 3 p.m. back to the suite as it was raining most of the day making it impossible to set out. Wrote for an hour or so. Cleaned up and met Alex downtown, then to dinner at Chinese restaurant for Chop Suey etc. Not really very good. Intended going sketching together over between St Paul and Minneapolis but rain prevented so walked for a while, took car [Page 8] back to apartment, got rain coats and out for an hour and half walk. Back for light lunch, to room and to talk of many things. Alex has grown very much since being away, but possibly a little pessimistic over the people in the States. Seems to have too much the feeling that they are all potential rogues, which is, of course, not true, and a very bad attitude when living in a country. To bed at 12.

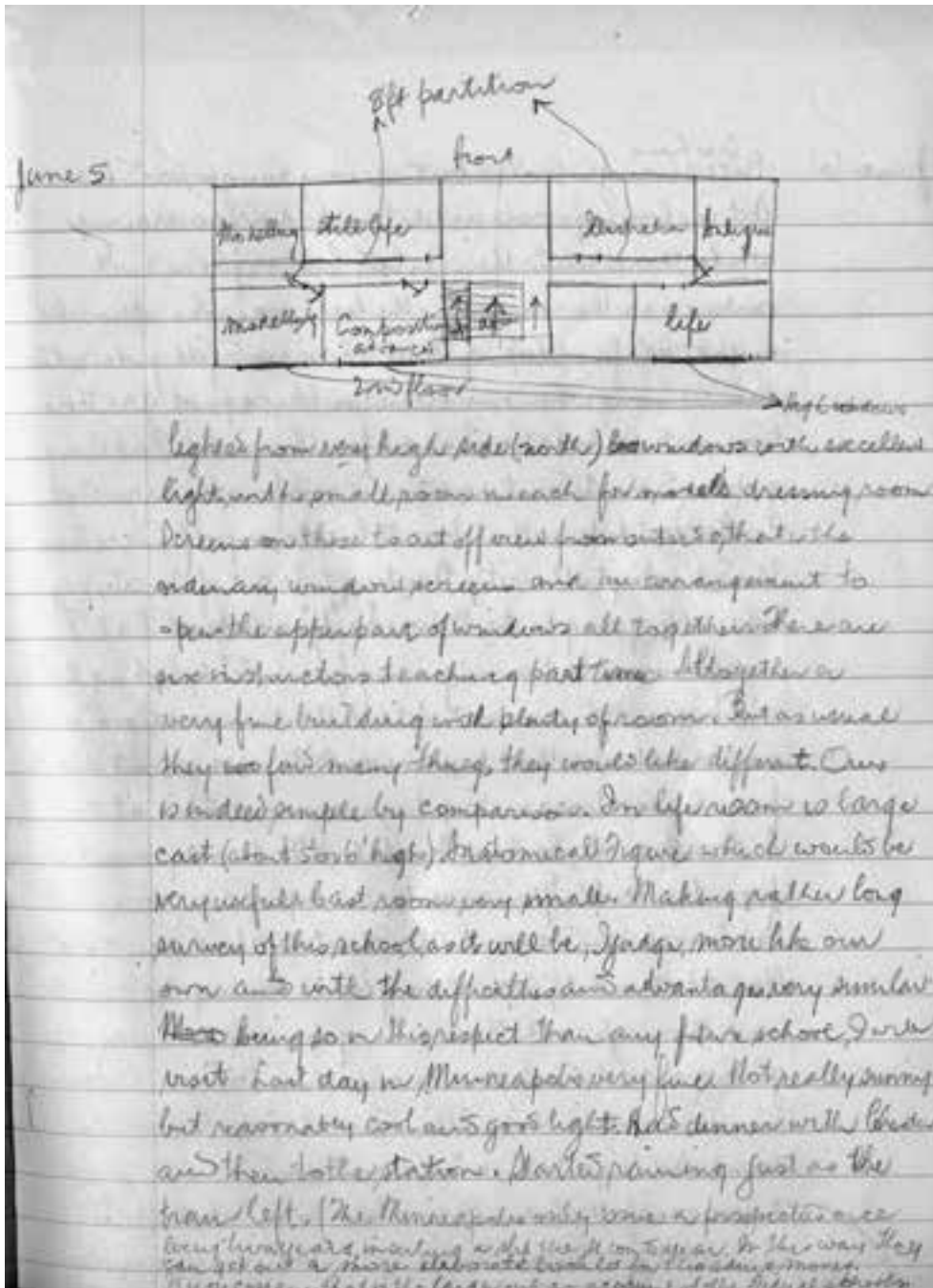
June 5 Up early this morning and downtown over to arrange for berth on tonight's train to Chicago (\$3.75). Breakfast and up to park, in front of Museum. Drew for three hours trees, etc. The trees are in full leaf, weather warm and a little cloudy, with sunshine now and again. Trees are very fine, large and in good shape. Healthy looking and look cared for. The long skirt seems to be about as fashionable as in Winnipeg. Have seen very few. Don't seem to be displayed so much in the store windows as at home. Stayed the extra day on account of Chester seeming to like the company, but am anxious to be moving. Have gathered the essential information from here and now want to see what Chicago has to offer. Kopietz says the school is still open. He looks and but still more, acts like Gebhardt and I should

June 5. Don't agree with his attitude towards life and antique as I feel there is the place for a clean and definite attitude, and disapprove of them that they achieve a solid thought, keeping the other balance. He idea of the student **g**reading for himself goes very much further than ours and I think good if it doesn't lean too much to the technical side.



1st floor all side lights. Equipped with tables (32" ^{each}) in long rooms about four or each in smaller rooms. Drawers for books which seem very satisfactory. Night light 18" white glass shade in each of large rooms about 8" in smaller ones. Drawings of each class plan in room is well developed. As they do a lot of blackboard work demonstrating questions comes doing the work on building paper.





imagine teaches and supervises in a similar manner judging from our conversation. [Page 9] Don't agree with his attitude towards life and antique as I feel there is the place for a clear and definite attitude, and it is from them that they achieve a solid thought, keeping the other balanced. His idea of the student creating for himself goes very much further than ours and I think is good if it doesn't lead too much to the technical side. [diagram of 1st floor]

1st floor all side lights. Equipped with tables (32) each in long rooms, about fourteen each in smaller rooms. Drawers for lockers which seem very satisfactory. Night light 18 white glass shade in each of large rooms about 8 in smaller ones. Drawings of each class placed in room where developed. Teachers do a lot of blackboard work in demonstrating in some cases doing the work on building paper.

[diagram of work table] for working from life or antique in drawing classes. Use easels for painting

[Page 10] [floor plan diagram—second floor]

lighted from very high side (north) windows with excellent light with small room in each for model's dressing room. Screens on these to cut off view from outside, that is the ordinary window screens. And an arrangement to open the upper part of windows all together. There are six instructors teaching part time. Altogether a very fine building with plenty of room. But as usual they find many things they would like different. Ours is indeed simple by comparison. In life room is large cast (about 5' or 6' high). Anatomical figure which would be very useful. Cast room very small. Making rather long survey of this school, as it will be, I judge, more like our own and with the difficulties and advantages very similar being so in this respect than any future school I will visit. Last day in Minneapolis very fine. Not really sunny but reasonably cool and good light. Had dinner with Chester and then to the station. Started raining just as the train left. The Minneapolis [School of Art] only issue a prospectus once every two years inserting a slip the second year. In this way they can get out a more elaborate booklet for the same money. It is necessary that [it] is the larger one on account of the Federal schools.

[Page 11]

June 6 Soo Line. Nice enough train but a very rough road bed. Sat in lounge car until ten. Did a few drawings while there and then to bed. Cool night and wet outside so the window on the berth was wide open all night. Had fine sleep of about 9 hours and felt quite rested. Still raining when we

13 The School of the Art Institute of Chicago (Michigan Avenue opposite Adams Street) was founded in 1879. See Roger Gilmore, ed., *Over a Century: A History of The School of the Art Institute of Chicago 1866–1981* (Chicago: School of the Art Institute of Chicago, 1982).

14 FitzGerald first visited the Art Institute of Chicago between August 16 and October 26, 1910, when he stayed with relatives while trying to find work in a commercial firm. He returned to the city a decade later, but stayed only a week, approximately January 10–17, 1920.

15 Matilda Vanderpoel (1878–1950), the younger sister of the artist John Vanderpoel, taught still life and design at the School of the Art Institute of Chicago from October 1901 to June 1921, and later from September 1929 to June 1932. From 1915 to 1932, she was the supervisor of the Juvenile Department. Although she was forced to resign in 1932 due to ill health, she still received an annual stipend of \$1,200 (reduced to \$900 from 1938 to 1941) in recognition of her teaching contribution.

arrived in Chicago at 9:30, their time and at a station I wasn't familiar with. Parked my grip and started out nevertheless and finally arrived at the Art Institute so that I could locate myself. Once there I had the key to the city. Wanting to be out of the city proper, I intended going to the Wilson Ave. "Y," a district that I used to live in, but on enquiring from a likely looking student who happened to come out of the Institute, he mentioned one on the West side that he said would be nicer, so out I went from his directions and got a nice room (1.50 per) at the Austin Branch, Central Ave: Lake St "L." twenty minutes from the loop. After a wash, etc., departed for downtown. Had lunch and over to the Institute about one o'clock. Stayed till nearly 5:30 closing time. During this period went through all the paintings in a general way, giving more time to some than others. Have a whole room devoted to the modern French from Cézanne on down. Didn't get to this until nearly the end but will go over it very carefully later. From there to the school office where I got permission, by seeing the guard, to go over the [Page 12] school.¹³ Back to guard and enquired of possibilities and found that I would have to go in tomorrow. Mentioned Gebhardt and it seemed to help very much. He said they were great friends, so I expect my tour will be exhaustive. The school exhibition is being hung as found out from the desk at the entrance, but they didn't know the date of opening. May mean my staying an extra day. From there to hunt station, which I found with little difficulty. Secured grip. Out and had some more food and then back to "Y." Still raining, but cool and quiet. It is certainly much better being out here among the trees. Up on the 4th floor overlooking some back lawns and gardens of private homes. Large trees dotted here and there and a solid background of trees beyond. The Institute has changed so much since I last saw it, that it is practically like visiting a new place.¹⁴ The only familiar part is the exterior and the location. The thrill of my first seeing it in 1910 was very different to my approach to it today, which is natural and no doubt at all I will gain much more from seeing it now than I did at that time.

Saturday, June 7 Left for downtown at 9. Walk around a bit before going to the school. Arrived there about 9:45 and guard introduced me to Miss Vanderpoel¹⁵ who is in charge of the Saturday morning classes as well as teaching during the week. Had a long talk [Page 13] with her about general art education. They have somewhere in the neighbourhood of 700 students Saturday morning, ranging from 8–17. They have the same general work as we only extra being a life class for the more advanced. From these students they draw a great many for the day and evening classes later. Most of the teachers are from day student body, principally from the teachers training Dept. Numbers of the classes go into the sculpture gallery and

draw from the casts. They have a great variety including many fine architectural things and it was very interesting to see them from where we were talking working on the large gothic doorways etc. A museum is indeed a great advantage. They also have two free classes picked very carefully for poorer students and these seemed to be a great weakness of hers; which is very reasonable. They have to keep it very quiet and the prospective student is impressed with need for diligence, punctuality etc. In her day classes, the great thought is bringing out the individuality of the student and to impress on their minds the idea that whatever they may do, is all towards that end, art expression. Just recently they made it compulsory that every student of the day school must carry a sketch [Page 14] book. The first time that Miss Vanderpoel asked her class 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 analyze a subject that keenly interested them. And in this connection, she deplored the fact that the students 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, this was only one method. Back to the sketch books. On handing the ones that were handed in back again and by the way it was a very small percentage, she emphasized the thought of what a sketch book was for telling them to let themselves go and put things down as they felt, with a great excitement and not as a job to be finished. On the next call the results were better and about 65% handed books in. She cited one boy in particular who had made a drawing in the "Ghetto" which was a great advance and she discussed this drawing with him telling him that it was the way he should approach the model in the class room. His reason was that this was done from people moving. But she [Page 15] explained that the same results were possible in the life room. A good thought. The idea of more self-expression and the relating of all the various branches 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 student go along these lines. Being reasonably open minded and appreciating some of the things being done, the old thought came out that feeling had disappeared from the 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

16 Helen France Mackenzie (1897–1943) was appointed curator of the newly created Children’s Museum at the Art Institute of Chicago from 1926 until her death in 1943. Records at the Archives of the Art Institute of Chicago give detailed outlines of her programs, listing her “Talks to the Children,” which she gave every Saturday until 1943. FitzGerald arrived just before the opening of the *Children’s Museum: Work Done in the Saturday Morning Children’s Classes in the Art Institute School* (June 11–July 21, 1930) and *Children’s Museum: Recent Acquisitions* (June 11–December 15, 1930).

17 Lloyd H. Cowan (1895–1975) taught lettering, printing design, and poster drawing at the School of the Art Institute of Chicago from September 1921 until the end of the summer session of 1937. During this period, he was assistant professor at the Day School and summer sessions and director of personnel. From 1953 to 1960 he taught in the Evening School.

18 John H. Vanderpoel (Dutch/American, 1857–1911) wrote *The Human Figure*, 1907, which became a standard textbook in art instruction based on the figure drawings he made while teaching at the School of the Art Institute of Chicago. His sister, Matilda Vanderpoel, was the vice-president of the John H. Vanderpoel Art Association.

19 Georges Seurat (French, 1859–1891), *A Sunday on La Grande Jatte — 1884*, 1884–86, oil on canvas, 207.5 × 308.1 cm, Art Institute of Chicago, Helen Birch Bartlett Memorial Collection, 1926.224.

at them. The Institute is certainly full of conflicting outlooks, as all large schools are from the most academic to the most radical and a very healthy place for it. Gave me a note of introduction to Miss Mackenzie,¹⁶ who is in charge of the juvenile museum, asking her to let me see [Page 16] the work of the year. This will not open till a week from Monday to the public but I may get a glimpse of it and discuss some idea with the lady in charge. Also went to the office with Miss Vanderpoel to see if it were possible to see some of the advanced work which was being hung, but this seems very doubtful. This will also open on Monday week. Anyway, I am to see Mr. Cowan¹⁷ of the Lower School on Monday and this may lead to a glimpse of some of the stuff. Apparently, the dean is very particular and doesn’t even like any of the instructors to go in. At least I shall have the opportunity of discussing some ideas with Mr. Cowan. Talk a little more of her brother¹⁸ and other things and wished her good morning, trusting we should meet again. Following this went through the school peeping into all the rooms of the Upper School. The main impression they all gave me was that they were all good workrooms, excellent light from sloping north skylight and nothing that could be damage. In appearance, not so inviting as ours and much smaller. Nothing of any particular value to us in the way of equipment nor arrangement, but this high sloping skylight is so much better than the top light. Saw some of the Saturday morning classes working, doing much the same work as we do only, of course, more [Page 17] of them doing it. Also saw some of the work of the day classes. From here to the Lower School and went over the rooms there. These are all lighted from the sides and are, I believe, not so satisfactory excepting for some things, such as require a table. Had a chat with one of the student teachers, who was a very timid soul and did not get very much information from her. Went on through the rest of the rooms, finding a weaving room and a printing class room. Both were out of business for the day. This part of the school is in a new section of the building and for that reason is much more presentable. The Institute has already formed an Industrial Art School and are on the eve of a building. The holdup is from the Stevens Hotel Co. on Michigan Bld. worrying about the view from their hotels being destroyed, but Miss Vanderpoel tells me it is merely a delay. Went outside to lunch, for a walk and back again for a look at the pictures and drawings till closing time. After the more or less hurried view the previous day, I concentrated on the room with the modern French and the drawings in the inner hall. Surprising as it may seem the modern room was the most restful to me. Sat there for more than an hour and of course was mostly by myself as the majority glanced and walked through. The very serene and exquisite [Page 18] Seurat, “Sunday in the Park”¹⁹ particularly enthused me. In this, is a great feeling of reality and



48. Installation of the Helen Birch Bartlett Memorial Collection, Art Institute of Chicago, 1926.

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 feeling 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. Here are Derain, Matisse (very lovely but so sophisticated) Cézanne still life (may be not what I feel he could do) Lhote²⁰ (a very fine design and colour scheme of two figures painted with an extremely simple palette, mostly black, white, Indian Red, yellow ochre, a blue and a green).

Hodler²¹ (a magnificent mountain thing glowing with that rarefied quality of air high up, a colour scheme of yellow and blue generally) two

20 André Lhote (French, 1885–1962), *The Ladies of Avignon*, ca. 1923, oil on canvas, 110.3 × 83.9 cm, Art Institute of Chicago, Helen Birch Bartlett Memorial Collection, 1926.215.

21 Ferdinand Hodler (Swiss, 1853–1918), *The Grand Muveran*, ca. 1912, oil on canvas, 70.5 × 94 cm, Art Institute of Chicago, Helen Birch Bartlett Memorial Collection, 1926.211.

22 Vincent van Gogh (Dutch, 1853–1890), *Madame Roulin Rocking the Cradle (La berceuse)*, 1889, oil on canvas, 92.7 × 73.8 cm, Art Institute of Chicago, Helen Birch Bartlett Memorial Collection, 1926.200.

23 Vincent van Gogh (Dutch, 1853–1890), *The Bedroom*, 1889, oil on canvas, 73.6 × 92.3 cm, Art Institute of Chicago, Helen Birch Bartlett Memorial Collection, 1926.417.

24 Henri Rousseau (French, 1844–1910), *The Waterfall*, 1910, oil on canvas, 116.2 × 150.2 cm, Art Institute of Chicago, Helen Birch Bartlett Memorial Collection, 1926.262.

25 Henri de Toulouse-Lautrec (French, 1864–1901), *At the Moulin Rouge*, 1892–95, oil on canvas, 123 × 141 cm, Art Institute of Chicago, Helen Birch Bartlett Memorial Collection, 1928.610.

26 Henri de Toulouse-Lautrec (French, 1864–1901), *Equestrienne (At the Cirque Fernando)*, 1887–88, oil on canvas, 100.3 × 161.3 cm, Art Institute of Chicago, Joseph Winterbotham Collection, 1925.523.

27 Amedeo Modigliani (Italian, 1884–1920), *Jacques Lipchitz and Berthe Lipchitz*, 1916, oil on canvas, 81.3 × 54.3 cm, Art Institute of Chicago, Helen Birch Bartlett Memorial Collection, 1926.221.

28 André Dunoyer de Segonzac (French, 1884–1974), *Still Life*, 1920–24, oil on panel, 55 × 45.5 cm, Art Institute of Chicago, Helen Birch Bartlett Memorial Collection, 1926.194.

29 Henri Matisse (French, 1869–1954), *Woman on Rose*

Divan, 1921, oil on canvas, 35.6 × 45.7 cm, Art Institute of Chicago, Helen Birch Bartlett Memorial Collection, 1926.219.

30 Vincent van Gogh (Dutch, 1853–1890), *Terrace and Observation Deck at the Moulin de Blute-Fin, Montmartre*, 1887, oil on canvas, mounted on press-board, 43.6 × 33 cm, Art Institute of Chicago, Helen Birch Bartlett Memorial Collection, 1926.202.

31 Ferdinand Hodler (Swiss, 1853–1918), *James Vibert, Sculptor*, 1907, oil on canvas, 64.7 × 66 cm, Art Institute of Chicago, Helen Birch Bartlett Memorial Collection, 1926.212 and Hodler, *Head of a Soldier*, 1917, oil on canvas, 47.1 × 43.6 cm, Art Institute of Chicago, Helen Birch Bartlett Memorial Collection, 1926.213.

32 André Derain (French, 1880–1954), *Fountain*, early 1920s, oil on panel, 27.6 × 34.9 cm, Art Institute of Chicago, Helen Birch Bartlett Memorial Collection, 1926.350, or *Grapes*, early 1920s, oil on canvas, 25 × 44.1 cm, Art Institute of Chicago, Helen Birch Bartlett Memorial Collection, 1926.191.

33 Paul Gauguin (French, 1848–1903), *Day of the God (Mabana no Atua)*, 1894, oil on canvas, 68.3 × 91.5 cm, Art Institute of Chicago, Helen Birch Bartlett Memorial Collection, 1926.198. FitzGerald looks at this painting again on June 10.

34 FitzGerald refers to another room in the Art Institute of Chicago. The next sequence of paintings he mentions are from the Ryerson Collection. Paul Cézanne (French, 1839–1906),

van Goghs, “the Berceuse”²² and the Bedroom Interior, Arles²³ (the portrait really very beautiful and not [at] all like the impression one gets from the black and white reproduction). A fine Rousseau,²⁴ full of lovely greens, very fresh and very simple, a very biting thing of the Moulin-Rouge by Toulouse-Lautrec,²⁵ a group of tired dissipated older individuals trying to be as gay as they were at twenty with feeling of the effort in the [Page 19] whole body as well as in the faces, an extremely sensitive thing but cruel and this same feeling applies to his larger one in another room, “The Circus.”²⁶ Modigliani,²⁷ Segonzac,²⁸ a small Matisse,²⁹ a small van Gogh,³⁰ two portraits by Hodler,³¹ a small but most interesting Derain.³² Most of the canvases were framed in a rather simple, powerful white frame and suited them all admirably. By the way a Gauguin that I must see again.³³ The way the light hit the glass over it, made the seeing of the complete picture extremely difficult so that the impression is rather scattered. In one of the other rooms, is, to me, a very much more lovely Cézanne, but even here, and I hardly like to admit it, I feel again a sense of something not quite complete, but how beautiful in some parts. Strange after looking at it for a long time how it really begins to build itself and become extremely abstract. One forgets almost the houses and trees, mountains, water and sky in the intricacy of the design.³⁴ Enjoyed an Italian landscape by Jean Marchand,³⁵ a quite lovely thing both in colour and design, also a small Marquet,³⁶ apparently a sketch made on the spot. One of Gauguin’s larger Tahiti canvases³⁷ was also in this room. A very fine decoration. In looking at it for a considerable time, I wonder what there could be in it to upset anyone so much as his things seem to do. Just outside [Page 20] in the hall were two or three beautiful small sketches of his, in watercolour. A drawing by Sheeler³⁸ particularly attracted me, a pencil drawing of some low buildings seen against some

skyscrapers, a very powerful extremely careful rendering, also a beautiful drawing by Seurat³⁹ of [a] lady with the long dress of the period, extremely alive. I think his drawings very lovely. Looking over so many leaves one in a dazed condition and almost lost, there is so much, but 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. It is not on the surface of the better things and is *really* only the means whereby the greater things are achieved. Each of us has something to say in paint about our contact with life, no matter how small it may be and the conclusion 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. And there is indeed a lot of froth in every gallery of pictures, because so many do love the froth of life, in fact seem to prefer it to the real [Page 21] substance, possibly not knowing that it is the froth. Chicago is indeed like an ant hill, but it doesn't seem to have the concerted effort behind it of the ants. And yet it must have, because it has a plan that seems to be working in spite of the conflicting elements, something bigger in it than the individual realizes. And everybody so suspicious of the other. No wonder their lips are thin and their eyes hard. It is their only protection, in the fight for existence. The buildings viewed from [a] distance seem, with all their height dwarfs and one feels if they could only be higher and higher. This is an impression I had from the bridge over the canal up north Michigan, at least it is rather the aftermath of an impression. They seem like little toy sky scrapers. Perhaps this idea may change tomorrow and those that are here never really see them, they are so busy moving here and there. To the Kenneth Sawyer Goodman Theatre night, Galsworthy's "Escape."⁴⁰ Left very cold by the performance although the sets and lighting fine and simple. Seemed to me a rather broken, ill constructed production of a very subtly constructed play. Rather old-fashioned house, not at all like my expectations. One interesting feature was the gradual lowering of the house lights and finally out, and then the curtain. Really an uninteresting event. And so [Page 22] home and to bed very tired. In fact, wasn't able to get to sleep for a long time.

June 8 But felt fine this morning. I will certainly be hardened up before I finish this trip, going at the rate I have been the last week. Up and out by slightly after nine. Downtown at 9:30 and off to the Field Museum⁴¹ but did not arrive there until 10 as I meandered through the Park on Michigan Ave. and watched a ball game for a short time. This park is filled with males of

The Bay of Marseille, Seen from L'Estaque, ca. 1885, oil on canvas, 80.2 × 100.6 cm, Art Institute of Chicago, Mr. and Mrs. Martin A. Ryerson Collection, 1933.1116.

35 Although the accession date is 1933, FitzGerald may refer here to Jean Marchand (French, 1907–1941), *The Hill near Cagnes*, ca. 1920, oil on canvas, 50.9 × 63.6 cm, Art Institute of Chicago, Mr. and Mrs. Martin A. Ryerson Collection, 1933.1142.

36 Albert Marquet (French, 1875–1947). This work has not been identified.

37 Although the accession date is 1933, FitzGerald may refer here to Paul Gauguin (French, 1848–1903), *Why Are You Angry? (No Te Aha Oe Riri)*, 1896, oil on canvas, 95 × 1239.6 cm, Art Institute of Chicago, Mr. and Mrs. Martin A. Ryerson Collection, 1933.1119.

38 Charles Sheeler (American, 1883–1965), *New York*, 1920, pencil on paper, 50.5 × 33 cm, Art Institute of Chicago, Friends of American Art Collection, 1922.5552.

39 George Seurat (French, 1859–1891), *Lady with a Muff*, ca. 1884, black conté crayon, with erasing, on ivory laid paper, laid down on cream laminate board, Art Institute of Chicago, Gift of Robert Allerton, 1926.716.

40 Kenneth Sawyer Goodman (1883–1918) was a Chicago playwright known for his contributions to the Little Theatre movement who died during the flu epidemic of 1918. His parents donated funds to the Art

Institute of Chicago to create a drama school and repertory company in his honour. The Goodman Theatre was founded in 1925. John Galsworthy (1867–1933), English novelist and playwright responsible for the sequence *The Forsyte Saga*. *Escape*, a play about a man wrongfully accused of manslaughter who escapes from prison, was written in 1926.

41 The Field Museum of Natural History originated in 1893 as the Columbian Museum of Chicago to house artifacts that had been on display at the 1893 World's Columbian Exposition. In 1921 the museum was relocated to the Chicago Park District, where FitzGerald would have visited its outstanding holdings from China, Mexico, Peru, and the South Seas.

no permanent abode and have a kind of hungry snake-like way of looking at one. They all seem to be about the same. Chanced to run into the Tibet area first thing at the museum. Looked over some of the things there and then through the Chinese. Many interesting masks and costumes, some stage, but mostly ceremonial. Good carvings from the roots of trees following the movement of the growth and heads etc. carved into these. A very small ivory nude of a woman in an unusual position and used by the ladies years ago as a means of conveying to the medical man, the location of any disturbance while they themselves were concealed behind a curtain with only their arm showing. A large number of models of Chinese pagodas giving descriptions of what they were built of, etc. Marvellous pieces of engineering, being so narrow at the base and so high, one being only [Page 23] 15 feet across and 95 feet high. On to the Mexican and Peruvian Sections and then to the South Sea Islands. These were intensely interesting. Everything that they used had some decoration on it. A wonderful example of art applied to everyday life. The drums they used were made of a log hollowed out through a narrow slit in the top usually of about an inch in thickness all over. Always a handle at either end in many cases beautifully carved. Also, the side partly carved in low relief with geometric designs, usually painted red. The colours they have are white from lime made from shells, red made from earth and black from charcoal and for a medium, coconut oil. These in some cases are most beautifully arranged. Masks, door, posts, all carved from wood and coloured. All these have to do with the religion of the peoples. For some special ceremonies, the selected men go to some secluded area of the forest and make the masks which must take a very considerable time, and after the ceremony, are destroyed only being seen the once by the other men, the women and children. And this rule seems to apply to all the islands that I saw. The clothing is most simple, seeming to consist in a loin [Page 24] cloth in most cases. At the present time most of them wear European cloths, which I think must be a great loss to them. In the images the head is very large, body smaller and legs usually short and small. The genital organ of the male, in one group of gentleman gods, were of exceeding size. So apparently the two important parts are this and the head. The whole thing is very beautiful because it all seems so absolutely natural in the free way they do it. After 5 hours of looking, I had really only touched the outer surface of the place, a vast store house of valuable material and an inspiration for the artist. Most of the people who go there seem to be rather out for a stroll as they just keep moving hardly looking either right or left. But then they may gather some slight information even the way they do it. The very best way to see it would be to spend a lot of time making drawings of the various things that happened to interest one but this would take many weeks. Nevertheless, it would be a great way of spending two or three

weeks at least. Just looking is a very tiresome job and it is most difficult to feel receptive much longer than an hour, nevertheless I usually keep on, as I think many things will come back later. Had lunch in the building. Fair. Went back along the lake for a short distance. [Page 25] And then over and watched another ball game for about an hour. Then to dinner at Adams and Wabash and back to the "Y" to write and to bed early, and I certainly slept well. Weather delightful, cool and sunny.

42 Fitzgerald arrived just before the opening of the exhibition: *School of the Art Institute Annual* (June 12–13, 1930). He commented on this school exhibition the following day (June 10) when he was able to preview it.

June 9 Up and shaved and off to town to the Institute but couldn't get in touch with either Miss Mackenzie of the Children's Museum or Mr. Cowan of the Lower School, but was assured I could see Mr. Cowan at 1:10. Spent the morning in the gallery and then to lunch in the building at 12. Many of the students have lunch there, making it very nice and free. I felt quite at home and enjoyed my meal, which is not always the case, but I always eat at fairly regular times. Back to the Lower School but found Mr. Cowan had been there and gone leaving word that I should go to the galleries where they were hanging the school exhibit.⁴² Found him with very little time on his hands, but had quite an enlightening chat with him. He feels they have been able to relate the individual subjects one to [the] other in such a way as to impress on the student the fact that they are all one and the same thing, art, but the great difficulty is to connect up the Lower School with the Upper as most of the men in the Upper School are [Page 26] older and feel that what they have to give is right and will not be interfered with in their methods. He says perhaps there is some jealousy in this as the Lower School has been very much congratulated on their work and the Upper not so much, but he hopes that they will gradually be knit together and follow through in greater sequence. The[re] must be an organized course in such a large school and this the Lower School have done and gradually it is being applied in the Upper. With such a large body of students he says it seems the only course to pursue. If he were entirely free as to teaching life drawing, he would insist on only two things[:] action and proportion in the drawings. And in anatomy would have the student model all the various things studied rather than drawn, so that they would have a very thorough understanding when finished. Soap carving is another idea in design and some very [word missing] examples are to be in the show, projecting a conventional geometric form into a third dimension, a very interesting thing to try out. Another development in composition, working from pencil drawing, through a black, white and grey study to the colour in a given colour scheme, such as complementary etc. Life drawing rather dealing with the technique a little too much and not clear and direct enough. [Page 27] The instructor who has the class in Lower School is in attendance during the period and rather tends to pushing the students, so that they

accomplish considerably more. Have a lecture once a week on the History of Art. Classes meet at 9 a.m. and 1 p.m. and the roll is called at 9:10 and 1:10 at which time the doors are locked until the recess at 10:30 and 2:30. This has caused some considerable difficulty as the serious students may sometimes be late on account of train tie-ups, blizzards, etc. So, to overcome this he has been sending them to the library which he says is used very little and it is a very fine one. This seems to be a common difficulty and not applying to our own students only and I suppose they have the same difficulty getting them to look at the pictures, sculptures, etc. So far, during the time I have been in the galleries, I have not seen any students around looking at and discussing the things there. Smoking is not allowed on the premises so many of the students go out on the front steps to indulge, thus taking up considerable time. After chatting for a short time, he went ahead and I started the process of studying what stuff was in place. This was of course a very summary glance but enough to form some reasonable ideas. I will spend tomorrow writing a few notes on the various divisions, with a second seeing which may alter [Page 28] some of my ideas, also the things will be more complete. Just one other thing that he saw was that quite a number of the things were selected for the exhibition for the public as many things of more artistic merit were left out owing to the possibility of them not being understood and thus lessening the advertising value of the show. This is a rather unfortunate situation in many ways and seems to commercialize the thing very much, but I suppose the competition with other schools in the city makes it necessary. After a very general survey I don't think I would care to follow the general plan which they are following. The Minneapolis school is being carried on in a very similar manner. The impression I have is that the work is very much on the surface and does not exhibit a very serious search. They are really in very much of a transition period large and all as they are and will very likely go on being in this state, which possibly is the healthiest condition and out of it may develop something fine. No doubt the instructors are flexible and want to find a way out. They have regular faculty meetings to discuss the problems that arise and the day-to-day work which is very excellent. At 4:30 went to arrange for berth on tomorrow night's train for Pittsburgh, then to dinner and home at 6:30 to rest a little and [Page 29] to bring this up to date. Retiring about eleven. Quite cool outside, very comfortable in. From Saturday noon until today at 1:30 the only persons I have conversed with are guards at the Institute and the Museum, which struck me as quite humorous this morning. Fortunately, I have been so busy I hadn't noticed it. Once in a while I feel it would be a good thing if I could discuss some of the things seen. Still being entirely dependent on oneself stimulates ideas and there is no difficulty of what to do or interference with plans.

June 10 Took bags to station and then to the Institute. Into school exhibition. The following are some notes.

First Year: These are from work on the wall which is not complete, that is, does not show all the different problems.

Composition: Shows a very modern tendency and quite advanced for the time: that is nine months. One problem pencil drawing then translated into black and greys (tempera) getting relations and then into colour. Another in charcoal in greys with light, wiped out. Oblongs, circles, squares are the shapes. Black ink on yellow paper with red added. Many apparently worked from abstract forms to the natural forms: colour mediums—watercolour, [Page 30] watercolour and coloured chalk mixed, coloured chalks and tempera. Many figure subjects, apparently some of the subjects at the latter part of the session.

Design: Surface patterns suggesting wall papers, lace fabrics etc. Again, quite modern in character apparently built on squares. Horizontal & perpendicular and diagonal lines underlying in colour and black & white: Some paint on gold paper, some on silver and other coloured papers, with the colour showing through. Designs for flower seed packages in tempera on black paper with lettering and decorative flower representing in some cases the one named. Designs for lace in white on tracing paper mounted on black card. Still life all in watercolour and not really very interesting. Life drawings in pencil, chalk pencil in outline and with a certain shading. Search for action generally. Short poses at beginning of session with longer poses at end. Two periods weekly of 3 hours each. Outline rather emphasizes this—at various places in drawing. A few very large ones. And very good for first-year students. I mentioned to Mr. Cowan about this and he said from such a large body it was only natural there would be a few, very brilliant students. At this [Page 31] point met Mr. Kelley,⁴³ the dean, and Mr. McNutt, asst. Only a short chat with Kelley. Mentioning about smaller schools, said they should rather tend towards the cultural side and give the student a good general outlook and to finish they should go to the larger centres. Mainly training them as related to the demands of the particular community.

Life Drawings: Are made from the model posing, made from memory and from the model in action [margin note: movies], selecting the action and memorizing it as the model moves. Also, drawings in three tones of wash, brown chalk and watercolour, no background. In design book backs and book markers in colour. Drawing of drapery in black & white on grey

43 Charles Fabens Kelley (1885–1960) was dean of the School of the Art Institute of Chicago from 1927 to 1938. Kelley was also curator of Oriental art at the Art Institute of Chicago from 1923 to 1956.

44 Emil Robert Zettler (1878–1946) was a sculptor and head of the School of Independent Design from 1930 to 1932, and professor of architectural sculpture from 1927 to 1942.

ground usually in pencil. Interiors around the buildings in wash and pencil, wash treated very flat. The soap carving is most interesting and could be used in the design class to develop the third dimension, suggesting the architectural usages of pattern, design and also a fine training for the hand. Design on actual net made with silk cord drawn through alternate holes a very interesting experiment. In the Advanced Still Life almost without exception the groups are arranged so that the spectator is looking down on the objects, much [Page 32] as in the manner of Cézanne. Practically every painting is modern in technique and the way of seeing and no doubt helps the student to develop the design and colour side of art in a clearer and more definite manner. Paint in oils and watercolour. The student arranges an individual group for her or himself so that a certain training is received from this alone. Mr. Zettler,⁴⁴ Head of the design dept. of Industrial Arts section, took me over his dept. showing the various things they are doing, but mainly explaining his ideas. The piece of material must grow from within [and with]out, and must be a definitely conceived idea on paper before the modelling is done or carving. In the carving of a figure a carefully conceived drawing is made and the carving is made from that, gradually going back plane by plane. And so it is complete as a great unit. The advanced Life drawings and paintings are not nearly as interesting as one would expect. A general tendency all the way through to overdo the technique and not dig out the underlying structure. A rather tired looking bunch but very flashy on the surface. The first-year life has much more healthy look. Emphasis seems to be laid on the application of design to [Page 33] some given thing and it seems to have better results than the drawing for the sake of practice. Just last year they took up the block printing on material but use a dye in some form rather than the printer's ink. Couldn't find out the exact medium. Will have to experiment. They also mount the blocks on wood and print by hand in a variety of colours on a great many different materials, even hessian and it looked very well. Some batik. Pottery is very interesting but the kiln runs about \$200.00. All the instructors I spoke to were very enthusiastic people and always looking for new ways of approaching their given subject. They do some very interesting weaving particularly rugs in different ways and have a printing shop. In the sculpture dept. I had [a] very interesting experience. In one room the students were doing creative things in wood, marble and clay, working very intensely and producing things with lovely feeling and in another room 6 or 8 were arranged around a model doing a portrait study in clay. The things they were doing seemed so dead and lifeless. Mr. Zettler said it was impossible to get any of [Page 34] these people to go into the other class and for the life of him he couldn't see that they were getting anywhere. Those of the other class had to work from the model three mornings a week and could either draw or model as they chose.

He himself has had a lot of practical experience and has only been with the Institute for three years. He is certainly full of life and good humour and seems to enjoy being among the students. And he is no longer young on years. I would like to have had a long discussion with Cowan but he was in charge of the show which had to open Thursday and was both too busy and too tired to talk. I will have to visit them at a more convenient period next time. Nevertheless, the fragments I was able to gather up here and there are all good and should help things along. A lot of things will come back after I have time to settle down away from it all. It is very strenuous work and when I get to New York I am going to slow up for a day or so. Sometimes these fragments and things on chance meetings have more real value than anything prearranged. I now have a very good idea of the workings of the school and some of the difficulties they are up against as well as the [Page 35] strong points. Before leaving went and had a last glance at the Birch Bartlett collection⁴⁵ of modern French paintings. Looked at the Matisse⁴⁶ specially and seem to like it better than before. A very beautiful colour scheme and extremely well drawn. Blue and pink and greys. A part of a female figure looking at a bowl of gold fish. The Gauguin⁴⁷ is indeed fine. So intensely decorative in arrangement and colour. Out and for a short walk in the fresh air and then to dinner. Afterwards up North Michigan and out a long piece on the lake shore drive. Back on the “L” and finally to the station, this being finished on the train to Pittsburgh called the “Gotham Limited” a very fast train to New York with an extra fare which will be refunded to me in Pittsburgh. I didn’t select it particularly but it was the best to land me there at a reasonable hour. The train has just stopped and outside a lot of people are running back, as I can see them through the window mostly d****s⁴⁸ and one of the passengers tells me they hit a man. What actually happened I very likely won’t hear. Suicide I heard in the morning.

June 11 Arrived Pittsburgh 8:30 but they being on daylight saving time as Chicago, it was 9:30. [Page 36] Checked baggage and out for a bite and then to Kaufmann’s Store to see Boardman Robinson’s murals.⁴⁹ Spent about an hour there going from one to the other and had a chat with one of the men’s dept. men about when they were hung and other things. They are up about 10 feet from the floor level on a black ground with a sort of steely frame. The pillars throughout are black glass in simple planes, breaking into the dulled white glass at the top and glass on the beams through which the light comes, that is, electric. Light very even throughout. Cases in a wood similar to maple, with the oxidized metal introduced. In looking down an aisle from a fair distance, these pillars make a fine setting for the panels at the end, which glow with colour. Fairly thinly painted with very definite colours and fine drawing and modelling they are indeed a fitting climax to

45 “The Helen Birch Bartlett Memorial Collection was given to the Art Institute late in 1926 by Frederic Clay Bartlett in memory of his second wife... With this extraordinary group of paintings mounted in a single room, the Art Institute became the first American Museum to feature a gallery of Post-Impressionist art, three years before the opening of the Museum of Modern Art, New York, in 1929.” See James N. Wood and Katharine C. Lee, *Master Paintings in the Art Institute* (Boston: Little Brown & Co., 1988), 8–9.

46 Henri Matisse (French, 1869–1954), *Woman before an Aquarium*, 1921–23, oil on canvas, 80.7 × 100 cm, Art Institute of Chicago, Helen Birch Bartlett Memorial Collection, 1926.220.

47 FitzGerald is referring to *Day of the God (Mabana no Atua)*, 1894 here.

48 Here, FitzGerald has used a racial epithet that we have decided not to reproduce.

49 FitzGerald was a pupil of Boardman Robinson (American, 1876–1952) at the Art Students League, New York, from December 1921 to the end of March 1922. From 1927 to 1929, Robinson executed ten murals depicting *A History of Commerce* in the Kaufmann Department Store, Pittsburgh. FitzGerald visits the store just after it has gone through a redesign.

50 The Carnegie Institute [now the Carnegie Museum of Art] (Schenley Park, Pittsburgh) was founded in 1895 by industrialist and philanthropist Andrew Carnegie. The museum is famous for the Carnegie International, an exhibition of international contemporary art, which has occurred periodically from 1896 to the present day.



49. Kaufmann's (Department Store), Pittsburgh, ca. 1930.

the rest of the decoration. They are possibly over robust if anything, but for a departmental store being that way is an asset. They would I am sure improve on a second seeing and sorry I hadn't the time or energy to tackle them in the afternoon. Got directions to the next place of call, the Carnegie

Institute,⁵⁰ arriving [Page 37] there tired and glad to get a seat and a great place to rest a while. Rather a queer place and a feeling of being disjointed. First the entrance hall with the many panels by Alexander,⁵¹ things I have seen reproductions of for many years, but not nearly so satisfying as they would have been 15 years ago. Finely conceived in colour and general idea, but here where a little more vigor was needed, they lacked. Just a tendency to be too pictorial, too much like easel pictures and not holding together as the Robinson ones do both individually and as a series. Into a room full of drawings by Anton Mauve which in some cases were quite fascinating in their way. Into the other three rooms where [there] were pictures that had been purchased by a society call[ed] “One Hundred Friends of Pittsburgh Art” mostly from Pittsburgh artists, although Emil Walters was here with a pretty punk thing. These have been purchased from time to time and are placed in the public schools. Each year they are all collected and exhibited at the Institute Gallery for two or three weeks. Down to the lunch room for food and back to the other galleries which [Page 38] [had] certain pictures purchased from time to time from the International shows. A more varied collection of paintings in so small a space I have yet to see. [Joaquín] Sorolla, [Frank] Bramley, Alfred East, [Émile-René] Menard, [Robert] Bruce Crane, [Albert Lorey] Groll, [J. Alden] Weir, [Frederick Childe] Hassam, [Franz von] Stuck, [Edmond] Aman-Jean, [Anton] Mauve, [John Singer] Sargent, [Antoine] Anto Carte, [André] Derain, Vanessa Bell and endless others. The Derain⁵² is very fine, quite large still life, “Game and Gun” on table in a very simple colour scheme. It stood out from the rest in that room as something much more a picture fitting the wall, very serene and dignified very self-contained making many of the others look trifling. A very fine Hassam in the same room, a beautiful Monet, very simply painted, more like a Sisley, Whistler’s “Sarasate”⁵³ which it was impossible to see properly on account [of] the glare on the glass over it. The placing of glass on all pictures in galleries seems to have become a habit, both Chicago and here they have it. It preserves the painting against fingering and a certain amount of dust, but it’s the devil’s own job seeing some of the things and impossible to see others. In the meantime, wishing to see the director, Mr. St. Gaudens,⁵⁴ for he was on the sea coming home from Europe after arranging that section of the International show. Instead met [Page 39] his assistant, Mr. O’Connor.⁵⁵ The reason for wanting to see someone of them was to enquire why they didn’t include a Canadian Section in their show and found that they did have one about four years ago but dropped it for no very good reason except the trouble and not thinking it worthwhile.⁵⁶ Harris, Jackson, Gagnon and Lismer were

51 John White Alexander (1856–1915) was an American portrait, figure, and decorative painter and illustrator. The entrance hall to the Art Museum of the Carnegie Institute in Pittsburgh is installed with a series of Alexander’s murals *Apotheosis of Pittsburgh* (1905–15).

52 André Derain (French, 1880–1954), *Still Life: Dead Game*, 1928, oil on canvas, 132 × 196 cm, Museum of Art, Carnegie Institute, Pittsburgh, Patrons Art Fund, 1928. This painting won first prize at *The 1928 International Exhibition of Paintings, Carnegie Institute*.

53 James Abbott McNeill Whistler (American, 1834–1903), *Arrangement in Black: Pablo de Sarasate*, 1884, oil on canvas, Museum of Art, Carnegie Institute, Pittsburgh, Purchase, 96.2.

54 Homer Shiff Saint-Gaudens (1880–1958) was the son of sculptor Augustus Saint-Gaudens and director of Carnegie Institute from 1922 to 1950.

55 John O’Connor Jr. became business manager in the fine arts department of the Carnegie Institute in 1920. In 1935 he was promoted to assistant director and from 1949 to 1953 served as associate director.

56 FitzGerald refers to an exhibition that took place at the Carnegie Institute in 1925. See *Catalogue: Twenty-Fourth Annual International Exhibition of Paintings* (October 15–December 6, 1925), Carnegie Institute, Pittsburgh. The Canadian section included paintings by A.Y. Jackson, Albert H. Robinson, Lawren Harris, Clarence Gagnon, and Arthur Lismer. The next Carnegie International to include Canadian artists did not occur until October 17–December 8, 1935, and did not feature any works by FitzGerald.

57 FitzGerald refers to *An Exhibition of Paintings by Contemporary Canadian Artists under the Auspices of the American Federation of Arts* exhibition catalogue. The exhibition consisted of sixty works by thirty-three Canadian artists, including two paintings by FitzGerald [no. 11 *Poplars* (now *Poplar Woods*) and no. 12 *Williamson's Garage*]. The exhibition was selected by Eugene Savage (1883–1978), noted for the murals he painted under the Works Projects Administration. FitzGerald visits this exhibition later in his trip on June 18 at the Grand Central Art Galleries in New York.

58 The Phillips Collection (1600 21st Street N.W., Dupont Circle neighbourhood, Washington, DC) was founded by Duncan Phillips (1886–1966) and Marjorie Acker Phillips (1894–1985) in 1921. The institution, which still functions privately, is considered America's first museum of modern art.

59 FitzGerald first met Duncan Phillips at Augustus Vincent Tack's (American, 1870–1949) studio in New York sometime between December 1921 and March 1922 when in New York City studying at the Art Students League. FitzGerald assisted Tack with the installation of his mural decorations in the Legislative Building in Winnipeg unveiled July 15, 1920. For a history of the commission, see Marilyn Baker, *Manitoba's Third Legislative Building: Symbol in Stone, The Art and Politics of a Public Building* (Winnipeg: Hyperion Press, 1986).

60 *Decorations by Augustus Vincent Tack* consisting of twenty works by the artist was installed in the Lower Gallery, The Phillips Collection, from March 9, 1930.

represented at this time. I mentioned about the Canadian show arranged by the American Federation,⁵⁷ which he knew about in a general way, but made further enquiries as to where it was and where going. Said he would write to Washington for a catalogue and discuss the whole thing with Mr. St. Gaudens on his return. This may lead to a selection from this show or a possible visit on the part of one of their men to Toronto and Ottawa to see what we have in the way of Art. Told him there was a growing national feeling among the artists and I thought they would be interested. For after all we are very close neighbours, this possibly being the reason why it is not a regular thing. Returned down town after having supper near the Institute going to station about refund, then back intending to put in the [Page 40] rest of the evening in a picture show as I was very tired and had a blister on my foot; the train not leaving till 10:40. The show couldn't have been worse if they had set out to do their best that way so I only stayed about an hour and finally went back to the station and wrote up the day. A young lady smiled very sweetly at me on the street to the depot with a quite inviting manner (money) but I was very busy. This is the first one so far. Finally, the train was ready at 9:30, so went in and lay down in my berth until the train started. A gay bunch of ladies arrived on the last five minutes and upon going into the smoker mentioned the fact to a grey-haired gentleman who said they belonged to him as he was a Mohammedan. He was taking 17 school teachers on a European tour to return at the beginning of September. Brave man! and then to bed for a good night's sleep.

June 12 Arrived in Washington 1 hour and 15 minutes late but as it is on standard time it wasn't so bad. Started on a little walk, foot feeling a little better and found my way to The Phillips Gallery,⁵⁸ after passing the Capitol and the White House. On arriving found sign on gallery door saying closed for the summer. [Page 41] But not being satisfied with them closing up rung residence doorbell an[d] enquired for Mr. Phillips. As the Japanese gentleman left to enquire for him Mr. Phillips came down the stairs speaking to me. In introducing myself, mentioned that I had met him in Tack's studio in NY⁵⁹ and he said that Tack was there then and immediately sent for him. This was indeed a surprise and a lucky meeting as Mr. Phillips asked Tack to show me over some of the collection and then he left on some business. I feel very certain now that Tack is a regular go-getter and only wants to advertise himself. He took me into the room containing nothing but some decorations by himself, a lovely room, just part of the home,⁶⁰ and immediately told me how good his things were. I don't think we are by any means affinities. The decorations which are framed, are lovely in colour and make a

beautifully peaceful atmosphere in the room, only suggesting in a very vague way any literal forms such as figures, mountains, clouds, etc. rather the feeling of the Chinese paintings. After looking at these and discussing them (his idea is that they shall create emotional reactions through the colour, as music through sound, and the mind, [Page 42] shall not argue about whether they are well drawn or not, resulting in an entirely free reception), we went to one of the upper rooms containing indeed the most beautiful things. Immediately the door was opened I was faced with the most beautiful Cézanne I have yet seen, thoroughly satisfying in every way. One of the Mt. St. Victoire series.⁶¹ On the same wall was a Greco,⁶² a Corot landscape and two heads by Derain and they hung together in a wonderful harmony. The Corot, one of the most interesting landscapes I have yet seen. A wonderful Derain landscape,⁶³ the one with the two light trees in the foreground, a most masterly piece of painting, so simply painted, a self-portrait by Cézanne,⁶⁴ a marvellous piece of painting seeming to grow from the canvas, a fine small Manet, "Spanish Dancers"⁶⁵ and a tiny Chardin still life,⁶⁶ which I wanted to examine more closely, but time was going. On one of the other walls, the great Renoir "Something Canotiers."⁶⁷ Anyway I know it the most glorious thing of his I have yet seen. I felt the real power of him in this, the gaiety of the crowd absolutely alive yet behind it all the wonderful abstract design holding it all together. A marvellous performance and full of the [Page 43] most beautiful colour that can be imagined. A great reality out of commonplace subject. This left the feeling that a story or incident as subject matter cannot destroy the Art in it. Through these very things Renoir gave a great masterpiece, so that in the hands of such a man it doesn't matter. A picture of sheer joy, both to the spectator and to those taking part in it. As Tack said "Pure French." A lovely little lady in the left-hand corner. The rest I cannot recall. Next to a small room of pictures all watercolours by John Marin, merely a glimpse, too short a time to get any but a very limited idea and thence downstairs to see a most wonderful Courbet.⁶⁸ A great powerful, monumental thing, simple and grand. For the first time I felt why Courbet is a great painter, a broken Mountain Side and sky behind, but as impersonal as an Egyptian head. And then slipped out saying goodbye to Tack, with an invitation to see him in New York (12:15). Although I had intended staying the rest of the day, I felt when I left that it would be absolutely foolish to see any more for the day so I took the car to the station and found a train leaving for Philadelphia in 20 minutes, so hopped it. Arrived here at 5 city time, found YM and secured [Page 44] room, had a wash and then to the trough for a lunch and dinner combined. Afterwards took a short walk to station for grip back to Y and partially disrobed and watched the life

61 Paul Cézanne (French, 1839–1906), *Mont Sainte-Victoire*, 1886–87, oil on canvas, 59.6 × 72.3 cm, The Phillips Collection, acquired 1925, 0285.

62 El Greco (Domenikos Theotokopoulos) (Greek, 1541–1614), *The Repentant St. Peter*, ca. 1600–05 or later, oil on canvas, 93.7 × 75.2 cm, The Phillips Collection, acquired 1922.

63 André Derain (French, 1880–1954), *Southern France*, 1925–27, oil on canvas, 75.8 × 93 cm, The Phillips Collection, acquired 1927, 0502.

64 Paul Cézanne (French, 1839–1906), *Self-Portrait*, 1878–80, oil on canvas, 60.3 × 46.9 cm, The Phillips Collection, acquired 1928, 0288.

65 Edouard Manet (French 1832–1883), *Spanish Ballet*, 1862, oil on canvas, 60.9 × 90.4 cm, The Phillips Collection, acquired 1928, 1250.

66 Jean-Baptiste Simeon Chardin (French, 1699–1779), *A Bowl of Plums*, ca. 1728, oil on canvas, 44.4 × 56.1 cm, The Phillips Collection, acquired 1920, 0293.

67 Pierre-Auguste Renoir (French, 1841–1919), *The Luncheon of the Boating Party*, 1881, oil on canvas, 129.5 × 172.7 cm, The Phillips Collection, acquired 1923, 1637.

68 Gustave Courbet (French, 1819–1877), *Rocks at Moutiers*, ca. 1855, oil on canvas, 75.5 × 116.8 cm, The Phillips Collection, acquired 1925, 0342.

69 The Pennsylvania Academy of the Fine Arts (118–128 North Broad Street, Philadelphia), founded in 1805, is distinguished as the oldest museum and art school in America.

70 Mary Ewart (née Clay) (American/Canadian, 1872–1939) was an American-born painter who settled in Winnipeg in 1907. Ewart trained at the Pennsylvania Academy of Art and with John Singer Sargent and James McNeill Whistler. She was a strong advocate for the establishment of the Winnipeg Art Gallery and Winnipeg School of Art, arguing for social as well as aesthetic reasons.

71 The Pennsylvania Academy of the Fine Arts Country School was located at Chester Springs, about fifty kilometres northwest of Philadelphia.

72 The Pennsylvania Museum's School of Industrial Art (Broad and Pine streets, Philadelphia) was founded in 1876. When FitzGerald visited the school, there were forty instructors in the art department teaching design, costume design, illustration, poster and advertising design, teacher training, interior decoration, pottery, furniture design, modelling, wrought iron, jewelry, and metal work.

73 Here, FitzGerald has used a racial epithet that we have decided not to reproduce.

below until 9 when I retired, damned tired after two nights on train and the fool walk in Chicago. A high-pressure life. It certainly eats up the physical and nervous energy at a great rate, but I am hoping the final results will be OK.

June 13 Up at about 8, a bath, shave etc. and then for a walk just to see where I was. Went as far as the new museum, passing a place on the way called Rodin Museum. Didn't go into either but back to the Pennsylvania Academy⁶⁹ which was I found just around the corner from the Y. Into the Gallery which is the most out of date musty old place I have yet to run into. Found school exhibition was taken down Tuesday. Downstairs to Office meeting Mr. March, business manager (curator was away) who took me over the school rooms. They are all large but very poorly lighted on account of the high building around them and found a general academic air about the whole place which didn't particularly appeal to me. A disillusionment, after having an idea years ago of studying here. Mr. March was very nice and gave [Page 45] me a few other places to see, saw about my mail and looked up Mrs. Ewart's address (Mrs. Mary F.R. Clay).⁷⁰ Had a long chat with him and found he had lived in Montreal a number of years and liked our country. Recommended my going to the Chester Springs School⁷¹ so decided to go on Sunday. Left him about twelve back to lunch and then out to search Mrs. Ewart. Found the address and on enquiring found she had sold the old home 4 years ago and they didn't know where she was. Gave me her agent's address, whom I went to see and found she had returned from Europe a month ago (she goes over every winter) and had gone on to Bar Harbor for the summer, so what's the use! From there to the Industrial Art School.⁷² Gained very little of any value here. The work they are doing is not nearly so good as ours. Spent about two hours looking around. On to Independence Square to see the buildings of fame and back to the Rodin Museum for an hour. A perfectly lovely layout as to grounds and Building. A real treat after what I had seen. Was opened last November. Will go back tomorrow morning for a lengthy and fresh look. Bronzes, marbles and drawings. Back to the Y for a wash and then supper. For a short walk and back to the room. A hell of a hot day. Moist and very [Page 46] tiring and Friday the 13th. I hope tomorrow will be more fruitful.

June 14 Up about 7:30 feeling much more rested and it is slightly cooler. Out at 9 and down to find Hooper's friend Dr. Hallett. Nobody there yet so wandered east along Pine or somewhere thereabouts, through many n****s⁷³ and quaint old buildings that apparently at one time were fine residences. Marble steps and stoops with iron rails up, wooden shutters and old hinges, but what a motley crew there now. Back along another street

through similar things to 311 Juniper and this time found the office open and a young lady who told me Dr. Hallett was away and expected he wouldn't be back until next week or later. However, we got into conversation. I enquired for the Barnes Foundation⁷⁴ and after a fruitless search through the phone book she finally called someone who gave it to her. Told her my mission in a general way and she suggested I go and see a free Art School in the foreign section organized about 25 or 30 years ago by Mr. Fleischer [sic], some wealthy Philadelphian. Gave me the address and out I go to search for something a little different. Before leaving left my name, [Page 47] Philadelphia address and New York address so that if Hallett returned, he could communicate with me. This new trip led me through a similar section only this time a little further and from the n****s,⁷⁵ ran into Italians. Plenty of dirt, dogs, cats and kids. Near one entrance was something in a tin dish partly covered and on looking closer found it was a deceased cat apparently been killed by something which by the way, one has to watch themselves all the time as the streets are so narrow and plenty of cars. Plenty of comedy on the road. Finally arrived at the place. Called the Graphic Sketch Club.⁷⁶ One part an old Episcopal church and a couple of 3-story residences. The place was locked but finally a girl came and enquired what I wished and on explaining told where to go. The school was closed but I was free to roam about as I chose. A queer quaint place apparently furnished by Mr. Fleischer [sic], a person of enthusiasm but very little taste. The drawings and paintings of the students were nothing very unusual. The Church, which they now call the sanctuary, is left as it originally was as to decorations etc. The altar is still there and can be used but every available [Page 48] space, both on floor and walls and pillars are covered with oriental rugs, chairs of all descriptions with the odd cushion, icons, Spanish woodcarving, waxed floor, old manuscript music, old plaster saints and innumerable other inharmonious things placed without any relation to one another and all dimly lighted by electric candles. Very like a junk shop. Fortunately, the ceiling is so high and so dimly lighted that the space above is quite lovely and has the effect of softening the whole effect. It really is quite peaceful and to some would indeed be a sanctuary. The other rooms have something of the same feeling. After wandering nigh on a couple of hours enjoying the novelty of the thing, the unexpected corners, queer placing on emerging from the dimly lighted hall, I was greeted by the executive head, a lady by [the] name [of] Miss Mitchell, a wonderful talker, an enthusiast for the institution and with all a most pleasant individual. We were well away from there until two o'clock when I departed. The place was started with the idea that art should be given to the masses, both a chance to develop as artists and to develop culturally. The latter, I think, seems to be the uppermost thought. [Page 49] Apparently a very rich man with some humanitarian ideas and

74 The Barnes Foundation, Merion, Pennsylvania, was founded by Dr. Albert C. Barnes (1872–1951) in 1922 as a school for the study of art and philosophy.

75 Here, FitzGerald has used a racial epithet that we have decided not to reproduce.

76 In 1930 Samuel S. Fleisher (1871–1944) was director of the Graphic Sketch Club (719 Catharine Street, Philadelphia). Founded in 1899, the club provided free, non-sectarian classes in painting, sculpture, illustration, fashion design, etching, sketching, "rhythmic expression" in dance, and clay modelling for underprivileged children.

77 The sculptor and teacher Albin Polasek (1879–1965) studied at the Pennsylvania Academy of Fine Arts in 1925.

78 The Rodin Museum (2151 Benjamin Franklin Parkway, Philadelphia) opened on November 29, 1929, as a gift of the philanthropist Jules E. Mastbaum (1872–1926).

79 Jules Mastbaum was responsible for commissioning the first bronze cast of *The Gates of Hell* from the plaster cast in 1925. In 1928 it was completed and installed at the entrance in 1929 when the museum opened. Thus, FitzGerald is an early witness to the bronze cast of this famous sculpture.

wishing to give back in some form to his fellow citizens less fortunate some of the money which he accumulated. No better ideal for many others to follow. But then Philadelphia seems to have and to have had many such, judging by the number of things given by private citizens. And here they get them from the rich and poor alike and no questions asked. They may do as they wish during the school hours a little drawing or painting or meditate, read, or look at the museum or pictures, even pray in the sanctuary if they feel in that mood, a place for rest and creating. Many lectures by very prominent men and women and somewhere in the neighbourhood of eighteen instructors in various things. Possibly a little old fashioned, but nevertheless an excellent thing for those who are anxious to study art and haven't the means. Fleischer likes to be the students' first buyer and has purchased many things by ex-students. Polasek⁷⁷ is a former student. Fleischer is a great worker for art, this being only one of the many things he is interested in. Flowers for the flowerless, the loaning of pictures through the Art Alliance, developing art in the public schools, developing Art on the playgrounds, etc. etc. [Page 50] so that he is indefatigable in his efforts towards more art for all. Happened to mention Dr. Barnes and found [out] a lot of queer things about him so that it may turn out that I will not get in to see his collection when I get out there on Monday. I am going to try anyway. Signed my name in the register, discussed a few more things and then departed. Back for lunch and then to the Rodin Museum.⁷⁸ A most lovely thing in Fairmount Park that is the highway. Go up some steps to a gate set in stone walls and pillars, two openings containing bronze figures by Rodin and just outside *The Thinker*. Inside a formal garden with pool, walks and trees, up more steps to the main bldg. A simple, fine piece of architecture; on the wall of the entrance, outside, the "Gates of Hell"⁷⁹ and then in. Many bronzes and marbles, cast of finished things and of sketches, a library of Rodin's work; but the most beautiful of all [were] the drawings. Some really fine pieces in the usual way that he worked full of modelling and rhythm and a great sense of unity. Spent the time here until five looking at these. This was given by Mastbaum to the people and a glorious gift. Fortunately, he picked one of the great men. A number of [Page 51] the pieces of sculpture are rather ornate and not the simply conceived things that one enjoys of Rodin, but enough of the others to get some real enjoyment. Walked from here, top around the outside of the museum and discovered some fine subjects for painting. Thus, back for dinner and then to work. A pretty hot day after all, but feel much better than for the last two or three days.

Sunday June 15 Up bright & early and out to the Reading depot to go to Chester Springs but when I got there the ticket man told me that the train left just one hour earlier than the information I had received. Naturally

disappointed but decided on tomorrow and to go up to Dr. Barnes place at Merion and try my luck at getting in there. Back to the Y for breakfast and over to the Pennsylvania Station. Got train up to Merion at 10:45 (damn this daylight saving when travelling) and arrived there at eleven. Got directions and walk[ed] through a most exclusive looking residential section, beautiful trees and only automobiles, no pedestrians. Found the place, set in very large grounds, and also enclosed with an 8 ft. iron fence and the only entrance locked. [Page 52] So the only thing to do was to return. But I shall make further enquiries and see what I can do. On arriving back went up to the New Museum⁸⁰ getting there in time for the opening. Spent the afternoon there. The Building is complete on the outside but quite unfinished inside with not a great many things to see. Some very fine 12th-century French pillars in stone with finely carved caps. The more I see of these early things the greater my joy grows for them. This included two rooms of very early American, all handmade furniture, doors, iron work and a beautiful old fireplace large enough to walk around in with all the fittings, crane, fire dogs, oven etc. Wood was certainly cheap when these were used. Many [George] Romneys, [Joshua] Reynolds, [Thomas] Gainsborough's and some quite fine [Henry] Raeburns. A very interesting [John] Constable, a large sketch and breezy oil by David Cox. These were mostly all hung in original rooms brought from England and furnished in the period, so that the setting was ideal. Among the painting however the ones that interested me most were two by Bruegel and one by Patinir and a large "Winged Figure"⁸¹ [Page 53] of Abbott Thayer. This was extremely well drawn and modelled and very beautiful in colour. His things have always appealed to me. But the most delightful of all was a Village Wedding by Bruegel Sr.⁸² full of abandon and colour and fun. Vulgar perhaps because the people represented were vulgar, but beautifully painted and fine composition, never once does the eye get out of the picture. So many of the pictures that I have seen in galleries seem to lack this very thing particularly the landscapes and have been spoiled for me. I don't really think they are big men at all and have only got their position by such means as Emil Walters uses. The big men all have the essential oneness to their thing and no doubt to great extent to this thing is due their bigness. In this thing of Bruegel I feel a certain kinship to the large painting of Renoir's in the Phillips Gallery. The same free spirit, many ways similar in composition, the one light and delicate, as Tack saw, French and the other more ponderous and with the spirit of the Dutch. At the same time a fine feeling for design underlying both of them. [Page 54] The "Patinir" is called "The Repose in Egypt"⁸³ but essentially [is] in Holland with a complete Dutch background. This makes the title very naive but very beautiful as a piece of landscape, for the figures are merely incidents. In the upper right-hand corner is a part if separated

80 The "New Museum" is the new Philadelphia Museum of Art (2600 Benjamin Franklin Parkway, Philadelphia), which opened to the public on March 27, 1928, after nine years of construction. During the 1930s, construction of the interior continued with grants from the federal Works Progress Administration.

81 Abbott Handerson Thayer (American, 1849–1921). This painting has not been identified.

82 Follower of Pieter Bruegel the Elder (Netherlandish, first documented 1550–69), *Wedding Dance*, ca. 1575–1600, oil on panel, 80.3 × 106.4 cm, Philadelphia Museum of Art, John G. Johnson Collection, 1917, 420.

83 Workshop of Joachim Patinir, (Netherlandish, 1485–1524), *Rest on the Flight into Egypt*, early sixteenth century, oil on panel, 46.3 × 60.8 cm, Philadelphia Museum of Art, John G. Johnson Collection, 1917, 377.

84 D. Roy Miller (b. 1891) was resident manager of the Chester Springs Country School of the Pennsylvania Academy of Fine Arts at Chester Springs from 1917 to 1934.

from the rest would be almost identical with Phillips' large mountain piece of Courbet's. The sky is almost identical and the forms very similar. This is a fine picture, the sky being extremely beautiful and something in the whole picture very akin to the present-day outlook. This is all that I was able to absorb today and fear I will have to give up looking for a while and do a little work myself so that I will go back a little fresher. Will go to Chester Springs tomorrow and see what I can gather up for innovations in the schools and see how successful an all-year-round school in the country can be. Hope to do some drawing out there if I am not otherwise occupied. I feel just now if I have to look at another picture for the present without discussing it with someone else, I will be sick in digestive apparatus. My next trip away shall be of much shorter duration. [Page 55] Would like to go to Chicago and spend a few weeks making drawings from things in the Museum and Institute and spend practically all the time doing this. It would be a much better way to absorb things and one would have concrete things when finished. A summer doing this would be a fine education for any student if they would stick to it. This heat sure plays hell with my physique and leave me very languid. I think it does most people. Thank goodness the nights are cool so far. And so, the day draws to an end and I must be up early in the morning.

Monday June 16 Up and to the Reading Station for the 8:36 train to Chester Springs (\$2.55) which is about 30 miles N.W. of Philadelphia. Had to change at Phoenixville and from [there] rode on a gas car through some delightful country. Arrived at Chester Springs town at about 10 o'clock, a sleepy little village and found the road to the Pennsylvania Academy country school, a lovely walk of about $\frac{3}{4}$ of a mile under trees most of the way. As I came to the building which turned out to be the office, I met Mr. Miller, the manager,⁸⁴ just going in. Introduced myself and when we [Page 56] got into the office, he introduced a boy, Dick Bolton, who had originally come from Russell, Man. and knew Mary Parsons, Vera Man and Marj. Guinn. He hadn't seen anyone from near his home for 5 years and was very glad to see me. He was deputed to show me round the place. First to the new studio which is very fine. It was remodelled from an old barn leaving the original construction which supported the roof as it originally was, the oak beams, etc. Placed a very large sky light in the north wall and arranged in such a way that the two floors are lit from the same window, so that two classes can work at the same time, one on the first and one on the second floor. This is built against the side of the hill. In the front they have a stone fence and inside of this the animals they are modelling are kept. This is the principal building for the classes. In the summer, most of the students work outside except on rainy days.



50. LeMoine FitzGerald, *Chester Springs*, 1930.

Went over the grounds a bit. These have been laid out very beautifully, with paths and flowers all over, in every possible place. Quantities of larkspur and iris. They have about 160 acres in all and this includes part of a creek, springs and part of a hillside. Bolton showed me some of the things he had done recently and we [Page 57] discussed various questions. I gathered from his conversation that the student is left a great deal to himself and shows his things for criticism to the instructors as their days come round. This of course throws the students very much on their own resources and the result is that most of the students are serious in what they are doing. In the winter the classes range from 40 to 50, but the summer they may reach 125. There are dormitories for the boys and girls and the student pays \$25.00 a week for tuition, board & room which I believe covers just

85 Henry James Soulen (American, 1888–1965) was an illustrator who contributed cover illustrations to the *Saturday Evening Post*, *Ladies' Home Journal*, and *Country Gentleman*. He studied at the Chicago Academy of Fine Arts and later with Howard Pyle.

one half the expense, a very reasonable price. From here we went for a wash and then to lunch with males [in] dormitory building simple but wholesome food. From lunch down to the iron spring and then Bolton left me to go on with his work. I got my material and work[ed] till about five when Mr. Miller came down and apologized for not looking after me better. Short chat and a visit to the swimming pool, a fine place where mixed bathing is the thing. And then for a wash and dinner. By this time Miller had invited me to stay the night and I was indeed pleased to accept. One night in the country was not to be missed. After dinner, wandered around myself, when at seven Miller came along and [Page 58] suggested we go for a ride. This was uphill and down through very beautiful country and old villages. Finally landed at H.J. Soulen[’s] studio.⁸⁵ He was outside pumping up a couple of tires and greeted us in a very open, free manner. When he finished the job we went into the studio which is a remodelled stone barn and found it quite delightful. He had an illustration finished and one just begun to illustrate some article on China. Painted in oil, size about 12 × 24 or possibly 14 × 28, longwise. He talked away in [a] great way about anything and everything, without the least side [sic] and apparently from what Miller says he enjoys the students visiting him. He went to the Holy Land with Dr. Fosdick and it was from sketches he made that the illustrations of a little while ago were made. Spent about an hour with him and then drove back to the school. Walk around a little more enjoying the perfect quiet and the after effect of a sunset which was very beautiful with the hill against it and the lovely large trees in the foreground. At about nine we had a concert of fine music. A large amplifier was placed on a tree down a slope behind the office building (which doesn’t by the way, look like an office building at all) and the records were placed on the machine inside. Some of [Page 59] the students sketched themselves on the grassy slope, some on the steps and I did the same. First, we had New World Symphony, Italian Caprice, Violin piece played by Elman, and finally Beethoven’s “Choral.” This lasted till eleven-thirty. During this Mr. Miller and I had broken conversations about music, its relation to painting and particularly the student[s] there. He has records of only fine music and will not play anything else. An admirable idea, because the student may develop some better idea of music, by having only the very best and it also [is] an inspiration for them at the same time. Imagine these lovely things being played outside with the trees spreading out above and beyond that the sky, with the stars, a still evening, marvellously quiet and only the big bull frog honking out three or deep notes here and there. To me it was so lovely that it is impossible to express the feeling. This all came after two weeks of cities, noise, dirt, smells and miles of pictures, talking and meeting people. After the last student had disappeared, we went on talking for an hour or more about many things and then quietly to bed. Up at seven after

a fine sleep and much refreshed and to breakfast and out for a walk through the dewy grass. Met Miller, who told me he had been out since 7 looking around. A remarkable man. Showed me [Page 60] many of the things he had done and was going to do in the future. The whole place has the air of the greatest joy in doing about it and eternal progress, an unbounded enthusiasm and a deep love of the beautiful. The creek has been dammed in many places—one large and many small ones with the result that there is water running in the most unexpected places, clear as it can be and bridges built, of local field stone, placed in lovely places. Arbor of wisteria, trees changed from one place to another, flowers planted where they would grow the best, a lily pond, and many reflections. I think an ideal spot to study in. The place was originally started as a summer school but has now developed into an all-year-round place and he says it is beautiful in winter. He spent the first year working on the grounds, buildings etc. before the place was opened and has been working on them ever since and plans many things for the future such as an art gallery for permanent pictures and exhibition[s] of students work and a hall for concerts and lectures. Everything that he can think of is being done for the student to make the place more interesting and for their convenience and happiness. He is a superb host and gets a great joy out of doing for them and I feel certain he enjoys a great respect from them all. He originally studied at the Academy School in Phila. [Page 61] and almost directly from there he took over this place. A happy combination of the Art instructor plus training and executive ability and with all a fine character. One holiday in 16 years and that in Europe is all that he has taken. A real artist with a big message, rather expressing himself with trees etc. than in paint. At 10:30 was driven by Bolton [margin insert: June 17] to Phoenixville to catch a train but for some reason were late so during the period to the next train checked the proofs for the prospectus. Took train at 1:05 and to Phila. by 2. Back to room for a wash [and] then to a big meal, to see Marsh at the Academy office. Back again, packed up and to train for New York at 5. Rained most of the journey and arrived at Penn. Stn. in a heavy rain which rather confused me, not knowing this station. Finally found the “L” station and thence to Riffards.⁸⁶ A very friendly welcome and my old room. A wash and out to a large meal. Back for a bath and to bed at 10. Very tired and happy to get settled into someplace that seemed like home.

June 18 Up at 8, shave etc., got laundry ready and finally after a chat, walked down town over the old route and passed the League and so down to the Grand Central Galleries to see the Canadian show.⁸⁷ The pictures [Page 62] looked fine and in discussion with the young lady in the office found they had been rec'd very well and given a great deal of publicity. Will leave here for Minneapolis next week. The galleries are quite fine.

86 FitzGerald stayed with the Riffards at 176 West 81st Street when he was a student at the Arts Students League, 1921–22.

87 Grand Central Art Galleries, Grand Central Terminal, 15 Vanderbilt Avenue. FitzGerald went to see an exhibition of Canadian painting which included his work: *Exhibition of Paintings by Contemporary Artists under the Auspices of the American Federation of Arts* organized by the American Federation of Arts, Corcoran Art Gallery of Art, Washington, D.C. The exhibition travelled to Grand Central Art Galleries, New York, June 1930, and included FitzGerald's *Poplars* (no. 11) and *Williamson's Garage* (no. 12). FitzGerald goes again to Grand Central Galleries on June 21 with the Osbornes, but by that time the Canadian show was over and “shipped to Minneapolis.” The full itinerary of the show is as follows: Corcoran Art Gallery of Art, Washington, DC, March 9–30, 1930; Rhode Island School of Design, Providence, RI, April 1930; Baltimore Museum of Art, Baltimore, MD, April 4–May 28, 1930; Grand Central Art Galleries, New York, June 1930; Minneapolis Institute of Arts, July 1930; City Art Museum, St. Louis, August 1930.



51. L. LeMoine FitzGerald, *N. Y.*, June 18, 1930.

88 FitzGerald shared expenses and rented a studio with Nigel S. Wigston from 1908 to 1909. Wigston worked in the School of Fine Arts run by A.S. Keszthelyi in Winnipeg.

89 Milton Smith Osborne (1897–1972) was an American architect (he received his MArch from Columbia University in 1925) who became professor and director of the School of Architecture at the University of Manitoba from 1929 to 1946. In 1955 he was made an Honorary Life Member of the Manitoba

Association of Architects. From 1946 to 1963 he was professor and head of the Department of Architecture at Pennsylvania State University.

90 Arthur Alexander Stoughton (1867–1955). In 1915 Stoughton founded the Department of Architecture at the University of Manitoba.

91 The Architectural League of New York (115 East 40th Street) had facilities for presenting temporary exhibitions.

My things were hung in a rather secluded part, but they were there. From here went to lunch and then wandered downtown as far as 9th to see the old district that I knew so well but found that almost everything was changed and very little emotional reaction. Many new buildings to be built and already built, old ones being torn down. The flavour of the winter of '21–22 no longer there. Can't find either Max's name or his brother in the telephone book, so, unless I meet them on the street, I don't expect to get in touch with them. Nor Wigston.⁸⁸ Back to see Osborne⁸⁹ at Stoughton's office.⁹⁰ Looked over some of his sketches which he is exhibiting under the Arch. League.⁹¹ From there to Tack's and had a fine time with him. He liked my things in the show very much. I am going to take down my drawings to show him, with the possibility of him recommending I do something about a show here. Was with him till 5:30. Walked back home, washed and out to dinner. Back and so to this. A day of relaxation, felt more like just going [Page 63] round as I felt. Will make some business calls tomorrow, in search of the cure for all fine art training. At present I really couldn't say what I have learned, if anything but I still have hopes that it will be of some value. It is indeed a heavy task and means real work and the burning up of much shoe leather. It has been hellish hot today in the

good old way that New York serves it up which is rather moist. Sunny all the time. I came back with a small blister on my foot. Forgot on my leaving Miller, he invited me at any future time to come as a guest of the school for a week and paint. Would not accept any money for my time there so I am sending him a drawing or print on my return.

Thurs. June 19 Another hot day but didn't do so much walking as yesterday. Found the cars easier on my feet. Went to the Roerich Museum⁹² first thing at 310 Riverside Drive near 102nd. but arrived too early. Sat across the street and made a drawing till it opened.⁹³ It is in an 18- or 20-story building of quite modern design, dull brown red brick and a handsome place it is. The museum and schools occupy the first three floors and the instruction includes music, painting, drawing, the ballet and I think training in the Buddhist [Page 64] religion. Roerich himself is away in India just now. He apparently spends a great deal of time in the East, including Tibet, China and Siberia. The rooms on the 2nd floor are filled with paintings by him and a few drawings. A terrific number of things from little 12" x 15" to ten or twelve ft. things. Many in oil on a very absorbent canvas, some thinly painted and scumbled, others heavy pigment. A lot in tempera, in fact it is difficult to tell the difference in some cases. Through them all runs a very mystic quality and no doubt are symbolical in meaning, illustrating some myth in the Buddhist religion. Even in the landscapes there is the same feeling. It is difficult to judge in one seeing these qualities. All are intensely decorative, being very abstract in conception only using the forms for design. The colour in most cases is very fine and full of contrast. Weird combinations and unusual colours. But there were too many to really digest them and would mean a considerable study. The man at the head of the school, Howard Giles,⁹⁴ was away, and I was not able to find out very much about their methods, but I understand Dynamic Symmetry is used quite extensively. I think the general course is the usual thing. I should imagine that the whole place is carried on through the desire of [Page 65] the rich New Yorker for something different and the mystic feeling of it all I should think would appeal to a great many, who are always looking for something new. Spent about three or more hours there, and was very glad I had seen the things. Away to lunch and then to 13th St. to find the store Arthur told me about, where they were selling original drawings by American Illustrators, but it was fruitless. Will enquire from Osborne tomorrow as to its location. Up from there to the League⁹⁵ and had a glance over the school. Found it all changed around and was not able to locate the familiar places. It was very dead.

92 The Roerich Museum (310 Riverside Drive, New York) was founded in 1923 with a permanent collection of more than a thousand paintings by the Russian painter and stage designer Nicholas Konstantin Roerich (1874–1947). Two years after his visit, FitzGerald was included in a group exhibition of Canadian art at the Roerich Museum. He exhibited *Doc Snyder's House* in *Exhibition of Paintings by Contemporary Canadian Artists*, Roerich Museum, New York, March 5–April 5, 1932, no. 13.

93 This drawing is inscribed in graphite 11.: 102nd St. / Roerich Museum / June 18/30, Lionel LeMoine FitzGerald fonds, University of Manitoba Archives & Special Collections (LLFF UMASC), Winnipeg, box 3, folder 11, p. 9.

94 Howard Giles (American, 1876–1955) was a pupil of Jay Hambidge who had developed the theory of dynamic symmetry. FitzGerald would have been familiar with the concepts of dynamic symmetry at least through Franz Johnston who taught dynamic symmetry at the Winnipeg School of Art in 1923. See Marilyn Baker, *The Winnipeg School of Art: The Early Years* (Winnipeg: University of Manitoba Press, 1984), 50n14, 120. For information on Group of Seven interest in Hambidge's theory, see Ann Davis, *The Logic of Ecstasy: Canadian Mystical Painting, 1920–1940* (Toronto: University of Toronto Press, 1992), 124.

95 Founded in 1875, the Art Students League of New York (215 West 57th Street) was FitzGerald's alma mater (1921–22). In 1930 Gifford Beal (American, 1879–1956) was president. With a faculty of twenty-three instructors, the school offered courses in painting, drawing, illustration, sculpture, etching, lithography, composition,

wood block, sculptural wood carving, stone cutting, and mural painting.

96 Arnold Blanch (American, 1896–1968) was a painter, printmaker, and teacher who had studied under Boardman Robinson at the Art Students League during the same period when FitzGerald was there. Blanch contributed a memoir on Boardman Robinson in Albert Christ-Janer, Arnold Blanch, and Adolph Dehn, *Boardman Robinson* (Chicago: University of Chicago Press, 1946). Blanch had one-man shows at both Dudensing Galleries and Frank Rehn Gallery, New York, in 1930.

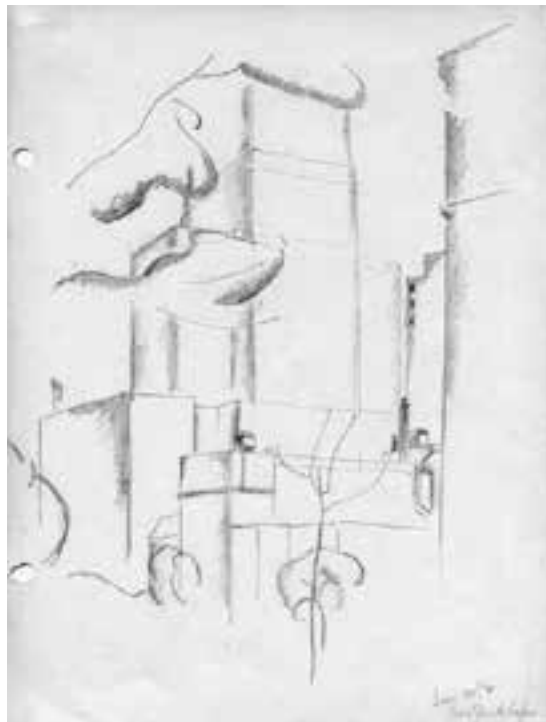
97 The American Museum of Natural History (77th Street and Central Park West, New York) was founded in 1869. “Natural history collections artistically displayed, including many groups of birds and other animals which are exhibited amid their natural surroundings. Exhibits of special interest to artists and designers comprise collections from the various tribes of North American Indians and those from northern Siberia; pottery and textiles from ancient Peru; gold and potter from Mexico, Central America and other countries.” In *American Art Annual*, 1930, 201.

98 William Hickling Prescott (1796–1859) established his reputation as a writer with the vivid prose of his scholarly, yet popular *The Conquest of Mexico*, 1838. In 1951 FitzGerald’s first air flight was to Mexico to meet up with his son Edward who worked in the film industry. FitzGerald’s aerial sketches contributed to his development

The summer school hasn’t much pep to it. This seems to be pretty general throughout the summer schools so far. Not a very serious type of student attending. Saw a very interesting exhibition of drawing, lithos and etching in their gallery. Very modern things, which pleased me very much. Had a chat with one of the girls in the office, who was there when I was attending. Enquired for Max and got his home address. Have written him. Candor, NY. Arnold Blanch at Woodstock and doing very well. Making his living from his paintings. Had a one-man show here recently⁹⁶ and it was quite successful. From down Fifth Ave. to 42nd and over to the subway to travel home with [Page 66] the army of workers and see what the excitement was like. Crowds and crowds rushing for their trains, all in a hurry to get home. Terribly hot and stuffy. Back here for a wash and then to supper and down to the river to make a drawing. It was cool down there and very interesting. Everybody seemed so relaxed and the river was beautiful. A young thing not far away was nursing an old grey locked male’s head on her lap and was keeping the insects and dust from his face while he slept. An amusing sight. Resting for the night’s work. Some young girls playing on the grass and doing very much the same things that kids do the world over, with many arguments as usual. Came back here about 9. Found Boardman Robinson is out of town as well as Gifford Beal, who is president of the League and from whom I very likely could have gathered up some valuable information. Will go over to the Museum to make some drawings tomorrow and may do more of this for the balance of my stay. Am sketching with Osborne at noon.

Fri. June 20 Over at the Museum of Natural History⁹⁷ at 9 when they opened and spent all morning looking over the Mayan exhibit and part of the time on the early cave things in France. The seeing of the Mexican [Page 67] sculpture, ornaments, feather work etc. revives many of the things I had read about in Prescott’s *Conquest of Mexico*.⁹⁸ The sculpture is really very fine and full of flowing lines and design. All the work in the stone is for something in relation to the religion or business for the King and very intricate forms working through each thing. A sacrificial Altar revives rather gruesome memories of the suffering the poor human victims went through. The stone (of which this is a cast) is round, possibly 6 to 8 ft. across with designs around the plane outside, possibly 30 inches in height and the top designed to fill the circle in the centre is a bowl-shaped depression which is where the heart which was taken from the victim while alive was placed still beating and from this bowl a drain very likely for the blood to find it[s] way over the side. One of the many remarkable things is the Calendar stone⁹⁹ measuring some twelve ft. across of enormous weight and cover[ed] with the most exquisite designs present some form of calculating the year. Twenty was the way one section was divided. Some fine figures,

one in particular reclining and sculpted in a very fine way. Large, massive, simple forms running all through, with rather a primitive Greek feeling in it. There was so much to see that I didn't seem equal to settling down to any given thing only making a small drawing of an [Page 68] interesting design. Left about 10 to 12 for 15th & 5th Ave. to meet Osborne at 12:30. We went to a counter for lunch and then up to make a drawing of the New York Life Bldg.¹⁰⁰ somewhere round 20th–23rd Good fun trying the big building with the smaller ones in front with some overhanging branches directly in the foreground. Spent about half an hour on this. We then separated and I went on down to find the Book Store on fourth & 13th Arthur spoke about and finally discovered they were out of business for the summer and would not open till the fall. Went into Wanamakers¹⁰¹ and had a look around, and then to Cooper Union¹⁰² across the street. The classes were all closed and found nothing of great interest here. Then up the 3rd Ave. “L” to 57th to Valentine Gallery at No. 43.¹⁰³ Also possibly to speak with Dudensing but he was busy with a customer, so looked around at some drawings and paintings by some of the modern French painters. Enjoyed a drawing by [Léonard Tsuguharu] Foujita, [Henri] Matisse drawings, a very interesting oil by [André] Derain and a quite lovely [Raoul] Dufy of a road with some blue trees on the side, all treated in a most crude way but full of fascination. Spent about an hour or so here and enjoyed it. Then down to meet Osborne again and so out to his apartment for dinner. And Mrs. O. certainly had prepared a delicious meal. The first really [Page 69] properly cooked food I have absorbed since leaving home. After dinner out for a drive up the Drive and saw the new tower and church Rockefeller is building for Fosdick,¹⁰⁴ a very satisfying piece of Architecture, moving up in a most beautiful way and seeming to project itself into space so very



52. L. LeMoine FitzGerald, *New York Life Building*, June 20, 1930.

of an abstract approach to landscape during the 1950s.

99 Aztec Sun Stone known as the Calendar stone. This famous carving from porphyry weighing over twenty tons was produced to venerate the Sun in Aztec religious belief. The sun god Tonatiuh is represented in the centre.

100 This drawing is inscribed in graphite l.r.: *June 20/30/ New York Life, LLFF UMASC, Winnipeg, box 3, folder 11, p. 20.*

101 When he was a student at the Art Students League, FitzGerald visited *Exhibition of Modern and European Paintings* at the Wanamaker Gallery of

Modern Decorative Art, New York, March 9–31, 1922, where he saw work by European modernists and American precisionists.

102 Cooper Union for the Advancement of Science and Art (4th Avenue and 8th Street, New York) was founded in 1859.

103 Valentine Gallery, 43 East 57th Street operated by Valentine Dudensing (1892–1967) from 1926 to 1947. The gallery specialized in European and American modern art.

104 FitzGerald refers to the neo-Gothic architecture of Riverside Church located at

120th Street and 490 Riverside Drive, which opened on October 5, 1930. Sponsored by philanthropist John D. Rockefeller Jr. (1874–1960), the driving force was Harry Emerson Fosdick (1878–1969), an American Baptist minister, who was pastor of the inter-denominational church from 1926 to 1946.

105 FitzGerald refers to the George Washington Bridge that connected Manhattan to New Jersey.

106 A monumental donation to the Metropolitan Museum of Art in 1929 from Louisine and Henry Osborne Havemeyer's extensive personal collection. The Havemeyers were influential American patrons of art, specializing in nineteenth-century French realist and impressionist paintings. They also collected a wide range of works, from Spanish and Islamic art to decorative arts and art from Asian countries. Because of their connection to Mary Cassatt, the Havemeyers were early collectors of Gustave Courbet, Edouard Manet, and Edgar Degas when they were relatively unknown in the United States.

107 Paul Cézanne (French, 1839–1906), *Still Life with Jar, Cup, and Apples*, ca. 1877, oil on canvas, 60.6 × 73.7 cm, The Metropolitan Museum, H.O. Havemeyer Collection, bequest of Mrs. H.O. Havemeyer, 1929, 29.100.66.

108 Paul Cézanne (French, 1839–1906), *Mont Sainte-Victoire and the Viaduct of the Arc River Valley*, 1882–85, oil on canvas, 65.4 × 81.6 cm, The Metropolitan Museum,

easily. Saw the new bridge¹⁰⁵ as far as it has gone. The great stretch of cables from one shore of the Hudson to the other a tremendous piece of engineering. Out through a very lovely residential section all trees and separate houses of quite interesting design and back along the Drive, parking for a while along the river and watching the boats passing through the reflections of lights from across the river. Also, the people passing. A quaint crowd. Back to the suite with some ice cream and then home about 11:30. They live right near Columbia, evidently in the same building that they lived in while here before. Altogether a very pleasant evening, particularly enjoyable after being with strangers for so long, nice to relax and talk about things in a more intimate way.

Sat. June 21 Off to the Metropolitan over the old path that I used to take. Found the reservoir empty and being filled with earth. The park is in fine shape but one is not allowed on the grass at any point. Went to the rooms containing the Havemeyer bequest¹⁰⁶ immediately, to the Cézannes particularly, five [Page 70] in all. The still life is a most simple thing with a rather unusual background.¹⁰⁷ 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 are 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,¹⁰⁸ 2 Interior of woods at Fontainebleau¹⁰⁹ and three, the Estaples [sic],¹¹⁰ very much the same as the one in Chicago but taken from slightly around to the left. The outstanding quality in all these big things, which is being more and 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. The Dufy that I saw yesterday had, with all its apparent unreality, a great sense of the real. Much more than many of the so-called realistic things. A very fine Daumier, The Railway Carriage,¹¹¹ is in this collection and what a beautiful thing it is, so full of powerful forms always peaking with the lights and the remarkable way all [Page 71] the various forms more one behind the other, a great circular feeling through the whole thing and done with such apparent ease, such powerful drawing and the simplest of colour, very much brown being used. The great landscape of El Greco's, *A View of Toledo*¹¹² is also one of the gems I was most fascinated in. A most modern looking thing and again done with the greatest ease. Here in contrast to the Daumier the forms move up in a great ascending line to the city at the top, and a fascinating way they all do go. The colour scheme is most simple, his beautiful greens and black greys

predominating. A certain brooding look over the whole thing as of some impending disaster or upheaval. A great joy in doing it, running through the whole picture, a feeling of him having relaxed from the portraits and great decorations, to do this simple unaffected bit. It is quite a fair-sized picture too. One feels very much the kinship with Cézanne, that same great sense of unity and some great reality and a peculiar mental attitude seems to pervade both. Some very lovely nudes by Courbet that are so wholesale and full of power with the simple background. In one or two I rather felt a little theatrical quality and none of them so fine as the Phillip's one. Downtown at twelve for lunch and to meet Mr. and Mrs. Osborne at the Grand Central Galleries. [Page 72] They missed the Canadian as it had been shipped to Minneapolis this morning which was rather unfortunate for it will be quite a while, maybe before they have an opportunity of seeing such an exhibition again. With them over to the Architectural League Bldg.¹¹³ on 40th St. E. to help them hang 59 of his sketches, which are really quite good architectural renderings of old historic bldgs. and doorways in Ohio & Alabama. This finished we went out to get the "L" at 2nd & 42nd and on the way went into the new Chrysler Bldg. lobby.¹¹⁴ This by the way is the highest bldg. so far. It has a metal pinnacle which reflects the light. The lobby is a most unusual thing, all very modern and triangular in shape. A painted mural on the ceiling which is not yet completed and making it hard to judge its quality. The marble is a reddish colour, streaked and has been cut to show the grain, which again, makes a very unusual effect. The doors to the elevators are a metal grill and filled between the metal with various kinds of wood, the whole being very effective. The lighting is all reflected from long tubes of light onto marble spaces in the pillars like this [small sketch] giving an excellent diffused light throughout the room. An interesting clock giving the time as 345-349—etc. no hands. From here up to the "L" and thus down to Grand St. in the very centre of the East side, called [Page 73] by the Osbornes Brass Town. Went through a number of shops and picked up a nice piece of copper bound with brass and a paper weight. Also saw many queer sights. From here down to the Battery and then across and back on the Ferry to Staten Island, a great pleasure after the foul air off Grand and Allen and Second Ave. Saw one of the liners just coming in or going out and all the activities of the Harbour. Also, the very changed skyline of the city. Back uptown to a place they called "Chinaland" on 42nd W. & Broadway for dinner. Chow mein being our selection. Also had a dance with Mrs. Osborne. I think they were very fagged after the day, but I think after the dinner they felt better. Home about 10 leaving them at 72nd St. Sub. Station. Have an invitation to go to dinner with them on Tuesday as well as a picnic next Sunday. Rec'd a letter from home today, the second. Much about the tree plague of worms. Am fearing to get back to see it all.

H.O. Havemeyer Collection,
Bequest of Mrs. H.O.
Havemeyer, 1929, 29.100.64.

109 Paul Cézanne (French,
1839-1906), *Rocks at
Fontainebleau*, 1890s, oil on
canvas, 73.3 × 92.4 cm, The
Metropolitan Museum,
H.O. Havemeyer Collection,
Bequest of Mrs. H.O.
Havemeyer, 1929, 29.100.194.

110 Paul Cézanne (French,
1839-1906), *The Gulf of Marseilles
Seen from L'Estaque*, ca. 1885,
oil on canvas, 73 × 100.3 cm,
The Metropolitan Museum,
H.O. Havemeyer Collection,
Bequest of Mrs. H.O.
Havemeyer, 1929, 29.100.67.

111 Honoré Daumier (French,
1808-1879), *The Third-Class
Carriage*, ca. 1862-64, oil on
canvas, 65.4 × 90.2 cm, The
Metropolitan Museum, H.O.
Havemeyer Collection, Bequest
of Mrs. H.O. Havemeyer, 1929,
29.100.129.

112 El Greco (Domenikos
Theotokopoulos) (Greek, 1541-
1614), *View of Toledo*, ca. 1597, oil
on canvas, 121.3 × 108.6 cm, The
Metropolitan Museum, H.O.
Havemeyer Collection, Bequest
of Mrs. H.O. Havemeyer, 1929,
29.100.6.

113 The Architectural League
of New York (115 East 40th
Street) had facilities for pre-
senting temporary exhibitions.
FitzGerald helped Osborne
install fifty-nine sketches—
*Architectural Renderings of Old
Historic Bldgs. and Doorways in
Ohio & Alabama*.

114 When FitzGerald visited
the Chrysler Building, a classic
example of art deco architecture
at Lexington and 42nd Street, it
was the world's tallest building,

only surpassed in 1931 by the Empire State Building. He would have been one of the first Winnipeggers to visit the new structure.

115 Claude Monet (French, 1840–1926), *Bouquet of Sunflowers*, 1881, oil on canvas, 101 × 81.3 cm, The Metropolitan Museum, H.O. Havemeyer Collection, Bequest of Mrs. H.O. Havemeyer, 1929, 29.100.107.

116 Antoine-Emile Bourdelle (French, 1861–1929), *Beethoven*, 1902, probably modelled 1902, executed 1926, bronze, h. 102.9 cm, The Metropolitan Museum of Art, Rogers Fund, 1926, 26.232.

117 Aristide Maillol (French, 1861–1944), *Torso of Chained Action*, modelled 1905, cast 1929, bronze, The Metropolitan Museum of Art, Fletcher Fund, 1929, 29.138.

June 22 Sunday A beautiful clear dry day, hot but not sticky, the first I have experienced since leaving Chicago. A very lazy day. Went out at ten and sat in the park till 1 p.m., the opening of the Metropolitan. In and had lunch and back to the modern stuff again. Some very lovely Corots attracted me, one nude and the others draped figures. These are really to me much greater than most [Page 74] of the later landscapes of which the American collectors were so fond. When I was here before they were beginning to pick up these earlier things and I suppose now they can't be had but for a very high price. These give over an entirely new view of the man, and it is for the better. Fine big simple forms and lovely colour, but very clean, distinct painting, only the background showing the later 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 two landscapes by the same men, at least not the feathery ones by Corot. A very fine man and great painter. And then some very fascinating oils and pastels by Degas as well as some bronzes. Two or three fine nudes in pastel, small ones of ladies after the bath. Very beautiful drawing and colour, full [of] great subtleties yet very direct. A magnificent Sunflower thing of Monet's.¹¹⁵ Something of van Gogh and Something of Renoir here. Painted absolutely free and full of movement, much more clear than the 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 [Page 75] great deal of pleasure and joy. The colour is superb and the free technique give 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. Had a long time with the Cézannes again and more in love with them than ever. There were great crowds in the galleries and the air was rather heavy so I meandered around and came across the Beethoven head by Bourdelle,¹¹⁶ a giant ponderous great form and a fine expression of the composer's work. Somehow it gives one the feeling of Beethoven's work, something of the great power and human feeling behind his music. A very magnificent torso by Maillol¹¹⁷ in green bronze, full of action and a fine knowledge of the female form. No pretty, pretty figure or expression such as one finds in the bronzes at the Grand Central Galleries. Very much like one of his drawings and a fine healthy-looking female, full forms all through, a fine monumental thing. The air was getting very bad, so I finally felt it was time to get in the fresh air in the park. Went over near Central Park W. and sat down for a stretch watching the people and then to dinner and down to the river till nearly dark. It is fascinating to watch the sun going down over the water with [Page 76] the palisades beyond. And the eternal movement of humans with their dogs and few kids. The occasional bits of conversation that came to my ears is amusing and most of it seems to be

on very ordinary topics. Back to the room to get this written. A lovely cool evening with a westerly breeze which [is] naturally quite dry, and a relief from the humidity of the last week or two.

Mon. June 23 Up and down to the League to draw but found that the studio class was only for the month so had to give up the idea which made me feel rather unhappy as I would have enjoyed drawing from the model for the mornings for the week. Changing my plans hop[ped] on a subway for the Hispanic Museum¹¹⁸ and of course got on the wrong train and landed in N*****town¹¹⁹ of Harlem with nothing but coloured people, even to the policeman.¹²⁰ Started across to the west side up hill and down and finally landed there. Spent most of the time with the Grecos, 11 in all.¹²¹ A fine collection with many interesting things about each of them. They all seem to be so familiar. Looked around the Velasquez.¹²² Some fine things of his with great dignity of design and pattern and very beautiful colour. Saw some of Goya's¹²³ etching[s] which are dynamic things and full of queer ideas, a Don Quixote quality which must be very Spanish. This same feeling runs [Page 77] through his portraits in the Metropolitan. The portraits are very amusing things and almost caricatures. They must be fine studies of the people displaying their character very distinctly. They couldn't have been popular with the sitters. He must have been an interesting soul. Some sixty small drawings with brush and ink are the most wonderful things. All of these were apparently made very rapidly and are studies of people of all sorts, mainly of the wilder types. Some groups but mostly individual figures; male and female. Every one of these drawings is a gem and if one had the privilege of selecting one it would be very difficult to pick. Sometimes the subject is quite vulgar, occasionally very much so. I should imagine that the unexhibited ones must be very spicy. A frank way of expressing anything and everything was his way and it certainly gives a very robust feeling to his things. I should imagine the absolute opposite of Velasquez. Velasquez always seems the most dignified, serene person, far superior to his patron, a man of rare qualities with a princely bearing. The other a friend of bull fighters and courtesans, beggars and thieves able to mix with any class and at the same time to be able to mix with the nobility, but there is just a hint [Page 78] of his tongue being in his cheek when he is painting them. Something of the type of Hogarth and Bruegel. Saw the Sorolla's in their setting but they do not appeal to me.¹²⁴ They are certainly not decorations which by the placing of them they should be, having very little in common with one another. Are really only illustrations of the various provinces of Spain and as such, individually are entertaining. The smaller paintings by him that I have seen are very much finer to my way [of] thinking, but at that I am not a great admirer of

118 The Hispanic Museum is now called the Hispanic Society Museum and Library, 156th Street, west of Broadway. The museum was founded in 1904 and the building opened in 1908 with a mandate to advance the study of the Spanish and Portuguese languages, literature, history, and art. The permanent collection consists of paintings, sculpture, metalwork, pottery, textiles, and other works of Spanish art.

119 Here, FitzGerald has used a racial epithet that we have decided not to reproduce.

120 FitzGerald reflects a white prejudice common to his era.

121 FitzGerald might have seen the following works by El Greco (Domenikos Theotokopoulos) (Greek, 1541–1614) that were in the collection of the Hispanic Museum by 1930: *Saint Dominic* (Workshop of El Greco), 1590–1600, A83; *Saint Luke*, 1590s, A1894; *Head of Saint Francis*, 1590–1600, A84; *Saint James the Great*, 1600–20, A72; *Pieta*, 1574–76, A69; *Saint James the Great* (Follower of El Greco), ca. 1620, A71; *Holy Family*, 1585, A74; *Saint Jerome*, ca. 1600, A73; *Miniature of a Man*, 1586–90, A311.

122 By 1930 the Hispanic Museum owned the following works by Diego Rodríguez de Silva y Velázquez (Spanish, 1599–1660): *Portrait of a Little Girl*, ca. 1638–42, A108; *Gaspar de Guzman, Count-Duke of Olivares*, ca. 1625–26, A104; *Camillo Astalli, Known as Cardinal Pamphili*, 1650–51, A101.

123 It is not possible to identify precisely what FitzGerald saw by Francisco José de Goya y Lucientes (Spanish, 1746–1828).

124 Joaquín Sorolla y Bastida (Spanish, 1863–1923). In 1926 the Hispanic Museum opened a room dedicated to Sorolla housing a series of fourteen large-scale murals depicting *The Provinces of Spain*, 1913–19 (now known as *Vision of Spain*) featuring aspects of Spanish life and culture.

125 A.V. Tack's mural decoration of St. Theresa was completed in 1925 in the Chapel of St. Paul the Apostle (Columbus Avenue and West 60th Street, New York).

126 A.V. Tack's Studio was located at 15 Vanderbilt Avenue near Grand Central Station.

127 FitzGerald writes to Vally, postmarked June 24, 1930, and now preserved in the University of Manitoba Archives & Special Collections, box 8, 22-0029.

Have visited the League, the Metropolitan twice, Tack's twice, the Hispanic Museum, the Battery, Staten Island, the Valentine Gallery etc. etc. A very strenuous life. Had a long visit with Tack this afternoon and showed him my sketches which he seemed to enjoy very much. He didn't seem to think they were abstract enough, so what will Winnipeg think when they really do become abstract.

The looking at pictures for this length of time certainly makes one critical and only the best can give me any pleasure now.

Have seen some very beautiful oils by Cézanne, things I have never seen before and got some new feeling from them. Numbers by [Gustave] Courbet, [Jean-Baptiste-Camille] Corot, [Claude] Monet (a lovely one of sunflowers), [Edgar] Degas (women getting into baths, on them, getting out and out) and a very beautiful El Greco Landscape. A great torso of big bulging female by [Aristide] Maillol that gave me a great kick, just the kind I love to

his. I always feel the technique is uppermost. Left about one for lunch and some money at the Bank of United States and then to the Paulist Church [to] see Tack's decoration.¹²⁵ A wonderful place inside with a great vaulted roof and some most beautiful stained-glass windows. Tack's decoration is very fine. A big simple thing and very much in the spirit of the building. A magnificent canopy over the altar designed by Stanford White but a terrible thing the Altar itself. Spent about ¾ of an hour here enjoying the quiet and peaceful atmosphere and thinking how fine it was for the people to drop in for a short period just to relax from the terrific rush outside even if for nothing else. I enjoyed it very much and may go in again. Walked down to Tack's from here [Page 79] arriving at about 4.¹²⁶ The place seemed to be deserted so I went in and sat down and just looked around. In about ten minutes Tack appeared at the upper studio door and asked me why I didn't make a noise as he hadn't heard me. Went up and we discussed the decoration. He then looked over my drawings and seemed to enjoy them very much but said there was a long road ahead. Just keep on was his advice. Was with him till six o'clock talking. He told me by all means to take them to Rehn and say that he had sent me and to pile it on thick; which I will try and do. Thought the drawing exquisite and the line very sensitive but to[o] realistic, which sounds different to what Winnipeg thinks. I am sorry that Robinson isn't here, so that I could have heard what he had to say. Tack's description of Saint Theresa, who is the subject of his decoration in the Paulist Church was intensely interesting. She died when only 22, was French and he said was born, lived, died and was canonized during his lifetime. He says her writings are very beautiful and well worth reading. To dinner, walking up Fifth Ave. which always fascinates me and up Central Park W. from 59th to the room. Must press my trousers tonight and wash some socks and also write a letter to the family plagued with worms.¹²⁷ Max phoned inviting me out. Saw the "Los Angeles" the American Zep go over.¹²⁸

[Page 80]

Tues. June 24 Went down [to] Rehn's Gallery¹²⁹ first thing this morning but on arriving there found only his assistant there and that Mr. Rehn was on the eve of going out of town for the summer. The asst & I got chatting and he showed me all the pictures they had in the various Rooms. In this way the time passed and Mr. Rehn arrived about 10:30. All the work they are showing is by American painters following the modern trend and some really fine things. [George] Luks, [Eugene] Speicher, [Leon] Kroll, [Henry Lee] McFee, John Carroll, [George] Bellows' lithos, Chas. Rosen, [Bernard] Karfiol, etc.¹³⁰ The rest I can't

remember. Oh yes, one of Kenneth Hayes Miller's paintings.¹³¹ A particularly lovely drawing of two female figures nude by Carroll in pencil rubbed and then a very direct simple line. I liked this very much. McFee pencil drawing of some buildings in trees and a hill behind all liney [sic] and much in the manner of Cézanne but really fine in conception and an individual character, very unified. An early thing by [Charles] Burchfield¹³² 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 Hopper¹³³ in a most unusual manner became quite beautiful. An 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. When Mr. Rehn came in I [Page 81] introduced myself and being a fine diplomatic person, he said he remembered me and asked how I had been since he last saw me. I gave him Tack's message which had a good effect and then 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. He then proceeded, in a very nice way to almost dismiss, postponing anything to an uncertain future. But through it all he seemed keen to talk and finally got very enthusiastic about the drawings he had and what he hoped to do and how he was looking forward to building up a big business in this branch. This was fine, so at this point I told him a few things about myself, such as invitation from the Arts and Letters Club¹³⁴ and the Group [of] Seven¹³⁵ 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 the drawings here and there. Of course, this was all done gradually and finally he suggested I send him six drawings done 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. From a rather uncertain beginning it turned out very [Page 82] satisfactory. Our chat lasted till about twelve, which I felt was very good as at no point did the interest lag and I certainly did all I could to keep it going as long as he was willing to give me the time. This is a very small beginning but it is a start and I would much rather it developed slowly anyway. He has made rapid strides since I last talked with him. At that time, he was on the ground floor in the W. 50s off Fifth Ave. and has since moved twice. He is now on Fifth Ave. near 57th in a comparatively new building and a very nice gallery, so that he is really growing and as Tack said, "He would be a fine chap

draw and a beautiful conception of Beethoven's head by [Antoine] Bourdelle. They are both in bronze. There is so much here that one can select and study just a few of the very best and still put in a terrific amount of time looking at only the *best*.

128 The USS *Los Angeles* (ZR-3) in service from November 25, 1924, to June 30, 1932.

129 Frank K.M. Rehn Galleries (1918–1981) was owned by Frank Knox Morton Rehn (1886–1956) and located at 683 Fifth Avenue, New York. The gallery specialized in contemporary American paintings.

130 George Luks (American, 1867–1933); Eugene E. Speicher (American, 1883–1962); Leon Kroll (American, 1884–1974); Henry Lee McFee (American, 1886–1953); John Wesley Carroll (American, 1892–1959); George Bellows (American, 1882–1925); Charles Rosen (American, 1878–1950); Bernard Karfiol (American, 1886–1952).

131 Kenneth Hayes Miller (American, 1876–1952) taught FitzGerald from December 1921 to March 1922 in "Life Drawing and Painting for Men" at the Art Students League. Miller was a competent academic figure painter noted principally for pictures of contemporary urban life in New York.

132 Charles Burchfield (American, 1893–1967).

133 Edward Hopper (American, 1882–1967).

134 FitzGerald's first solo exhibition in Eastern Canada took place in January 1928 at the Arts and Letters Club, Toronto.

135 FitzGerald was invited to become the tenth member of the Group of Seven in 1932. The Group

disbanded in early 1933 to form the Canadian Group of Painters of which FitzGerald was a founding member.

136 Claude and Edith Sinclair, avid art collectors from Winnipeg. Mrs. Sinclair acted in the Winnipeg Little Theatre with Felicia (Vally) FitzGerald. Mrs. Sinclair also produced plays for the Winnipeg Community Players with set designs by FitzGerald. FitzGerald sometimes went sketching with Claude Sinclair. Around 1926 FitzGerald designed a Christmas card for the couple (*Coy, FitzGerald as Printmaker*, 99).

137 This is likely the drawing inscribed in graphite l.l.: *N.Y. 1930, LLFF UMASC*, Winnipeg, box 3, folder 11, p. 24.

138 Through studies at the Art Students League from 1921–22, FitzGerald must have known George de Forest Brush (American, 1855–1941) who first taught there in 1883. Brush established his artistic reputation with paintings of Native Americans from 1888–90 based on firsthand experience of the American West.

to get in with.” At least I like the type of things he is showing and feel quite interested to be in such company. He told me that his first thought is that he must really like the things he has to be able to sell them and they must not be merely so much merchandise to be sold, which, I would say is an excellent point of view and I should think would have excellent results and develop into a good business. I felt the morning had been very profitably spent. It was raining slightly when I went out so I walked up Fifth Ave. stopping here and there for shelter until it finally stopped. After this walked right up to the Metropolitan Museum, had wash and went down to lunch in the basement. The food is fairly good but a little more expensive than outside, but I enjoy the place. Upon going out I stopped at the door for a drink and while I was yet drinking with [Page 83] the glass raised, the Sinclairs¹³⁶ appeared with Wilona. Nothing could have been more amusing yet so queer for if another five minutes had past we would undoubtedly have missed each other. They had come down from Boston on the boat yesterday and were leaving at 5 o’clock on the return trip. This is the most unusual incident on the trip so far, as they are the only Winnipeg people I have seen outside of the Osbornes. I went back and sat with them during their lunch and then we went upstairs for a few minutes and so down to the front door where I said “au revoir.” Mrs. Sinclair remarked that New York was a muchly overrated place but I wasn’t able to agree with her. They stayed at the Manger Hotel right in the heart of the city and where the most noise and excitement is, and staying only the two days, it is hardly to be wondered at that she felt that way. 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 to give it most enthusiastically. It also takes time to get used to the crowds, the noise, the rush and to get located so that one can move from point to point easily, so becoming familiar with all the surroundings and in that way getting some enjoyment from everything. Spent the remainder of the time in the gallery reviewing the things I had seen before and then to meet Osborne at 5:30 at “St. John the Divine” for a half hour’s drawing¹³⁷ and then to dinner with [Page 84] them at 118th near Amsterdam in their suite. After dinner we chatted until about 10:30, part of the time Osborne snoozed and departed for home on the subway. One of the most satisfactory days since I arrived. Very hot in the afternoon with a great deal of humidity after the rain, the evening particularly trying.

Wed. June 25 Down to the League first thing to find de Forest Brush’s¹³⁸ address and then on down to the Penn. Station to enquire about the trains to Scranton and the fare. The fare happened to be \$10.00 return and at the most I could only be away two days, the distance is 134 miles so I gave up the idea of seeing Max. Too much money and too far. I don’t know what

distance I would have to go with Max in his car after I arrived at Scranton to reach Candor. From here to McDougall Alley to find Brush but after about half an hour hanging round to waken anyone at the address I had, found he had been away about seven years from that address. Enquired from the ice man, who happened to be passing, for Brush's address and he told me he was on Washington Square at No. 5 but that they were away for the summer at Cold Harbor. Wandered around the village for a while and then went out to Osborne's on the off chance that he might be free for a short sketch at 1 o'clock. But he had an appointment. Went up to 42nd with him, left him and had lunch and then to the Brooklyn Museum.¹³⁹ Went up to the picture [Page 85] gallery immediately and found some most interesting water-colours by the Americans showing the general tendencies in this medium here. As well a whole room of watercolours by Sargent¹⁴⁰ and a very large space to a large number of drawings and paintings by Tissot, illustrating the New Testament.¹⁴¹ To these I gave rather a hasty glance and went on to the oils. Among these were some very fine things. A small [number] but quite choice pieces. It was nearing closing time and so I just glanced into the next room where I found the most violent attempts at something original, but had to leave intending to return to see these and the exhibition of sculpture downstairs.

Thurs. June 26 Up and downtown on various errands including the purchase of some oddments at Macy's. Lunch and back to the Brooklyn Museum again. Went to the sculpture first and was very much pleased with many of the things giving me the feeling that I would like to do more. Many fine pieces in wood of various kinds, both large and small. A great number of bronzes including a fine thing by Maurice Sterne.¹⁴² From here up to the current exhibition of painting and had a very thorough look over these. These men apparently [Page 86] invited by the museum to send a group of recent paintings each. Hartman¹⁴³ has the largest number of some of his paintings of the skyscrapers are fascinating and have a great deal of the feeling of these buildings in groups. There was also a large canvas of Coney Island that contained some amusing incidents as well as quiet, vulgar ones, but quite filled with a fine sense of unity using the forms very finely. Compositions of figures by Futterman [?], has some interesting feeling. They were mostly nudes, females that didn't seem to fit their surroundings of trees, grass, mountains as they had all the appearance of young ladies of New York who had suddenly decided [to] divest themselves of their conventional garb and go back to the natural one suddenly and seemed to be playing the part. The Interiors were much better even where the nude and draped figure were used together, as he had chosen types that seemed to fit these surroundings. There were four or five fine drawings by Bertram

139 The Central Museum of the Brooklyn Museum (Eastern Parkway and Washington Avenue, New York) was established in 1889 as part of the Brooklyn Institute of Arts and Sciences. The art collection included casts of Greek and Roman antiquity, as well as coins and medals, Oriental and European ceramics, textiles, furniture, and Old Master and modern painting collections.

140 Celebrated painter John Singer Sargent (American, 1856–1925) was at the height of his international fame by the turn of the century when he was considered the greatest living American artist. He produced more than two thousand water-colours featuring landscapes and figures at work or leisure.

141 James Jacques Joseph Tissot (French, 1836–1902). After recommitting to the Catholic faith, in 1885, Tissot executed a series of 365 gouache illustrations of "The Life of Christ," which were bought by the Brooklyn Museum in 1900.

142 Maurice Sterne (American, 1877–1957), *The Awakening*, ca. 1926, bronze, 166.4 × 157.5 × 66 cm, Brooklyn Museum, gift of Adolph Lewisohn, 26.157. Sterne taught at the Art Students League in 1921–22 at the same time when FitzGerald was a student there.

143 Bertram Hartman (American, 1882–1960), *Trinity Church and Wall Street*, 1929, oil on canvas, 127 × 76.2 cm, Brooklyn Museum, John B. Woodward Memorial Fund, 30.1109.

144 The 44th Street Theatre was located at 216 West 44th Street in New York City from 1912 to 1945. *Lysistrata* settings by Norman Bel Geddes (American, 1893–1958). FitzGerald was most interested in stage sets given his involvement with the Community Players of Winnipeg little theatre.

145 The mandate of the Art Center, 65–67 East 56th Street, New York (founded in 1920) was to organize and circulate exhibitions (especially of applied arts), to maintain galleries for rent by outside organizations and individuals, and to provide an “Opportunity Gallery” for free exhibitions of work by unknown painters and sculptors.

146 The Weyhe Gallery, established in 1919 (794 Lexington Avenue, New York), was owned by Erhard Weyhe, who specialized in art books and Old Master and modern prints.

147 The Pratt Institute, School of Fine and Applied Arts (215 Ryerson Street, Brooklyn) was founded in 1887. In 1930 the faculty consisted of sixty-seven instructors offering courses in the Department of Illustration (pictorial illustration, advertising design, fashion illustration); Department of Design (interior decoration and industrial design); Department of Teacher Training; and Department of Architecture (architectural construction and design).

Hartman. These are the ones that seem to stick, although the rest had interest. On my way in I enquired about [Paul?] Freigang’s address but couldn’t locate it; they advised me to go to the Art Center. Back to the room, to supper [Page 87] and then to the 44th St. Theatre to see “Lysistrata” a comedy by Aristophanes, acted by a Philadelphia Company, setting by Bel Geddes.¹⁴⁴ The setting was a series of steps of various widths and shapes with two vertical places: one the wall and gateway to the Acropolis and the other the backdrop. No curtain between the audience and stage, all built so that the audience were part of the play. The Lighting was fine using a great variety of effects without breaking the unity. The play is a rather frank treatment of a phase of the sex problem as related to abolishing war and seemed to work very well in Greece. Opens with the women of Athens meeting and Lysistrata suggesting a way to end the war that is going on, by the women refusing to sleep with their husbands until they are willing to abandon fighting. She very naturally has a great time persuading the younger wives to the idea and then a still more difficult time keeping them to it when the men return on leave. In the meantime, she gets in touch [with] the women of Thebes, Corinth etc. and they also fall in with the plan. The results are excellent and many a rich piece of humour is in the lines. It ends with an exceedingly fine Bacchanalian [Page 88] Dance; a very fine finish. Altogether I enjoyed the whole thing barring the returning warriors, who didn’t seem nearly passionate enough. The women certainly built up a fine sense of their feelings. When we got out it was raining so had to run for the Sub and deny myself the seeing of the theatre crowd on Broadway.

Friday June 27 Went to the Art Center¹⁴⁵ on 56th E. I think and enquired from a number of people about Freigang and couldn’t get any information but had some interesting talks. The exhibitions they had were of very little interest so went over to Weyhe’s Gallery¹⁴⁶ and saw some very fine drawings and prints. This is a fine shop, quite changed since I was there in ’22. The gallery is upstairs now and all the main floor [is] devoted to books. The things I saw were on the walls but they had endless portfolios of things in the racks by famous moderns and some of the younger men. And some most interesting bronzes etc. To lunch and then to Pratt Institute¹⁴⁷ in Brooklyn where I saw a great deal of student work and discussed the various problems which seem to be very much the same as our own only on a larger scale. Practically all the 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] times [Page 89] in the subjects they teach, each instructor merely teaching that which he uses in his own work. This is a practical school entirely and the results are very fine for what they are after. The elderly lady, asst. to the principal, has been connected with the school

since its inception 40 years ago, teaching and supervising so that I got a great deal of information about the place. Saw all through the Art section, but in this was nothing of importance to us. Back to the room to have dinner with the Riffards and spend the evening with them. Wrote home before going to bed.

Sat. June 28 Up early and to the Osbornes. Left with them at 9 o'clock for a picnic to Bear Mountain. Went up on the east side of the river crossing the new bridge and had lunch, spending about 2 or three hours there and then home on the west side to Dyckman [St.] Ferry and so to their place for supper and the evening. An absolutely perfect day, a nice breeze from the west and sunny, very clear. The drive was through some very lovely and historic country and along the Hudson most of the way. The picnic place was not very interesting but the lunch was very good. On the East Side we stopped at the Old Tarrytown churchyard. Saw the old church and some of the old tombstones. One of [Page 90] them being very amusing in that the gentleman whose remains were below reached the age of 103 years and left 240 children and grandchildren. Something of a stud. On the old stones, in some cases, the lettering was very beautiful and [in] all cases much better than the modern ones near them. On the way back we saw the results of some careless driving, a car lying in the road, turned over on its side. Didn't discover any of the results. The roads were not too crowded, making it very enjoyable.

Sunday June 29 Up early and down to 42nd St. Ferry, across the river and caught train at Weehawken for Kingston, NY, thus by bus to Woodstock and found Arnold Blanch whom I wanted to see, lived over at the Maverick, two miles away. Walked back over part of the Road I had gone over and then back to the right about a mile. Had lunch at restaurant near where he lived and then went across, finding him playing tennis, with nothing but his pants and shoes on and looking so much better in every way since I last saw him at the League that at first, I didn't recognize him. But in his manner, he had not changed in the least, if anything just a little more sure of himself and not showing any enthusiasm at meeting me again. However, his wife turned out to be a little more charming. He invited me into the house and we had a very difficult talk, my having [Page 91] to think rapidly to keep the conversation moving. About ten minutes of this and a model arrived so he left to paint. Lucile Blanch,¹⁴⁸ his wife, is a painter also and we had a wonderful talk about what they had done and were doing and their ideas of Art. Just at present they have a girl staying with them for a month, a very beautiful thing and they give her meals and room in exchange for her posing ½ days for them, a fine arrangement for both. She's not a regular model but

148 Lucile E. Blanch (American, 1895–1981) was a painter who studied at the Art Students League after 1918 under Boardman Robinson and Kenneth Hayes Miller, just before FitzGerald arrived at the school in November 1921. She received a Guggenheim Fellowship in 1933 and together with her husband, Arnold Blanch, developed the art colony in Woodstock, New York.

is paying her way through Hunter College in this way. Had a few minutes in the studio seeing some fine drawings and paintings of theirs. They went to France during 1922–23 and returned without a cent so settled in this place. For the first winter he hunted all their meat and cut all their wood; the next year or two ran a restaurant and then they bought a loom and made their living for a while out of this. Finally, the pictures started to sell and they are now able to work at it entirely. He held a one-man show at Dudensing last winter, from there to Chicago and now it is in Minneapolis at Dr. Ulrich's gallery. He is going to have a painting class in the San Francisco school for the winter leaving some time in August. They just rent their place at Woodstock and come into NY for the winter. The conversation that Mrs. Blanch and [Page 92] I had was mainly about art, expression and modern tendencies. Agreed on the feeling that purely abstract had a tendency to lose contact with the living thing which was the most important 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. Courbet's robust intensity, simple statement with no flourishes of paint, but straightforward action has a most healthy influence and contains an intense reality. At 3:45 she had to go over to the concert hall to take tickets, so I went along and heard the concert which turned out to be very lovely. Brahms piano and violin and a Schumann quartet, strings very fine and so to catch the bus. Found when I got down that I had $\frac{3}{4}$ hr. to wait and fortunately ran across an English chap, an actor who is doing something in the theatre there and had a talk with him part of the time. A friend of Barry Jones. Back to Kingston and the train to Weehawken. We were late and the engineer made up the time, so that I had the [Page 93] fastest ride I have yet experienced here. Very tiring. Cross [on] the ferry to NY and home.

Mon. June 30 Up a little late. Felt rather tired and a little "turn" in digestive apparatus, the usual thing. I am afraid I have been going a little strenuously and eating uncertain food the last couple of days. Went over to the Metropolitan for a final review of some of the things just to try and find a little more wherein lay the greatness of Cézanne and Courbet etc. 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. Had a very poor lunch here today seeming to select all the wrong things.

Downtown on the bus to Lesch's Print shop¹⁴⁹ at 225 Fifth Ave. and found some very interesting reproductions there. Got some information about photographic reproductions for the school and saw a lot of colour reproductions of the Moderns, very fine indeed. They are mailing a catalogue later. Up to Schirmer's¹⁵⁰ on 43rd for Hebridean Songs and [Page 94] then to say goodbye to Tack and get my berth. Had to delay a day on account of Tuesday's train being all reserved. Tack was just back from Deerfield, very tired and not in a conversational mood. However, he said I was very fortunate in getting Rehn to take some of my things and that one couldn't tell what the development might be. A start at least. Very tired so went home immediately. Felt a little better at night.

Tues. July 1 Called at Dudensing's first thing but the Gallery was not yet open so went on to Kraushaars¹⁵¹ where I saw a collection of Legros¹⁵² etchings as well as some by Bauer,¹⁵³ Miller, Gif. Beal¹⁵⁴ etc. Some of the Legros were fine and simple and the line at all times doing its work effectively. The better ones very clear without some of the indefinite qualities of some of the others. Bauer a little theatrical. Beal very rich in colour quality but rather too much, the line being entirely smothered in some cases. On down to the Library¹⁵⁵ to see some of their most recent acquisitions in prints. Two or three etchings by Hayes Miller that were quite fine, the line being used to the full all the time and each line clear and distinct. Fine characterizations of types of women shoppers. The forms built very solidly. On down to meet Osborne and to lunch at the "Buffet Lunch." A short walk downtown through Union Square seeing the last touches being put on the new flag [Page 95] pole, a thing of bronze with a stone base. Quite a fine-looking thing. Up to his office for a short stay and then on down to 4th Street to find a handmade jewelry place. Purchased a couple of quite nice rings in silver with blue stones and had a very interesting chat with the proprietor about the destruction of the "village" and Woodstock. He said the real village as I knew it in 1922 is gone and a lot of Jews have come in selling a lot of bunk.¹⁵⁶ The people from uptown who are looking for thrills have moved down and the students and artists have practically deserted it. And Woodstock is very much the same in summer. Wild parties with booze and nude women to complete the sophistication of the place and so the artists are moving on somewhere else. This seems to be the fate of these places as they are the quasi-bohemian element that always creeps in. Uptown to the Modern Gallery¹⁵⁷ at 57th and 5th Ave. There a real treat. Different examples by van Gogh, Cézanne, Derain, Gauguin etc. etc. mostly new in aspect to me. Am going to spend part of tomorrow there and will write a few notes about some of the things later. Raining when I came out so had to stand in the entrance of the building for 15 to 20 minutes. These little

149 Rudolf Lesch, Fine Arts, Inc. (225 Fifth Avenue, New York) boasted in their advertisement from the period "A most extensive collection of reproduction of Old and Modern Masters; Facsimiles; Etchings; Woodblocks; Mezzotints."

150 G. Schirmer, Inc., music publisher located at 3 East 43rd Street. FitzGerald may have been instructed by Vally to pick up the sheet music for Hebridean Songs while in New York.

151 C.W. Kraushaar (680 Fifth Avenue, New York) featured modern French and American paintings, watercolours, drawings, and prints.

152 Alphonse Legros (French, 1837-1911).

153 Marius Alexander Jacques Bauer (Dutch 1867-1932).

154 Gifford Beal (American, 1879-1956).

155 The New York Public Library, 476 Fifth Avenue.

156 This comment reflects anti-Semitic prejudice common to that era.

157 Modern Gallery (57th Street and Fifth Avenue, New York). FitzGerald writes to Vally, letter dated July 1, 1930, (LFF UMASC, box 8, 22-0032): "I have certainly 'done' the galleries in the last two weeks and yet there are more to see. Visited the Modern Gallery today where all the men of today in France are represented and by very good examples, things that I had never even seen reproductions of and enjoyed them. Intend returning tomorrow for another session."

waits in the rain are always amusing as there is so much going on. [Page 96]
 The rain over, came on home. Have just finished packing practically ready
 for the morning. Leave on tomorrow night's train. Miss Riffard's cousin
 Louise returned from New Orleans today and so they are having a family
 reunion tonight. I sleep on the folding bed tonight.

[Page 97]

1921–22 Art Students League, New York, Miller and Boardman Robinson
 Nov. to Mar. inclusive—stayed Riffards 176 W. 81st St.

[Pages 98]

1953 [chronology 1921–1951]

[Pages 99–116]

[Diary entries July 23, 1953 to August 3, 1956]

[Pages 117–53]

[blank]

[Page 154]

Catherine & 7th

Old Church

Graphic Sketch Club Miss Mitchell

Mr. Fleischer

[Page 155]

Mary F.R. Clay

1734 Pine at Bar Harbor

17th St. & Pine

School of Industrial Broad & Pine

510 South Broad Johnson Collection

Chestnut & 6th Independence Hall

University of Pennsylvania

34th & Spruce

Mirror & Brahms

Locust & W 15th St.

Mrs. Mary F.R. Clay

Mears & Brown 254 S 15th St. Philadelphia

Barnes Foundation

Latches Lane

Latsley Rd.

Merion, Pa.

Broad St. S.

III. Winnipeg
School of Art
Lectures and
Miscellaneous
Notes on Art,
1933–35

FitzGerald taught at the Winnipeg School of Art from September 1924 until May 1947, retiring officially in January 1949. In September 1929 he was appointed principal following the departure of C. Keith Gebhardt. FitzGerald's lectures and miscellaneous notes kept during the 1930s include aesthetic and philosophical observations on the making of art, comments on commercial art training at the school, and general advice and encouragement to graduates entering the world of art. Many of the principles he espoused in the classroom were first developed when looking at art in various museums during his 1930 trip to the United States. FitzGerald's visit to the Art Institute of Chicago is a case in point. After examining various post-Impressionist works by Seurat, Cézanne, van Gogh, and others in the Helen Birch Bartlett Memorial Collection, FitzGerald concluded in his diary that these artists avoided "tricky technique," which "is not on the surface of the better things and is really only the means whereby the greater things are achieved" (115). In his lecture notes, FitzGerald emphasized the secondary nature of technique whereby "the hand should not be in advance of the mental development and desire to project a series of thoughts."

FitzGerald advised his students that the artist should be aware of "the four sides next to the frame" so that "the eye is arrested and not allowed to go outside but rather to be tempted to revolve within the area." After examining paintings by Cézanne at The Phillips Collection and The Metropolitan Museum of Art, FitzGerald notes in his diary that "the outstanding quality in all these big things, which is being more and 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" (138).

FitzGerald considered a full art education "to combine the study of pictures and other works of art with that of nature." According to the artist, the value of a close study of painting is that "your problems have been their problems in another age." Looking at art for FitzGerald meant penetrating the mind of the artist to learn "what they really were searching for resulting in a better understanding of self." Upon encountering Renoir's Luncheon of the Boating Party at The Phillips Collection, Washington, FitzGerald claimed that this picture was "the most glorious thing of his I have yet seen" as the formal elements "left the feeling that a story or incident as subject matter cannot destroy the Art in it" (125).

FitzGerald's lecture notes indicate that he encouraged his students to search for the "endlessness of the living force" in nature that could also be found in "great works of art" whereby "this same unseen force moves through leaving the spectator with an undefined feeling that lives on in the memory and becomes part of his character, another experience." When speaking with the artist Lucile Blanch near Woodstock, New York, FitzGerald summarized what he had learned on his trip when looking at great works of art—"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" (148).

FitzGerald spoke from personal experience when he addressed the value of teaching those who wished to follow a career in commercial art. Although he had received little training before his own entrance into the commercial art world, he realized when he became instructor at the Winnipeg School of Art that the institution could offer valuable preparation for students who wished to pursue that career path. To FitzGerald, excellence in drawing and a sense of design were the key ingredients for commercial success. He encouraged his students to look at the example of Canadian artists, such as the Group of Seven, who worked in commercial art but also aspired to be fine artists, to stress that “It was not a question, with them bringing themselves down to the mechanics of the business, but rather one of elevating it up to their standards of art compatible to the demands of the customer.”

I.

Nov. 9/33¹

The rotundity or bulk of an object is naturally not the only phase that produces a fine work of art and must be combined with the elements but it has a most definite place in a healthy work...though numbers of paintings etc. of the past only partly suggest it. The contemporary artists, in some cases, have emphasized it to such an extent that their work looks more like a series of balloons than living forms. But the emphasis on bulk in the past thirty years or so has had a powerful effect on production of art in bringing about a healthy change from the rather too thin two-dimensional form and almost sloppy sentimental qualities of a great many of the previous works of the 19th century. It tends to diminish the idea which was and is to some extent prevalent that technique is the main issue. In the search for architectural qualities the contemporary artist has resorted to any technical methods that would give the result with his mind on the main issue at all times. A technical equipment is just as necessary in art as in any other human activity but the power to use the hand should not be in advance of the mental development and desire to project a series of thoughts. With a strong desire to express something and a full capacity for doing the technical side will develop and become adequate for the necessities of expression.

It is most obvious to the eye that the human body, trees, etc. are three dimensional forms that they occupy a position in space and yet to transfer these entities to a flat surface and give them adequate weight is quite difficult. The difficulties of placing a two-dimensional form on paper occupies the mind to such an extent that the obvious facts are buried. And this applies to sculptures as well. It is necessary to get inside the object and push it out rather than merely building it up from the outer aspect. So, appreciate its structure and living quality rather than the surface only. Through this

1 L.L. FitzGerald holograph lecture text, WSA, November 9, 1933, Ferdinand Eckhardt papers, WAG-Q ASC. Fragments of this letter are published in *Lionel LeMoine FitzGerald, 1890–1956: A Memorial Exhibition* (exhibition catalogue), Winnipeg Art Gallery, February 23–March 23, 1958, n.p.

2 FitzGerald's ideas are exemplified in two still life paintings: *Apples, Still Life*, 1933, oil on panel, 30.5 × 38.1 cm, Private Collection, and *Green Apple*, 1945, oil on canvas, mounted on Masonite, 29.6 × 33 cm, National Gallery of Canada, 16361.

3 FitzGerald made this point when examining paintings by Cézanne in the Metropolitan Museum. See "Travel Diary," June 21, 1930, p. 138 in this volume.

way of looking at a thing elimination takes place and only the essential things appear. The thing that is. Its relation to the totality of life, that was, is and will be. Its place in the universe. All 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 they seem on the surface to be so ephemeral. So in great works of art this same unseen force moves through leaving [the] spectator with an undefined feeling that lives on in the memory and becomes part of his character, another experience added. At the same time, it becomes an inspiration for living and doing when it is known that one person can grasp [Page 2] some part of it, and impart it in such a form that it can be absorbed by another. It is evident that no one object can be segregated in space without the feeling of something around it and usually 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 affected most by its surroundings is the edge with the result that in drawing or painting this part is given the 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. Another obvious thing occurs at this point of transition and that is that if the section of the one object is darker than the part of the other object with which it contacts the tendency is for both to be intensified. That is the darker part will appear darker and the lighter section appear lighter. This assists the appearance of space and solidity and at the same time enlarges the variety of the composition so that a limited number of objects may when brought together create a very full and varied picture.² Another part of the picture that should be carefully studied are the four sides next to the frame. Everything should be worked out here so that the eye is arrested and not allowed to go outside but rather to be tempted to revolve within the area.³ This does not necessarily mean that it will be a circular motion but so subtle that the attention will inevitably be drawn back to the main theme again thus to wander through, over again. Many conventions have been used in the past but each individual must restudy the necessity for himself and build his own particular way for each new composition.

Familiarity, achieved through constant repetition in the drawing of a particular object, tends to development in art and a greater ease in expressing an idea. It frees the mind of having to worry about the individual thing and allows it to dwell more definitely on the main issue, the building of the picture. Continuous drawing is necessary to realize an appreciation of form and a greater ease in [Page 3] putting the form down. Any object is suitable

for such practice but the human figure, with its complicated rhythms and great variety of forms within the great one, gives the greatest practice for the time expended.⁴ The hand and eye become very sensitive to shapes as the mind perceives the variations in structure and flow of forms one into the other. At the same time [the artist] develops a new appreciation of the structure of a picture and the continuous flow of forms in it. The knitting together of the individual parts to the whole becomes more readily realized even though it is not always a conscious effort. Variety in space relations and the value of these variations becomes more apparent. Drawing combined with modelling the figure gives still greater understanding. In drawing one phase of the figure is stressed, whereas in modelling it is necessary to follow right around the total, each move creating a new combination of rhythms. Transitions from one form to the other can be more fully studied and appreciated in modelling and possibly the feeling of solidity more easily grasped. At least, the necessity of building a solid thing would emphasize the solidity of objects used. It does not always follow, however, that a model in the round will always suggest the full sense of solidity of an object. This sounds rather a paradox, but it is very evident in many pieces of so-called sculpture. Winnipeg contains more than its full quota, and the reason has not always been a question of the amount invested.

The remark “I see more than I can put down” is always a questionable one even though each human has an intuitive feeling for something beyond the present development of the individual. It seems reasonable, that at the exact moment of drawing, that what is placed down is the thing as seen, and it is also reasonable that the next moment the mind will have seen a new shape. A great deal [Page 4] depends on the combination of forces brought to bear at the particular moment. It [is] useless to waste time on what is past except to use it for the living moment and trust that the future may build something through the accumulated effort. A drawing at all times should be a working drawing, being changed, rubbed out, and redrawn as often as it seems necessary and left when any more work seems impossible or useless. Then it may have some real qualities. This does not mean that the best drawings are always done laboriously, but it does mean that a great many have to be done in this way to achieve any real result. The less attention given to the possible results and finish the more likely the drawing may have a value. Possibly the reason for this is that nothing is interfering with the process other than what is essential to that process, and the final outcome is treated as something inevitable and therefore dismissed from the consciousness. The result of dwelling on the finish may in the final analysis be a technical achievement only.

The conception of a composition is essential before a picture can be started and is usually powerful enough to be something akin to the final

4 See FitzGerald, *Nude Reclining on Bed*, 1928, chalk on paper, 22.9 × 30.5 cm, Winnipeg Art Gallery, G-63-137. See figure 21.

result, even with all the activities that come between the two. The tending of the germ so that it may come to fruition is not so much a matter of worrying what it will be as giving it the best that is in you on the way and having faith enough, that through this intense honesty and effort it will be. It must be of yourself and in the doing you must forget the self to give the best.

At the moment it seems the worst to you, may be the moment of the finest effort. It requires a lot of pain, disappointment, sweat and nervous energy to wring from the human mind the fulfillment of an idea. Always taken as an exercise, it is much easier to face the difficulties and go to the conclusion for the purposes of the experience accumulated and the value to the next production. The result does not so much fall short of your conception as it does of your accumulated [Page 5] knowledge stored up on the road.

It is necessary to combine the study of pictures and other works of art with that of nature to make for a full art education, with the emphasis on the study of nature. Through the study of natural forms, the artist develops an appreciation for the unity of all things through the similarity of individual shapes and keeps a healthy attitude through the application necessary to select and combine forms into a unified whole whereas the overstudy of pictures tends to a conventionalization and repetition of forms seen by someone else and also the technique side is liable to become of first importance. In front of natural forms, it is almost impossible not to depend on one's own ability and experience with the result that the best of the individual is brought to the surface. This is based on a thorough and understanding study, trying to analyze growth and structure and not on surface appearances only. The important lesson to be learned from a study of paintings is the attitude of the painters. Through these paintings it is possible to reach back into the artists' minds and reach an understanding of what they really were searching for resulting in a better understanding of self. Their means become secondary to the personal human relation that exists between yourself and these men. It is noticeable that your problems have been their problems in another age; theirs assisting you to march forward and face the difficulties that always attend any form of self-expression. With the mention of artists and paintings, it is always assumed that these are the really great ones. [Page 6] A very common remark in relation to the great artist is "Doesn't it discourage you when looking at the work of such a great individual." On the contrary it greatly encourages and stimulates. To think that a human can reach such a height means that it is possible for the same feat to be repeated and maybe surpassed. This not said in any flippant way but with a great deal of appreciation of what these heights are and what a living thing was created from such ordinary material, making this material seem almost extraordinary nor with the idea that I will reach it but may land near the fringe. There is a human quality through all the great things that makes

it easy to sense a kinship even if that may be only a very distant relative but nevertheless a blood relation. Their weaknesses only emphasize the power of the greater side. It is also noticeable the close investigation and study of nature that must have been done to be able to use these forms so almost perfectly these forms that most of us are willing to know in such a superficial way, being more interested in the shadows of things than the reality. The turn of brush is the ideal of so many rather than the subtle movement of a curve that seems alive.

In the study of landscape; so frequently the individual in selecting a subject, demands that the arrangement gives a thrill. If this thrill is forthcoming, then it would appear that it is time to paint. Two difficulties lie in the way of this course; first a lot of useful energy is exhausted in the “thrill” part and usually a considerable amount used upon finding such an arrangement. The result is, that when the real work is started, the amount of energy and enthusiasm left is not always commensurate for the task. In assuming a rather cold outlook and a readiness to use anything at hand, for material all the necessary energy is reserved with the likelihood that the work may be concluded and the enthusiasm increase as the work [Page 7] progresses. Through this way of working the material for future use seems to grow and the mind becomes less and less interested in natural arrangements and more interested in arranging. It also becomes apparent that almost anywhere you happen to be, there is sufficient material for almost any number of creations. The desire for study rather than for results in terms of pictures decreases the difficulties in finding material. The mind becomes absorbed in analyzing the forms that happen to confront it and find in even the most ordinary all that the most grandiose have. It naturally requires more thought and concentration to discover the beauty in a common thing but the very search reveals the artist to himself in a more intense way. He tends to the conclusion that he takes with him wherever he goes that which he seems to discover in the objects before him. Possibly this country demands more use of the simple things because conventional pictorial arrangements of the picture of the past are few and far between. It demands a greater emphasis on study than on picture making alone. It has a bad name among those who come from more picturesque countries that contain the pastoral element to a large degree. But out of this very austerity will come some fine things as we as a nation begin to grow up and look at this as our country and not some place to live in the meantime and when we are not so influenced by those who have come here.

When more people demand pictures to be works of art and not sentimental ditties of some familiar “scene” or “view,” the self-education of the artist will be simpler. He will have the encouragement of a little larger audience to stimulate a greater use of art instincts, which are really a desire to

communicate something of the reaction [Page 8] he gets from his immediate surroundings. In most cases it is accepted that the artist is no more than human and requires just what all other humans require, some in a greater some in a lesser degree as those in other walks of life. If the urge to create is exceptionally powerful, the artist will require less attention from his fellow man and will be able to depend to a greater extent on himself as an audience and go on trying to reach some greater understanding of himself and his surroundings. The ever-increasing growth of knowledge through continuous search gives him ample ideas for activity. Time seems to grow shorter for the completion of ideas and new arrangements that keep crowding on one another. It is not a matter of what to do but the number of hours necessary to do it in. Many ideas have to be repressed on account of this factor and sometimes ideas have to be dropped after the work has begun for the same reason. And yet it is advisable to start many things and have a number of works going at the same time so that as little time is lost as possible in being able to jump from one thing to another selecting that which is convenient at the particular moment. At this moment I have a piece [of] wood carving and 2 pieces of modelling in various stages at the school and 2 pieces of wood-carving, two paintings, large and a wood engraving at home. Each piece worked on assists the other and the development is steady. As soon as one is finished at least another is started, if not more. This way of working requires an attitude of mind that does not fret about the finished product too much and yet has the power to bring a given thing to completion. It is but natural that not all the works begun are completed. If not finished they have their place in the development of the others. The variety in the mediums is a help in that they vary the mental and physical activity yet at the same time show the similarity in the results in the process of communicating to others. They create a freshened impulse in the mind.

[Page 9] It is a frequent thing among the those studying art in the early periods to be carried away by a tricky drawing or painting and to be impressed so much with this that they carry it into their drawings. Usually today it is a reproduction in a magazine of an illustration done for a commercial purpose, where it is usually made to catch the eye of the casual observer rather than for the discriminating individual. This influence may be very harmful if it persists and it can only be counter-balanced by the seeing of reproductions of fine drawings etc. if the originals are not available and beg the help of some more experienced person, be enlightened as to the great difference. So frequently, the economic pressure on the young person is so great that they are forced into doing such things for existence and gradually unknown to themselves slowly achieve an income that is more than is really necessary for their *real* needs. Thus, if they awaken to further possibilities in art, they find it almost impossible to break and finally

end up with a continuous repetition and a gradual decline in quality, in what they are doing. It is not easy to sacrifice a little more than comfortable living for a further advancement in mental progress. The other humans make it difficult, because it most naturally appeals to them as most impractical to give up, material things for an idea or maybe it should be an ideal. And yet history has proven over and over again the value of facing a certain amount of discomfort physically for the development of a fine thought. It seems impossible for the artist to attain any height without sacrificing at least, a little of the ordinary necessities not to mention the loss of ordinary social contacts that are so essential to others. The desire to create something finer fills the artist mind and to do this requires time for [Page 10] active work and quiet thought. The pressure put upon a commercial artist for delivery on a certain date and the work is usually needed in a hurry, naturally makes him fall back on the technique and repeated ideas, leaving little time for the birth and slow development of an idea. The more popular he becomes the more irksome this is. It is a well-known fact, because it is repeated goodness knows enough times, that it is necessary to earn a living, but much better to find some other form of activity to cover that, than sacrifice the real joy of having given free rein to the power that has been given you. I think the person born with a real art sense usually manages to scramble though the material side and keep a certain healthy attitude to the real thing. He takes the attitude of honesty to himself and thus everything he does seems to contain that quality. For himself he does everything thus satisfying the most critical part of his audience. Thus, everything his hand touches becomes an art expression resulting in a constant flow of ideas and the right development of them.

2.

Jan. 4/34⁵

It is valuable to have learned that it is possible to work even [though] the body seems to desire inactivity, only requiring to be put into motion by mental activity and the inertia drops away. In painting what is necessary is to get a brush and palette in the hand with the canvas in front on the easel and start mixing colour; mechanically at first. This first mixings may not be used but the “current” has been turned on and only a short time is needed for the mind to dominate the situation. Gradually the colours arrange themselves almost automatically and are placed on the canvas with a purpose and definition. Even though this may not happen so easily, always, it is better to go on painting even though it may have to be scraped off, on the chance that somewhere something of value may be achieved. At the very moment when

5 L.L. FitzGerald holograph lecture text, WSA, January 4, 1934, Ferdinand Eckhardt papers, WAG-Q ASC.

6 L.L. FitzGerald holograph lecture text, WSA, ca. 1934–35. Ferdinand Eckhardt papers, WAG-Q ASC.

7 Coles Phillips (1880–1927) and McClelland Barclay (1891–1943) were successful American commercial illustrators known for their magazine advertisements.

8 In his role as principal and a leading voice in Canadian art school training, the key point FitzGerald wished his lecture to express was that the making of art transcended economics regardless of purpose. FitzGerald reiterated his views on the training of commercial artists in the Winnipeg School of Art *Prospectus* for 1934–35. See Marilyn Baker, *The Winnipeg School of Art: The Early Years* (Winnipeg: University of Manitoba Press, 1984), 82. The importance of drawing and design was stressed again in similar terms in the *Winnipeg School of Art, Session 1937–1938*.

it seems impossible to do the thing desired, that may be the turning point. Each day the fight is necessary. This is very likely due to the fact that it is not a mechanical act, but from the beginning requires very definite thought. Naturally there are times when a colour is placed on the canvas with the hope that it may suggest the necessary development afterwards and done deliberately for the purpose not knowing what real service it may be. And this seems a most difficult thing to appreciate only after years of experience is really understood and used. The result is a cold attitude at the beginning and a warming up as time goes on, the reverse of the usual conception of how a painter works. This is in both the mind of the public and a great number of so-called artists and writers. The work, such as the paintings on the ceiling of the Sistine Chapel, could have been done under the pressure of what is commonly called inspiration. It must have required a lot of cold calculation and trial studies, a lot of heartaches and headaches. In spite of this the great things seem to have been almost breathed onto canvas.

3.
[ca. 1934–35]⁶

The term “Commercial Art” is used so frequently and so misunderstood that a short explanation of what it really means may be of assistance to the prospective student. Its popularity has come apparently from wide advertising of the money to be earned in this field used as propaganda by schools who specifically state they specialize in a course of instruction in this particular line. In the outset it may be stated that all art is commercial in the sense that the producer may sell his product after its completion. Michelangelo was paid for the decorations that he did in the Sistine Chapel at Rome as was Phidias for his sculpture on the Parthenon. Even as Coles Phillips for his paintings of silk stockings or McClelland Barclay for his paintings to advertise Fisher Bodies.⁷ Turner, the great English landscape painter, is reputed to have died a millionaire, the result of a lifetime of painting pictures and Rubens and Titian both became wealthy in the latter years of their life, through the products of their hands.

The same study of fundamental principles is necessary to the artist no matter what phase of art he may follow, whether it is the designing of a label, a piece of pottery, a fashion drawing, a portrait, landscape painting or the decoration with a multitude of figures on a grand scale.⁸ To appreciate these principles it is usually necessary to follow some course of study with an individual or group of individuals through a series of problems that will best develop draughtsmanship and a sense of design. These two are

essential to the artist in his production and the higher [Page 2] the development of these in the individual, the greater the artist.

In music, for instance, one never asks for a commercial music course, knowing that it is necessary to go through a regular course of music from scales, exercises, and simple compositions gradually to the more difficult things and when this is completed a decision is made for its use. No more does one ask for a commercial course in medicine or surgery. So, in art the same thing applies.

When the student in art has gained sufficient knowledge and proficiency of hand, he as a general rule, wishes to use these for the purpose of gaining a living and usually turns to something of a commercial nature that is in demand in this community. In carrying out any commission, he depends on his experiences of the past.

There is a difference in the attitude of the artist necessarily in making a drawing or painting entirely for his own desire to express in material form some idea that must be said to the attitude of the artist who is making a drawing say for advertising purposes where the client orders a given thing frequently stating the general layout of the design and the way it is to be carried out, the purpose for which it is to be used and size and shape of it. The latter is carried out for a commercial purpose with the price stated at the beginning and frequently worked out in a given period so that the time taken will not exceed the remuneration whereas in the case of the former the work is developed for itself and the question of remuneration only enters [Page 3] when the work is offered for sale.

The “commercial” artist is one who makes a drawing for a client for a specific purpose and receives in return a stated amount of money for his work; this arranged as part of the transaction resulting in two or more individuals entering into the conception and development of the design and the technical part. The practitioner in the so-called fine arts conceives the idea of the drawing, chooses the material in which it is to [be] worked out and carries the conception through to completion and if in his eyes it is good, he may offer it for sale at an amount decided by himself after the work is finished.⁹ But the basic training in drawing and design is necessary in both cases. The artist is at all times required to draw things well at all times as he is to compose forms into space. The placing of units into the given area of a booklet cover is basically the same as arranging those into a mural decoration. It is the natural gifts of the individual plus education in this line that gives him the capacity to make a fine thing in both cases. There is no separation of the brain cells because it happens to be a “commercial” job, no separate area of the brain used for that particular work and so the course of training should be the same. In spite of the various courses in art and the

9 FitzGerald avoids any reference to the negative connotations that had arisen in the split between commercial art (requiring manual skills and related to popular art) as opposed to fine art (high art) during the early twentieth century. An artist such as FitzGerald, who had worked in the commercial field, had no issue with his initial means of livelihood and would not have agreed with those who felt that commercial artists were lesser talents. On the contrary, most artists recognized that their earliest experiences in commerce taught them valuable lessons essential for their fine arts career. Historian Angela E. Davis attempted to account for the divide between “fine art” and “commercial art” by suggesting that “the separation of fine art and commercial art started when industrialization of the means of reproduction placed engravers and illustrators in a new work environment and when official art institutions formulated criteria that were not always directly related to skill.” See Angela E. Davis, *Art and Work: A Social History of Labour in the Canadian Graphic Arts Industry to the 1940s* (Montreal and Kingston: McGill-Queen’s University Press, 1995), 131.

many subdivisions in it today it still remains a single thing. The outward expression of the individuals' thoughts and ideas. The commercializing of these ideas has nothing to do with the reason for this outward expression. Only the necessity of existence makes it necessary for the material result being exchanged for the means to live. But it is not an essential part of the expression. It does not contribute to the mental processes excepting that the food obtained through it keeps the body alive.

[Page 4] The student who stresses the ambition to become a commercial artist, *the least*, as a general rule gains more from the course of study in the school. Mainly because he concentrates on the work in hand accumulating all that he can in the way of experience and proficiency of hand without any foreign disturbance and when it is necessary to apply his experience to a given problem outside, he finds that it is not so very different from that which he has been doing in his studies. There is a tendency to dwell less on a smart technique and to stress a thorough one thinking rather of how an object appears than the surface quality of the drawing. The demand in commercial drawing, for a smart surface quality, treating the draughtsmanship as a secondary matter, tends towards an idea in the student mind that technical proficiency is the all-important object in art whereas all great art has always placed technique in second place. It would seem that the technical necessities for the expression of a given idea always develop and keep pace with the urge to do. In this way a technique is the result of continuous effort in expression rather than a thing for itself. It is true that the use of the tools in art is difficult and requires practice but it should never be for sake of finding out what the tools will do. Rather always for the purpose saying more clearly the thing to be said. As in conversation, one rarely ever is conscious of the way one is speaking, so interest is one on clarifying an idea to someone else and yet each individual develops a technique of speech that is as a rule adequate to the mental processes. As these inner thoughts grow so the means seem to keep pace and words come to express them. It is natural that, at times, there is difficulty in finding the words but if the idea is powerful enough the desire [to] express it urgently somehow is found to project it. It requires effort but effort rightly placed. The actor's means of expression are words but the true actor always wishes to use them only as they will convey his emotional concept of the character he wishes to portray. We have often heard the actor who is so interested in how he is saying a given thing that all one gets is the actor and not the character he should desire you to know.

Many "commercial" artists paint pictures outside their daily work using the so-called commercial side as a means only of making their living expenses. Their real vocation is on this side and all spare time is devoted to the development of it. A number of noted Canadian painters have at some

period worked in commercial studios, mainly to augment their incomes and no doubt have found their [Page 5] previous training and experience of great value in adjusting themselves to the new phase. It was not a question, with them bringing themselves down to the mechanics of the business, but rather one of elevating it up to their standards of art compatible to the demands of the customer.¹⁰ And most of them had received a very sound training in art to begin with, some having been trained in the best schools of Europe, and not a commercial art course at that.

There is no more reason for an artist studying to be a teacher of art than there is for him studying commercial art. The artist who has a fine appreciation and considerable practice is surely capable of projecting his ideas to others if he wishes just as he can adapt himself to the necessities of commercial work if he is called to do it. Each person has some natural inclination and how successful he may be will depend on how close the job demanded fits in with this. The teaching of drawing and design to others necessitates in the artist the clarifying of ideas and putting them into a reasonably ordered programme so that the student will not only develop under a certain routine, but will also gather an appreciation for the object of art. If the artist is inclined to teaching, all that he has learned through his own practice will assist him to convey it to others and there will be an enthusiasm always behind his remarks.

4.
May 23, 1935¹¹

A great work of art can only be produced through the expenditure of great energy and the most intense concentration on a single purpose. This is not all that goes into its production but it is by far the greatest part. The great artists relied on this rather than that natural ability which was given to them as a birthright. The whole history of art is proof of this as well as the masterpieces that have been left to us throughout the past. Under all conditions whether of economic stress or physical weakness they worked and through this tireless application, gave us, their heirs, the very best of themselves. They did not grudge the time necessary to complete a given thing nor did they hesitate to change, destroy or start again, even though they may have cursed audibly and otherwise in the process. It is the most natural thing for us to think they must have had a sense of humour and one can imagine them laughing at themselves and returning to the task with that renewal of energy which comes from such relaxation. In other words, they one and all were the most human of humans. They were not unique in any other thing from their fellow man with the exception of the results they achieved. Only that marks

10 FitzGerald pointed to the example of the Group of Seven (apart from Harris), who, before forming as the Group, worked in commercial printing enterprises in Toronto such as Grip Ltd., Rous and Mann Ltd., and Brigdens Ltd.

11 L.L. FitzGerald holograph lecture text, WSA, May 23, 1935. Ferdinand Eckhardt papers, WAG-Q ASC.

them as being a little closer to the perfection which most of us strive for consciously or unconsciously than the average person. It was a willingness to sacrifice everything else, so that to them the nonessentials and expend all their energy they were capable of in a given direction.

In speaking of great artists, I do not intend to convey the idea to you of those of any particular [Page 2] period but all that have lived and are living. By its remoteness the past sometimes becomes greater in our eyes than the present and by age alone a work takes on a certain glory that is not always compatible with its intrinsic value. Each age has produced its quota of outstanding works of art and as time goes on the later ones take their place beside the more ancient and all form the ever-increasing tradition.

We belong to today, and believe in today, using the past as a vast storehouse from which we draw when and wherever we may need assistance in developing our own life in art. We are at perfect liberty to choose the very best or the meanest from the store, as this choice is not fixed by any statute on the laws of any country, but rather is one of personal outlook and desire. There is so much freedom that one may ignore, *if it is possible*, everything that has been done and rely entirely on one's own ideas. It [is] a choice that rests with the individual. But it is a very noticeable fact that the greater the artist the more intense his study of his predecessors combined with his study of nature. He absorbs everything that he can from them, that is useful to the fuller expression of his own ideas and finally after years of work and study prolonged effort and many failures, they become congealed into one powerful unit that is the individual and the world has a new addition to its every enlarging treasure house.

The artist at one and the same time has the most freedom and the least of all humans. That is in the realm of thought. The only limitation is his own mental capacity. No matter what idea comes to him [Page 3] he is at perfect liberty to develop it in whatever way he may desire. On the other hand, he has least freedom through the rigid laws he imposes on himself. Laws that increase in number through experience and greater understanding and the eternal desire that haunts him, the desire for perfection. And added to this are the technical difficulties, the means of putting into material form these ideas for conveyance to others so that they may share them and increase their enjoyment for life.

Perhaps all the foregoing remarks have a very serious tone to them, but the study of art is a serious affair and calls for very serious thinking. It is not necessary however to go around with a sad expression on one's countenance at all times nor to burden your associates with them, all your fantastic thoughts. As a matter of fact, they are rather too precious to be handed out promiscuously to the inattentive ones.

During this past school year, I have been called on more than at any other similar period to discuss the much abused and slovenly used term “Commercial Art” and it has been at times difficult to explain that it’s only one of the many phases of the profession. It is true that at the present time, this field offers more opportunities of earning a living than any of the others in art and it is most natural that the prospective student should wish to earn his living at something which he likes. In many cases however they do not take into account that it is just as essential for the commercial artist to be able to draw well and to develop a fine sense of design through study as it is for any [Page 4] other. The choosing of the particular thing you wish to do is entirely in your own hands, but it is absolutely necessary to go through some general course of study that will give you systematic practice and an appreciation of what art is before specializing in any particular branch. No one would think of starting out to be a lawyer, doctor or concert pianist without first going through all the various phases of study necessary to specialize in any one of these. To become an artist is a no less complicated affair than any of the above, requiring just as much application to the gathering of essential knowledge and takes just as much time to understand the fundamental principles. Accepting all the foregoing remarks as basically sound the question always arises as to the best method to pursue to gain the most satisfactory results.

The course in the school which some of you have just completed has been designed to give the student what we believe to be the best training for his or her particular needs in the field of art. It has proven to be as useful in the commercial art studio as it has in the painting of pictures.

I am sure that you all appreciate the knowledge you have gained during these past three years and I hope you will continue to develop the natural talents which have been given to you and through the assistance of your study here achieve success in your chosen profession in the future. I congratulate you on reaching the conclusion of your first important lap of the interesting journey which you have chosen to take. It is in your own care now and don’t forget how lucky you are no matter what the ups and downs may be.

5.¹²

Curiously, the artist is considered a very impractical person and yet the major portion of the things that we know the ancients by, are the works of artists. The man who is called impractical is the one most remembered from the past.

12 L.L. FitzGerald typed notes, [1934–35?], Robert Ayre fonds, Queen’s University Archives, Kingston, ON. Published in *Lionel LeMoine FitzGerald, 1890–1956: A Memorial Exhibition* (exhibition catalogue), Winnipeg Art Gallery, February 23–March 23, 1958, n.p.

His lack of interest in the accumulation of money is the big reason for his being called impractical by his fellow man, as well as his willingness to work for something more than cash. His understanding of the law of compensation is more than average, as is his appreciation of what man's existence really is. His generosity is phenomenal in that his whole mental capacity is directed towards giving the rest of the world a greater knowledge of man and the world he lives in and in most cases only asks in return the right to do it his own way and the means necessary for his physical existence. He is what is called idealistic, a rider of the clouds; one who's feet are not solidly attached to the earth.

One who thinks of the artist in this way has never sat on the open prairie on a none too comfortable stool, the thermometer registering maybe 100 degrees and tried for six to eight hours at a stretch to capture on paper or canvas some organized semblance of the ever-changing cloud forms of the sky. Nor has he stood for hours struggling with the wind-blown forms of trees or again, in the late fall when frost is in the air, put down with numbed fingers the delicate tracery of naked trees against the sky. Has he ever sat at a large canvas trying to portray, with brush of hog hair and pigment mixed in oil, the infinite complexities of the naked human body, with clumsy colours trying to approximate some of the infinite number of colours that flesh assumes in light? Most likely not.

Only that person who has attempted such things can ever appreciate just what is required in this life of the artist and he does it of his own volition. And the average human can spend very little more than five minutes before a great work of art and in most cases that is spent in criticizing so called short comings instead of enjoying to the full those beauties that have been achieved in spite of the few weaknesses. The artist never asks nor wants anyone to go through all these [Page 2] things but does hope that when he has faced the problems and produced something of beauty that the audience will appreciate a little of what he has attempted and produced for them.

It is something more precious than gold, a gift to you of a better understanding of yourself and those you live with, a keener joy in your surroundings given to you by one who's mind has taken the time to penetrate a little deeper into the meaning of things.

IV. Reports
to the Board
of Directors:
Winnipeg School
of Art, 1930–44

1 L.L. FitzGerald typed report, January 23, 1930, WAG-Q ASC.

As principal of the Winnipeg School of Art, FitzGerald typed regular reports to his board of directors. Enrollment was an ongoing concern during the Depression. The following excerpts include information on the acquisition of works of art for the school's collection and exhibitions in the school's gallery.

I.

January 23, 1930¹

Messrs. The Directors, Winnipeg School of Art

Gentlemen:

The enrollment shows a very satisfactory increase, more particularly the Saturday morning classes. The other classes have also gained, placing them ahead of the usual numbers. The following table shows the comparative enrollment for this and the previous year:

1929	Regular students – 308; Wesley students – 42; Total – 266
1930	Total – 320

One of the interesting things related to additional enrollment, is that the new students do not all come from the city, but from centres such as Edmonton, Moose Jaw, Prince Albert and The Pas. The influx from outside points seems to be on the increase from year to year, showing that the school is becoming a definite centre for the study of Art, in the Western Provinces. Telephone messages and letters, pertaining to any phase of Art are being received continually. Following this idea a little further, I took the liberty of telling the members of the Society of Manitoba Artists that they might hold any necessary meetings in the School..

[Page 2] A recent call for a student to do some work came from Dr. Herbert Bell for a drawing to be made of a slight defect in the eyes of one of his patients. The drawing turned out quite satisfactory to the Doctor. This suggested another possible employment for the student on leaving the School and I am following up the idea by approaching Drs. Grand and Boyd of the Medical College suggesting to them using someone up there permanently, to do work for them and at the same time to be on call by any of the doctors of the city. This has possibilities of growth in the future...

Mr. Lawren Harris is sending us an exhibition of small paintings during February, which will be a very fine inspiration to the students and at the same time should interest any and all of the art lovers of the city.

2.

March 6, 1930²

Messrs. The Board of Directors

Gentlemen:

...[I am] replacing the Students' show. The 15 oil sketches by Lawren Harris of Toronto, were hung and make a very fine showing. They will have a definite effect on the students, showing them an interesting side of what is being done in Canada also the excellent results to be obtained from a simple palette and the simple application of the same. At the same time impressing them with the fact that we have, in our own country, ample material [Page 2] for any form of pictorial expression. Quite a number of outsiders have taken advantage of the pictures being here, to visit the gallery. Will you extend an invitation to any of your friends, whom you think will be interested[?] Mr. Fanshaw visited the show with one of his classes, last week.³ The pictures will remain in the gallery for another two weeks.

Following the usual custom at this time of the years, of carrying out a decoration for some public institution, the Second-Year illustration class are working on preliminary sketches for a mural panel to be placed in the Assiniboine School. These small sketches will be developed into large colour drawings and from them will be selected the one most suitable for the location. From this will be painted the full-sized panel, the medium being oil colours on canvas.

3.

October 29, 1930⁴

Messrs. The Board of Directors

Gentlemen:

...All the works donated to the school gallery within the past three years, have been placed on exhibition. This show was opened at the beginning of October and will be on the walls till the end of the first week in November. Sixty-six pieces in all, including paintings, drawings and sculptures. Since the exhibition was hung the students have [Page 2] purchased one of Mr. W.J. Phillips wood block prints, "Karlukwees" and Mr. Phillips has donated the original blocks to the school.⁵ At the same time, he gave us two etchings by della Bella, an Italian artist of the seventeenth century. Mr. Eric Bergman has presented us with two of his wood engravings and the blocks of same. Mr. Percy Edgar is letting us have one of his etched plates and a print from it. This is the beginning of a group demonstrating the various means of reproduction from the artists point of view. I wrote Mr. Southam

2 L.L. FitzGerald typed report, March 6, 1930, WAG-Q ASC.

3 Hubert Valentine Fanshaw (1878–1940) was a printmaker who taught art at Kelvin High School, Winnipeg. He lived at 161 Lyle Street, virtually across the street from FitzGerald, who resided at 160 Lyle Street (now known as 30 Deer Lodge Place).

4 L.L. FitzGerald typed report, October 29, 1930, WAG-Q ASC.

5 Walter J. Phillips, *Karlukwees B.C.*, 1929, woodcut on paper, 56/100, 30.5 × 36.3 cm, Collection of the Winnipeg Art Gallery; gift of the Winnipeg Gallery and School of Art Students of 1930–31 to the Winnipeg Gallery and School of Art Collection, L-66.

6 FitzGerald thanks F.N. Southam, President of the Southam Publishing Co., Montreal, who is also acknowledged in the *Prospectus of the Winnipeg School of Art, Session 1929–1930* for his gift of Marc-Aurèle de Foy Suzor-Côté, *Femmes de Caughnawaga*, 1924, bronze, 43.1 × 32.1 × 57.6 cm (now Collection of the Winnipeg Art Gallery, L-92).

7 J.E.H. MacDonald exhibited approximately twenty to twenty-five oil sketches at the Winnipeg School of Art from February to mid-March 1931.

8 L.L. FitzGerald typed report, December 11, 1930, WAG-Q ASC.

9 L.L. FitzGerald typed report, January 15, 1931, WAG-Q ASC.

about the exhibition and thanked him for his very generous donations and told him of the part they had played in building up of the collection.⁶

I wrote Mr. Arthur Lismer of Toronto, asking him for an exhibition of his drawings and received a letter from him last week saying that he will be delighted to let us have about forty drawings. These will very likely arrive sometime this week, making it possible for us to put on the show opening on the tenth of November. When this is in place, I will get in touch with Mr. J.E.H. MacDonald of Toronto asking him if he will let us have a group of his small oil sketches for an exhibition in January or February.⁷ Neither of these groups will be expensive to handle but will give the students an additional knowledge of these two Canadian artists.

4.
December 11, 1930⁸
Messrs, The Directors

Gentlemen:

The enrollment of the school on this date is 266 as against 277 last year at the same time. There have been some additions to the Day class recently, which is making the first-year group a little larger...

[Page 2] The exhibition of drawings by Arthur Lismer is still on the walls of the gallery and being looked at by the students. It hasn't drawn a great many visitors from outside, but has certainly been a fine educational feature in the school. We are purchasing two of them for the school collection, through the generosity of the day and evening classes and some other donations.

5.
January 15, 1931⁹
Messrs. The Board of Directors

Gentlemen:

...The additional space that we received back from the C.N.R. has enabled us to organize the classes in a very much more satisfactory manner than last year and the work of the students shows that it has had a beneficial effect on them. It has allowed the classes of each year a separate room to work in, with the result, that no one room is overcrowded at any time. This is very effective on Saturday morning. The ventilating system which was installed last year is just as effective as it was at the beginning and has made a great difference in the working conditions in the school. The painting of the floors during the summer vacation gives the place an air of cleanliness that

must be a stimulus to the student to keep their work clean, in more ways than one. It certainly has a definite effect on visitors to the school. One party who was in last week, who has studied in Boston and Paris, was remarking on the fine quarters we had...

J.E.H. MacDonald, principal of the Ontario College [Page 2] of Art, is sending between twenty and twenty-five small oil sketches for our next show. These will be here within the next week and will make a nice contrast to the previous exhibit. By having these displays the student is becoming more familiar with the work being done by Canadian artists as well as the realization that subject matter that surrounds them is as good as that in any other country, for the creation of a work of art. Also the stimulus received from an original work of art is of much more value to the student than the one from a reproduction...

The students of the Day and Evening classes gathered enough money together to purchase two of the Lismer drawings as an addition to the school collection.¹⁰ It is most encouraging that this thought is carried over from year to year in the classes and that the students are anxious to take part in the purchase of some painting or drawing, to see themselves while they are in the school and to hand on to the students of the future...

It may be of interest to you to know that all the meetings of the Society of Manitoba Artists are now being held in the school. The members of the future of the Society will most likely have attended the school at some time or other, so that any relations we have with the members now will always tend to further relations that will be valuable...

[Page 3] The number of students on the roll at the present time is 296 as against 320 of last years on the same date. Although the enrollment is a little lower than last year, the attendance in the various classes is better than usual. The day class is practically equal in numbers to the same class last year and the attendance is much more steady. Taking the general conditions into consideration, we are really very fortunate in having the number of students that are enrolled.

6.

March 12, 1931¹¹

Messrs. The Board of Directors

Gentlemen:

The total enrollment of all the classes to date is 315 as against 350 on the same date, last session...

The exhibition of paintings by J.E.H. MacDonald R.C.A. will be taken down at the end of this week. The show has been on the walls for a considerable time and I am quite certain that the students have appreciated it...

10 Arthur Lismer, *Pine Bough*, n.d., charcoal on paper, 27.8 × 35 cm, Collection of the Winnipeg Art Gallery; gift of the Winnipeg Gallery and School of Art by the Day and Evening Students Class of 1930–31 and Dr. D.A. Stewart to the Winnipeg Gallery and School of Art Collection, L-28; *Cod Fishers Shacks – Paspébiac – P.Q.*, 1928, ink on paper, 28 × 36.8 cm, Collection of the Winnipeg Art Gallery; gift of the Winnipeg Gallery and School of Art by the Day and Evening Students Class of 1930–31 and Dr. D.A. Stewart to the Winnipeg Gallery and School of Art Collection, L-4.

11 L.L. FitzGerald typed report, March 12, 1931, WAG-Q ASC.

12 L.L. FitzGerald typed report, October 29, 1931, WAG-Q ASC.

13 Lawren S. Harris, *Lake MacArthur, Rocky Mountains*, ca. 1925, oil on plywood, 30 × 38.1 cm, Collection of the Winnipeg Art Gallery; gift of the artist to the Winnipeg Gallery and School of Art Collection, L-7.

14 L.L. FitzGerald typed report, March 24, 1932, WAG-Q ASC.

15 Lismar visited Winnipeg on a lecture tour of eleven cities. Soon after this meeting, Lismar wrote FitzGerald to invite him to join the Group of Seven (May 24, 1932).

[Page 2] The travelling school exhibition will be opened in Saskatoon on Monday the 23rd and will be there till April 4th. From Saskatoon it will go on to Brandon, for a possible two weeks showing. It seems to be quite well received wherever it has been shown and no doubt will help to give the school a more definite standing in the minds of all those who have had the opportunity of seeing it. We will very likely have the odd student come in from some of these places in the fall, their coming being directly influenced by the seeing of the drawings. I am going to try and cover a little more ground next year, possibly placing it in some of the smaller places in Manitoba, thus extending the knowledge of our activities to the people of our own province.

7.
October 29, 1931¹²
Messrs. The Board of Directors

Gentlemen:

The increase in the enrolment over last year is still holding with nine more students than we had at the same period last session. The total to date is 248...

Recently we received one of Lawren Harris' sketches in oil, a gift from the artist to the school collection.¹³ This is the first donation of the session and a very welcome one indeed. The subject of the painting is Lake MacArthur [sic]. The colour scheme is much lower in key than the one which we purchased, making a distinct variety in the two. I have already written Mr. Harris, thanking him for his generous gift. It would be nice if you would add an official letter to this.

8.
March 24, 1932¹⁴
Messrs. The Board of Directors

Gentlemen:

The enrollment this year is 302 to date as against 316 last year at the same period...

Mr. Lismar visited the school during his stay in the city and seemed to be very interested in the work that we are doing.¹⁵ He mentioned how satisfactory he thought our school rooms were and compared them favourably with the Toronto school. The students took full advantage of the



53. *Winnipeg School of Art, Session 1937-1938.*

opportunity to hear Mr. Lismer on Wednesday last and I am sure they received a fresh impetus to continue their work with. Let us hope that he will make this an annual affair.

16 L.L. FitzGerald typed report, January 23, 1936, WAG-Q ASC.

9.
January 23, 1936¹⁶
Messrs. The Board of Directors

Gentlemen:

...During September we ordered a number of casts from the British Museum and on the twentieth of December they arrived. The unpacking of them became a celebration before the closing of the school for the Christmas recess, all the students taking part in the work. Very fortunate that they were here to carry up the large cast. The whole group of casts are

17 L.L. FitzGerald typed report on Proposed Art Appreciation Course, United Colleges, April 21, 1942, WAG-Q ASC.

18 L.L. FitzGerald typed report, May 26, 1943, WAG-Q ASC.

most satisfactory and fulfilled our expectations. They are going to be of great assistance to us and the students and will be the foundation of a new collection of a very much superior quality to the one we already have...

[Page 2] The total enrolment for the session to date is 204. Last year at the same time it was 244.

10.

April 21, 1942¹⁷

Report on PROPOSED ART APPRECIATION COURSE
United Colleges

...A series of twelve lectures, to be subdivided into three sections of four talks each with each section taken by a separate lecturer. All talks to be illustrated by slides which could be secured from the National Gallery.

The series to begin with Renaissance art in Italy and, from that common centre, work down through the various countries and schools to the art of the present...

The outstanding feature would be to bring to the students the idea that all art, whether of the past or that created by artists of today, was a living thing and affected our lives at this moment. That it is not a matter of so many pictures in so many museums, and dates and periods but that Michelangelo, Leonardo, Rembrandt, Rubens and the great best had lived and painted much the same as we do today. That they were flesh and blood, heirs to human weaknesses, ate, drank and slept and went to their workshops, encountered difficulties and rejoiced in the attainment of an occasional picture that seemed to reach something of the character they hoped for. In most cases they created better than they knew.

That the artist working today is at one with the past, any difference being rather in the superficial appearance of the work than in its fundamentals. By taking the artist down from his icy pedestal we will bring him closer to us and will look at his work with the attitude of a friend and companion.

11.

May 26, 1943¹⁸

Messrs. The Board of Directors

Gentlemen:

The school winds up the 1942–43 session with an enrolment of 209 students, one up over last year.

During this season we have made many additions to our print collection from clippings from the art magazines. These have all been mounted and have been hung on the walls of the hallways, being changed from time to time. There are about four hundred pictures in this collection. In addition to this we have purchased the large prints—“West Wind” by Tom Thomson and “Tangled Garden” by J.E.H. MacDonald, together with smaller prints, through the Rait-Richardson fund.

12.
January 28, 1944¹⁹

Registration to this date: 1943–44: 19. 1942–43: 160...

A group of twelve artists from Bridgens have been attending the school since January 10th. They are working from life, four mornings each week and on the fifth morning, painting in watercolours and oils from still life groups. Quite enthusiastic and enjoying the work. A fine addition to the day class.

13.
May 5, 1944²⁰
Report to Mr. Crossin

Our final registration for this season is 271. Last year at the same time the number stood at 209...

Two very interesting works have been added to the school collection of originals. A landscape in oils by A.J. Casson, one of the original members of the “Group of Seven.”²¹ The Group is now represented by works of five members. It is the intention to add Varley and Carmichael to the list when we can find paintings of each that we want. I have communicated with Carmichael and will very likely receive a small collection from him from which we can choose. I have written John Nash in England about a woodcut of his we would like to have as well as asking him about a painting and the price. The other purchase is a female torso in wood by Florence Wyle.²² This is quite a lovely piece of sculpture. Wherever possible we are going to purchase works directly from the artist.

19 L.L. FitzGerald typed report, January 28, 1944, WAG-Q ASC.

20 L.L. FitzGerald typed report to Mr. Crossin, May 5, 1944, WAG-Q ASC.

21 Alfred Joseph Casson, *Old Houses, Magnetawan*, n.d., oil on hardboard, 23.7 × 28.7 cm, Collection of the Winnipeg Art Gallery; gift of J.B. Richardson and W. McG. Rait to the Winnipeg Gallery and School of Art Collection, L-14.

22 Florence Wyle, *Torso*, ca. 1935, wood, 36.2 × 6.8 × 9.3 cm, Collection of the Winnipeg Art Gallery; gift of J.B. Richardson and W. McG. Rait to the Winnipeg Gallery and School of Art Collection, L-91.

V. John Simon Guggenheim Memorial Foundation Fellowship Application, 1940*

* Application for John Simon Guggenheim Memorial Foundation Fellowship, New York, 1940, John Simon Guggenheim Memorial Foundation Archives. Partly published in Helen Coy, *FitzGerald as Printmaker: A Catalogue Raisonné of the first Complete Exhibition of the Printed Works* (Winnipeg: University of Manitoba Press, 1982), 3-4.

An opportunity for a year's leave of absence from the Winnipeg School of Art in 1941 funded by the John Simon Guggenheim Memorial Foundation held great appeal for FitzGerald. The fellowship application, which he submitted in November 1940, required a brief autobiographical statement in which FitzGerald documented the "accomplishments" of his career and his "plans for work." Bitter disappointment followed upon learning that he was not the successful applicant.

ACCOMPLISHMENTS¹

L.L. FitzGerald

I always think of my childhood as fortunate. Living in a new country, it created a freshness of attitude and developed initiative that has had a lasting effect. Our family life was far from luxuriant but there was always ample food, sufficient clothing and heat in winter. Up to the age of fourteen, the time apart from school was spent outdoors on the prairie, in the woods and on the farm. Although I felt no urge to draw at this time, I was absorbing the beauty of the country; that was later to have a definite effect on my painting.

In 1904 I finished public school,² and, from then to 1912, was employed at office work, with the exception of a short period in a commercial art studio.³ After starting my first office job, I began drawing outdoors, through which I found an outlet for growing ideas that were in opposition to the daily routine. Later, augmenting this with study in an evening life class for two winters, I gained sufficient knowledge and facility to permanently take up commercial art.⁴

During the fall of 1912, I joined the art department of an advertising firm, and was married.⁵ This was the beginning of nine years spent in a wide variety of work, including advertising drawings, mural paintings and sketches for interior decorations, posters and window backgrounds, stage scenery, lettering and so on. As well as giving me a great deal of valuable experience, it was a congenial means to a livelihood. But the important development was in my landscape painting. I was exhibiting with all the local groups and in eastern Canada, at the annual exhibitions of the Royal Canadian Academy, and from one of the latter, the National Gallery at Ottawa purchased a painting.⁶ Concluding this period was a one-man show of forty paintings at the art gallery here.⁷

Feeling certain limitations hampering my work and the need of further study where school work could be combined with seeing outstanding works of art, I spent the winter of 1921–22 in New York. I joined the classes under Boardman Robinson and Kenneth Hayes Miller at the Art Students League as well as devoting considerable time in the numerous galleries of the city.

1 L.L. FitzGerald. "Accomplishments," in Supplementary Statement, John Simon Guggenheim Memorial Foundation, New York (file for L.L. FitzGerald). This section was published in Coy, *FitzGerald as Printmaker*, 3–4. I thank Hanna Pennington of the John Simon Guggenheim Memorial Foundation for making the complete text of FitzGerald's application available to me for publication.

2 FitzGerald graduated from grade eight at Victoria Public School, Winnipeg.

3 FitzGerald worked as an office boy in the pharmaceutical company Martin, Bole and Wynne from 1904 to 1906 and as a junior clerk with the real estate and brokerage firm Osler, Hammond and Nanton from 1906 to 1908 and 1911–12.

4 FitzGerald was registered for evening life classes at Alexander Samuel Keszthelyi's School of Fine Arts, Winnipeg in March, April, and July 1909.

5 FitzGerald married Felicia (Vally) Wright (1884–1962) on November 22, 1912.

6 The National Gallery of Canada purchased *Late Fall, Manitoba*, 1917 (1483) from the *Joint Exhibition of The Royal Canadian Academy of Arts and of The Ontario Society of Artists*, Art Museum of Toronto, April 4–May 11, 1918.

7 FitzGerald exhibited forty-one works in his first solo exhibition *Catalogue of Paintings by L.L. FitzGerald*, Winnipeg Art Gallery, September 10–27, 1921.

8 FitzGerald's memory is faulty. The exhibition at J.M. Dent and Sons Ltd., Toronto, was held from late December 1929 to February 1930, and his first solo exhibition in Eastern Canada was at the Arts and Letters Club in January 1929.

9 FitzGerald exhibited with the Group of Seven for the first time at the Art Gallery of Toronto, April 5–27, 1930 with two paintings: *Oakdale Place* (no. 42) and *Snow Laden Branches* (no. 43; owned by A.O. Brigden), both paintings currently unidentified.

10 FitzGerald was formally invited to join the Group of Seven in a letter from Arthur Lismer, May 24, 1932.

11 London (England), Fine Arts Galleries, Wembley Park, *British Empire Exhibition, Canadian Section of Fine Arts with the Group of Seven* (exhibition catalogue), May 9–October 31, 1925. FitzGerald exhibited *Summer Afternoon on the Prairie*, 1921.

112 London (England), Tate Gallery, *A Century of Canadian Art*, organized by NGC (exhibition catalogue). October 15–December 15, 1938. FitzGerald exhibited *Summer*, 1931 (no. 53), *Landscape* (no. 54), *Farmyard*, 1931 (no. 55), and *The Jar*, 1938 (no. 56).

13 London (England), Royal Institute Galleries, *Exhibition of Paintings, Drawings and Sculpture by Artists of the British Empire Overseas* (exhibition catalogue), May 8–29, 1937. FitzGerald exhibited two oil paintings: *Prairie No. 1* (no. 57) and *Prairie No. 2* (no. 54) [currently unidentified].

Although this period of study was short, it had the effect of giving me a new impetus, and on my return to Winnipeg I began working from an entirely new angle.

Many ideas, accumulated up to that time, were suddenly enlarged and it was necessary to devise a new method of working. I began by studying outside from nature, making endless drawings full of intense search, following natural forms almost slavishly, working to exhaust the possibilities of each subject. Every painting or drawing was as complete a statement as concentrated effort could make it.

During 1925 I held my first one-man show in the east at the J.M. Dent and Sons Gallery in Toronto,⁸ which resulted in an invitation to send a painting to the next "Group of Seven" exhibition.⁹ To me this was a most important development, as the members of the "Group" were making the first real successful effort to paint the Canadian scene without the aid of European spectacles.

What they were doing in the east I was trying to work out on the western prairie, and the association with them proved very helpful to me. Exhibiting regularly at their exhibitions, I became a member in 1932, a year before the "Group" was enlarged and incorporated into the present Canadian Group of Painters.¹⁰

For the past fifteen years I have been teaching at the Winnipeg School of Art. This has afforded opportunity for experimental work, through the students, and given me a reasonable amount of free time to devote to painting. I have also found time for some modelling, woodcarving and etching.

My creative work has always been carried out during those hours outside the time required for gaining a livelihood. For the past two or three years this has gradually become more and more of a handicap to fuller expression and I have reached a point where more time and continuous effort is needed for further experimental work and the concluding of ideas already formulated.

I am listing some of the important exhibitions to which I have sent paintings and drawings together with a few outstanding sales:

EXHIBITIONS:

London

British Empire Exhibition, Wembley Park¹¹
 "A Century of Canadian Art," Tate Gallery¹²
 Canadian Exhibition at the Coronation¹³

Paris

Canadian Exhibition at Musée du Jeu de Paume¹⁴

New York

Canadian Exhibition at Grand Central Galleries¹⁵

Exhibition of Canadian paintings by Heinz and Co.¹⁶

Chicago

Annual Water Colour show at Art Institute¹⁷

Washington

American drawings at Phillips memorial Gallery¹⁸

Toronto

Group of Seven¹⁹ and Canadian Group of Painters²⁰

Ottawa

Annual exhibitions at the National Gallery²¹

ONE-MAN SHOWS:

Toronto

J.M. Dent and Sons Gallery²²

Arts and Letters Club²³

Hart House, University of Toronto²⁴

Montreal

Art Association Gallery²⁵

Winnipeg

Winnipeg Art Gallery²⁶

Edmonton

Edmonton Museum²⁷

SALES

National Gallery, Ottawa, 3 paintings, 4 drawings, 1 drypoint.²⁸

Hart House, Toronto, 1 painting.²⁹

14 Paris, Musée du Jeu de Paume, *Exposition d'art Canadien*, April 11–May 11, 1927. FitzGerald exhibited *Après-midi d'été* (*Summer Afternoon the Prairie*) (no. 37).

15 New York, Grand Central Art Galleries, *Exhibition of Paintings by Contemporary Canadian Artists under the Auspices of the American Federation of Arts*, June 1930. FitzGerald exhibited *Poplars*, 1929 (no. 11), now at the WAG-Qaumajaq; and *Williamson's Garage*, 1927 (no. 12), lent by the National Gallery of Canada.

16 Atlantic City [New Jersey], Heinz Art Salon, Heinz Ocean Pier, *Exhibition of Paintings by the Canadian Group of Painters*, Annual Art Exhibit, June 1933. FitzGerald exhibited *Dead Tree* (no. 11), now *Broken Tree in Landscape*, 1931, Winnipeg Art Gallery; *At Silver Heights*, ca. 1931 (no. 12), now at the Art Gallery of Ontario; and *Apples*, 1933 (no. 13) (Private Collection).

17 While FitzGerald exhibited prints twice at the Art Institute of Chicago in 1927 and 1928, he only showed with the watercolour exhibition once in 1927. Chicago, Art Institute of Chicago, *The Seventh International Exhibition Water Colors, Pastels, Drawings and Miniatures*, April 28–May 29, 1927. FitzGerald exhibited *The Beach* (no. 377) and *Woodland Interior* (no. 378) [currently unidentified].

18 FitzGerald exhibited a drawing, *Winnipeg Yard* (no. 2) [currently unidentified] in *An Exhibition of Drawings by American Artists of Past and Present from the Collection of John Davis Hatch, Jr.*, February 8–28,

1937, at the Phillips Memorial Gallery (now known as The Phillips Collection, Washington, D.C.). I thank Rachel Jacobson and Judi Folk, library personnel, The Phillips Collection, for this information.

19 FitzGerald was invited to show with the Group of Seven in 1930 and 1931: Art Gallery of Toronto (April 5–27, 1930), which travelled to the Art Association of Montreal (May 3–18, 1930) and Art Gallery of Toronto (December 4–24, 1931). He exhibited with the Group as an official member only once before their dissolution: Hart House Sketch Room, University of Toronto (December 1932–early January 1933). In 1936 FitzGerald was included in the *Retrospective Exhibition of Painting by Members of the Group of Seven, 1919–1933*, organized by the National Gallery of Canada, Ottawa (February 20–April 15, 1936), which travelled to the Art Association of Montreal (April 17–May 3, 1936) and Art Gallery of Toronto (May 15–June 15, 1936).

20 FitzGerald showed with the Canadian Group of Painters in 1933, 1934, 1936, 1937–38, 1939, 1942, 1952, and 1954.

21 FitzGerald contributed to the National Gallery of Canada's Annual Exhibition of Canadian Art: *Special Exhibition of Canadian Art* [First Annual], 1926; [Fourth Annual] 1929; [Fifth Annual] 1930; [Sixth Annual] 1931; [Seventh Annual] 1932, and [Eighth Annual] 1933.

22 J.M. Dent and Sons Ltd., Aldine House, 224 Bloor Street West, Toronto, late December 1929–mid-February 1930.

23 Arts and Letters Club of Toronto, January 1928.

24 FitzGerald's solo show at Hart House took place during mid-November–December 1938.

25 FitzGerald held a solo exhibition of drawings at the Art Association Montreal from December 23, 1938–January 14, 1939.

26 FitzGerald's first solo exhibition *Catalogue of Paintings by L.L. FitzGerald*, Winnipeg Art Gallery, September 10–27, 1921.

27 A solo exhibition of FitzGerald's prints was held at the Edmonton Museum of Arts, April 1926.

28 The National Gallery of Canada purchased the following paintings by FitzGerald: *Late Fall, Manitoba*, 1917 (1483) in 1918; *Williamson's Garage*, 1927 (3682) in 1929; and *Doc Snyder's House*, 1931 (3993) in 1932. In 1939 the National Gallery purchased the following drawings: *Landscape with Trees*, 1934 (4513) charcoal, \$40; *By the River*, 1930 (4514) pencil, \$40; *Pepper's Farm*, 1934 (4515) charcoal, \$25; and *Barn with Trees and Tree Stumps*, 1935 (4516), watercolour with pen and ink, \$60.00. The drypoint *Backyards, Water Street*, 1927 (3751) was purchased in 1930.

29 In May 1933 J. Burgon Bickersteth, the warden at Hart House, purchased *Summer*, 1931, oil on canvas from FitzGerald for \$90.

30 In February 1939 the Art Association of Montreal purchased *Prairie Drawing*, 1934, charcoal on paper,

Montreal Museum of Fine Arts, Purchase, William Gilman Cheney Bequest (Dr.1939.9) for \$35 from FitzGerald's solo exhibition at the Art Association of Montreal (1938–39).

31 By September 1933, Vincent and Alice Massey had purchased *Landscape with Trees*, 1931 (15473) and *Farmyard*, 1931 (15474) from FitzGerald. Both paintings were acquired by the National Gallery of Canada as part of the Vincent Massey Bequest, 1968.

Montreal Art Association, 1 drawing.³⁰
Hon. Vincent Massey, London, 2 paintings.³¹

PLANS FOR WORK

To spend the year painting and drawing.

As the major portion of my work has been carried out on the prairie in Manitoba, I would spend the period of the Fellowship in the northern part of the middle western states.

There is a particular character to the prairie country that has always had a strong appeal for me. The intimate attachment formed in childhood has remained and increased through the study of it, in painting.

For the past fifteen years I have devoted all the spare time available to intense study of form and solidity together with attempting to realize some of the vastness and individuality of the prairie. Changes have taken place and I have reached a point where I wish to devote time to experimenting with ideas that require longer continuous effort, devoid of the necessity of making a living. From such a period of painting some development of importance should take place.

For a number of years, I have had a planned routine and know the value of a reasonably fixed programme. With a year at my disposal, I would plan a similar programme of working hours and painting projects along broader lines with enough flexibility for new experiments.

VI. Report on a Little Journey Around the Art World of Vancouver, 1944*

* L.L. FitzGerald typed "REPORT on a little journey around the art world of Vancouver in September nineteen forty-four" to board of directors, Winnipeg School of Art (October 31, 1944), WSA minutes file, WAG-Q ASC.

1 “The Art in Living” student project opened at the Vancouver Art Gallery, September 1944. See “Art in Living,” *Canadian Art* 2, no. 1 (October–November 1944): 35.

From the summer of 1942 when he first visited Bowen Island until 1949, when he wintered in Vancouver, FitzGerald enjoyed the change of scenery from his native Winnipeg. A desire to travel may have been fostered by the disappointment he felt following his unsuccessful Guggenheim Fellowship application. His trips to British Columbia not only provided new subject matter for his art, but also offered an opportunity to meet West Coast artists such as B.C. Binning, J.W.G. (Jock) Macdonald, and Lawren Harris—although FitzGerald had corresponded with Harris as early as 1929, FitzGerald did not actually meet him in person until the 1940s. This report to the board of directors at the Winnipeg School of Art records the professional development he experienced in Vancouver during August 1944.

REPORT on a little journey around the art world of Vancouver in September nineteen forty-four

Yes! Vancouver is different to Winnipeg. The streets have different names—Georgia, Burrard, East Pender, Belmont. Are not flat and level streets; they go up and down. Everybody walks just a little slower than we do, due perhaps to the undulations, perhaps it’s the climate or maybe the Vancouverites are just a little wiser than we. I don’t know, except that as a visitor one falls into the lower tempo naturally. Instead of the prairie, mountains and the sea—and other kinds of trees—ships from foreign countries and ships being built—and the gulls—sailing boats and fishing boats—ferries and tugs with booms in tow—the tide twice each day, and very little wind.

Among the artists there is a definite trend toward a modern outlook reaching a peak in the abstractions of Lawren Harris. Due to the greater population, there are many more workers, both painters and those doing craft work. For the same reason the gallery membership is larger as is the enrolment in the art school. But the problems that confront them are much the same as our own. There is the necessity for the steady and never-ending expenditure of energy to hold what has already been achieved and planning new ways of creating further interest.

Within the past two or three years the art gallery has made decided steps forward in its membership. The additional funds have enabled them to extend their activities and enlarge the staff. The day I paid a visit the place was certainly in action. A new exhibition was in the process of being put in place. They told me the opening was fixed for the following evening but to me it had all the appearance of a world fair on the eve of the opening date. If I remember correctly it was titled “Art in Living.”¹ It was a local effort and three months had already been expended on its construction. On that late date they were still making parts for it. But it was an impressive sight,

all these people in action and full of enthusiasm. All the finished things that were in place looked most interesting.

I liked the superficial confusion. It was so unlike a visit to a gallery where everything was orderly and dignified and silent. It looked as if an art gallery had its “hair down” occasionally and was really alive and human. But it did make it a little difficult to picture what that section would look like in its “evening clothes” aspect. To counteract this there was one room all spick and span. The art school exhibit was in the large room at the back, completed. It was well hung to display the school activities to the best advantage. To make it still more interesting Mr. Scott, the principal, was there and in excellent form.² So we covered the show quite thoroughly discussing all aspects of the work. I was already pretty familiar with what they were doing but seeing the best of the year’s productions, all carefully displayed, made for a more complete appreciation.

The gallery building is self-contained and very centrally located.³ Just a couple of blocks west of the Hotel Vancouver. It is two stories with the main galleries on the first floor, the rooms on the second floor being used for small exhibitions and one-man shows. By the way, they have solved the one-man exhibit, the worry of most galleries, by renting these smaller rooms to anyone who thinks they would like to show their work. The result is a lot of goodwill from the lesser-known artists who would have no other way of letting the public see what they are doing. The better-known artists are invited to hold an exhibition, free of charge and are allotted one of the smaller rooms on the main floor.

In addition to the above and the annual exhibitions of local art organizations they have all the travelling shows that come here. Seattle artists send along an exhibit each season. A feature that is unusual and very good is what they call the “B.C. Artists’ Exhibition.”⁴ This is organized by the gallery and invitations are sent to all parts of the province inviting anyone who draws or paints to send in representative work. There is no charge to the artist the only cost being transportation and up till this year, it was a non-jury show. Through this they have spread the interest in the gallery as well as giving



54. “Art in Living,” *Canadian Art* 2, no. 1 (October/November 1944), p. 35.

2 Charles H. Scott (Canadian, 1886–1964). Scott received his art training from the Glasgow School of Art from 1903–1909. He emigrated to Canada in 1912 where he first worked in Calgary as an art supervisor for Calgary schools and then from 1914 to 1925 as art supervisor for Vancouver schools. He served as director of the Vancouver School of Decorative and Applied Art from 1926 to 1952.

3 Founded in 1931, the Vancouver Art Gallery was

initially located at 1145 West Georgia Street.

4 The First Annual B.C. Artists' exhibition took place October 1933.

5 Arthur Savell Grigsby (1866–1947). Grigsby was hired as business manager of the Vancouver Art Gallery on February 1, 1932. He was appointed curator on November 20, 1942.

6 The Vancouver School of Art occupied the former Vancouver High School at Cambie and Dunsmuir streets from 1936–52.

7 The Glasgow School of Art building was designed by Charles Rennie Mackintosh in phases between 1896–1909.

8 The Vancouver School of Art, "Prospectus, Twentieth Session, 1944–1945," Emily Carr University Archives, E-Collections at Emily Carr, <https://ecuaad.arcabc.ca/islandora/object/ecuaad%3A60>.

9 Francis (Fra) Henry Newbery (British, 1855–1946).

obscure workers outside Vancouver the opportunity of joining in a public exhibition. Perhaps the best result is that it is a visual cross section of the creative effort in art throughout the province.

The Curator, Mr. Grigsby, is a lively person and, from all appearances, doing an excellent job.⁵ Our conversation, though interrupted, was informative. Incidentally, I found he had been a great friend of Charlie Comfort, in Winnipeg, their mutual interest being music. We managed to cover considerable ground in a short time and my knowledge of the gallery was definitely enlarged.

The art school is located in an old public school building but even from the outside it has the air of being different from the average public school.⁶ There are trees and grass and flowers in the grounds, all looking well cared for, and around the entrance the brick work is covered with ivy. Inside, the queer old stairways and hall are colourful in paint, not brilliant but pleasantly subdued. They had redecorated. All the freshness gave a lively impression leaving no doubt that here was an efficiently run organization. Meeting Mr. Scott, the principal, verifies this impression. A graduate of the Glasgow School of Art, he had been head of the school since its inception in 1924.⁷

At the time of my visit the building was in the process of being made ready for the opening of classes.⁸ We made a thorough inspection from cellar to attic surveying the layout and equipment. There were the usual things in each room necessary for the subject taught and everything looked well worn, a good sign of plenty of industry on the part of the students. It was a travelling commentary on the work of the school and each room brought further information on programme and the handling of each subject in the curriculum.

In the course of this conversation, it became increasingly evident that strong emphasis was being placed on thorough appreciation of the form, through the drawing and painting classes, and composition and design were being stressed to an equal degree. The exhibition of the students' work which I have already mentioned, demonstrated this quite clearly. A sound practical course with a long-range vision.

Later in the office we had an interesting talk about the Glasgow School and the famous Fra Newbery, who made it one of the notable art schools of Great Britain.⁹ Local happenings and prospects for the coming season also came to the fore. A worthwhile meeting.

Scott had just returned from a painting expedition at Penticton, looking very well and enthusiastic about the figure studies he had made in the orchards. It was rather amusing to me, this exodus inland in search of painting material when so much was so close to hand on the coast. But then I had travelled a considerable distance away from my native haunts to do much the same thing so was in no position to criticize. J.W.G. Macdonald another

outstanding Vancouver artist had been in Kelowna for most of the summer. He was so impressed with the country and climate that he is even figuring out ways and means of earning a living there and making it his home for the future.

I had an evening with him, which we spent going through the new paintings. After having seen the work he has been doing along the coast it was interesting to see how he tackled the inland country. These recent pictures are much more literal than the ones of the past, due, I think, to his lack of familiarity with this different material. But they did give a fine idea of what that part of the country is like and its possibilities from the painter's point of view.¹⁰ The first part of his sojourn at Kelowna had been taken up with bicycling all over the countryside. He told me how many miles he had gone in this way but I can't recall the exact figures. At the time I thought it was a fantastic distance where so much of the travelling would be over anything but level country.

However he enjoyed it and managed to get a goodly number of paintings done. Last year I talked with him of his trip among the coast mountains and of the fine painting material he had encountered but it had none of the bubbling enthusiasm of his talk on this year's experiences. It was a treat listening to his descriptions and the sparkling way he spoke of little incidents and his contacts with people. He is a most likable chap.

Having seen reproductions of the murals in the service centre I was anxious to view the originals on the walls.¹¹ I anticipated difficulty in getting into the place from remarks made by various people. The actual experience was the reverse. I was welcomed when I mentioned the reason of my visit. And to make it still more pleasant was an invitation to tea.

The first impression was confused, the paintings crowding the room and looking as if [they were] overlapping one another. There are eight large panels each with a self-contained subject but without adequate architectural framing to separate it from its neighbour.¹² There is also an unevenness as to the quality of the painting which rather accentuates the lack of unity. Nevertheless, they have a boisterousness, with enough satire and fun to give a lively air to the room when it is full of dancers and a jazz orchestra is pounding out a wild piece of modern boogie-woogie.

Well-known sections of the busy business streets form the background for interesting groups of people and individual character studies. These people are serious, flippant, humorous, intellectual, from every section of city life. Good-humoured incidents of service men and women on leave are scattered throughout. Street signs and window displays are used or bits of fun with an occasional touch of sarcasm.

Good bits of painting, here and there, made the visit worthwhile. No doubt most of the uneven qualities were due to the usual need for speed which so frequently haunts the mural painter and decorator.¹³ Being the last

10 Macdonald's Okanagan paintings from the summer of 1944 were presented in a solo exhibition at the Vancouver Art Gallery, November 21–December 1944.

11 FitzGerald refers to the mural *About Town with the United Services* painted by Jack L. Shadbolt (1909–1998) in 1943 in the canteen of the United Services Centre, 636 Burrard Street. This was a recreation centre for Armed Forces personnel on leave in Vancouver. The building was subsequently destroyed along with the murals, although a number of Shadbolt's preparatory water-colours are extant.

12 The mural consisted of eight panels 2.7 × 7 m (9 × 23 feet) and two panels 3.4 × 7 m (11 × 23 feet). For a contemporary description of the murals, see C.H.S. [Charles H. Scott], *Canadian Art* 1, no. 4 (April–May 1944): 170.

13 The murals were painted directly onto the plaster wall in six months with the assistance of Eric Freifeld (1919–1984). For more on the murals, see Scott Watson, *Jack Shadbolt* (Vancouver: Douglas & McIntyre, 1990), 29–32.

14 Bess Larkin Housser Harris (Canadian, 1890–1969).

15 The Junior League of Winnipeg was founded in 1928 to promote volunteerism and community service.

man on the job he has to make up for time lost by the other contracts with a deadline facing him, that is rarely adequate for what he has to do.

A visit with Lawren Harris is always a memorable one. At our last meeting we looked at paintings—strolling along a lonely beach beside the sea we discussed national schemes for art in Canada—from a high part of Point Grey we saw the haunting beauty of islands and mountains and sea stretching away to the north, bathed in the delicate sunlight of a September afternoon—motoring along Marine Drive, we talked of how apparent form was, to the eye, in the landscape along the coast.

At the end of each summer's painting, for the past three seasons, I have spent a few unusual hours with him and Mrs. Harris.¹⁴ A perfect ending to the long thoughtful hours of solving problems in paint in pleasant isolation.

To see a number of Harris paintings together and to talk about them with him, is to appreciate more fully what he is working for and to better understand them. They are serious productions from a serious mind. They are also the natural outcome of all his previous painting. His fine sense of design, beautiful restrained colour and exquisite craftsmanship, contained in the older pictures, comes to greater fruition in these more recent abstractions.

During the course of one of our conversations, last year, I mentioned the work of the Junior League, in our city schools.¹⁵ Apparently the idea struck Mrs. Harris as a good one that might be tried in Vancouver. During the winter she discussed it with various officers of the local Junior League with the result that they have taken to it quite seriously. This time Mrs. Harris invited four of the senior officers to her home giving me the opportunity of giving them a complete picture of the work here. Judging from their enthusiasm I would say there is a definite possibility of them making a start next September.

A most interesting expedition wandering around Vancouver picking up bits of information here and there and weaving them into a more than superficial understanding of its art world. It is not a complete picture but does touch all the major efforts of the community. The effect of this expenditure for art is the development of a more informed appreciation in a greater number of people. For the artists it is creating a sympathetic audience who will buy their work, but more important, will be a stimulus to finer production. Out of such an environment some exceptional creative work is to [be] expected.

Winnipeg
October 31st. 1944
[signed] L.L. FitzGerald



55. Robert Ayre, Lionel LeMoine FitzGerald, July 28, 1954.

VII. “Painters on the Prairie”

Canadian Broadcasting
Corporation Midwest
Network

December 1, 1954*

* L.L. FitzGerald, “Painters on the Prairie,”
Canadian Broadcasting Corporation (CBC)
Midwest Network [Radio talk], December 1,
1954, typed transcript, LLFF UMASC, box 24,
folder 22. Published in Michael Parke-Taylor,
*In Seclusion with Nature: The Later Work of
L. LeMoine FitzGerald, 1942 to 1956* (Winnipeg:
Winnipeg Art Gallery, 1988), Appendix B, 49–51.

The prairie has many aspects, intense light and the feeling of great space are dominating characteristics and are the major problems of the prairie artist. On a sunny day, in late autumn, this is more noticeable than perhaps at any other time of the year. And it is not nearly so flat as it is generally thought to be. Recently I had to go to Regina and went by train, during the day, so I could look at the country again for a longer period than is possible on a short motor trip. 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, at various points, 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.

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 year comes closest to it. The greyness and delicacy of land and sky have a particular appeal for me and a greater emotional impact than any other period. This does not mean that winter, spring and summer do not have their appeal, for I have painted them all with great interest. But always 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 arrangements.

Among my early recollections are walks over the prairie and of the dirt roads and the sloughs, with their fringes of willow, and the bluffs of poplar with the light trunks and shimmering leaves, the grasses and wild flowers that grow along the trails, and always the sky. 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.

After leaving school 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. I had liked the drawing period at school and had learned a little of how to begin working, meagre as it was. 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 of the country around us and our walk home.

As I went on working at the drawings, I began to feel the need of some assistance and searching around I discovered the newly opened Carnegie library had some books on art. Among them was [John] Ruskin's "Elements of Drawing." This was a real find, with its programme of studies for a beginner, just the thing I needed and I settled in to an enthusiastic practice of each lesson.

Here was some real guidance. At the same time, I had my first introduction to [J.M.W.] Turner. How wonderful these few reproductions seemed to me with the great skies, lovely rolling country and the beautiful details of the foregrounds, in their way so much like the prairie. Although, at the time, I could realize only a little of the great beauty of Turner's work, I intuitively felt an admiration that has steadily developed with my own growth of knowledge and experience.

It is a little difficult, now, to appreciate how important a find this was, with the superabundance of literature on art and reproductions of paintings there is today. But Winnipeg was a small city then, with neither an art school or gallery and with little concern for art. It was much too busy expanding materially, building banks and offices, stores and houses and taking on a big share in the development of business and farming in the west.

The excitement of many people coming from Britain and Europe spreading westward, the ever increasing cultivation of the land with the rich crops of wheat and new towns coming to life over all the prairie provinces, for the time being overshadowed any development in art.

However, the same things that were attracting so many people from the older countries attracted a few artists and one, a Hungarian coming via Vienna, Munich and the Carnegie Institute, Pittsburgh, arrived and opened a school [A.S. Keszthelyi's School of Fine Arts]. It was located in one of the older office buildings in the centre of the city and was just one long bare room. I remember the night I joined the evening classes I found only one other student there and our teacher put up a book and bottle on the top of a stool and told us to draw the group. He then left us to our own resources, with charcoal and paper, a new medium to both of us. We finally got something on the paper that bore some resemblance to the group and it was wonderful getting a criticism and being shown little ways of doing things that made such a difference to the drawing. This was the beginning of some serious, planned study for three nights a week. Very soon the class

increased in numbers and we then had models posing for us. The whole winter was a marvellous experience. I am still wondering how it was possible to find out so much in so short a time.

When the spring came and the classes were over, I got some oil paints and went out along the river to see how I could handle them with my acquired knowledge. It is an exciting moment, that first setting of the colours of the palette, the smell of the oil and the first mixing of the colour with the brush that seems so unwieldy after the sharp point of the pencil.

After some struggling something got onto the canvas that had quite a resemblance to the river bank, the water and sky. Perhaps never again comes the exciting feeling that accompanies this first completely covered canvas. From this time, for a number of years, I worked away at drawing and painting in much of the spare time left over from the job of making a living. Mostly, the pictures were of small dimensions, sometimes in pencil or watercolour, but the greater number in oils. They were of the same landscape subjects that had always interested me and I wandered over the prairie and through the woods along the rivers, painting whatever appealed to me. Occasionally, I would tackle a large canvas, making preliminary studies outside and developing the painting, quite rapidly, indoors, from the sketches and my memory of the chosen subject.

Up to a point this was satisfying but the time arrived when the need for some further expansion in my work seemed imperative. To realize this and the fulfillment of a long-cherished dream, for a period of study in a large art centre, the necessary fund becoming available, I went to New York for a winter. Part of the day I spent at the Art Students League in intensive work, drawing and painting and the balance in the same concentrated study in the art galleries. This turned out to be a most happy combination.

I saw everything I could, from the oldest to the most modern paintings and developed a better understanding of each through the other. The more I looked at the newer things the more I became aware of what the modern artist was searching for and how he was accomplishing his results. And when the first shock of their strangeness wore off, I began to see that the finer paintings took their places quite comfortably beside the older masterpieces and expanded our visual enjoyment. The whole experience was very stimulating, revealing many unforeseen possibilities for extending my work, and, altogether, a most satisfactory period of study.

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 the 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.

Naturally, this meant spending a long time on a single picture, requiring great patience to carry it through to the final brush stroke. However, all this concentrated effort did result in the accumulation of a greater knowledge of natural forms, and more sureness in drawing, making it easier to express ideas and emotional reactions.

I am now using this accumulated knowledge in some painting of an abstract nature where I can give more reign to the imagination freed from the insistence of objects seen, using colours and shapes without reference to natural forms.

It calls for a very fine balance throughout the picture requiring many preliminary drawings and colour schemes, before beginning the final design.

I have worked in many mediums, oils, watercolours, pastels, pencil, pen and ink, etching and dry point, lithography, engraving on wood and metal, wood carving and carving in stone and so on but the medium I prefer seems the one I am working with at the time. However, the greater proportion of my work has been done in oils, watercolours and pencil, so if there is any preference these are the ones. Each medium has its special appeal and each has its shortcomings and particular advantages and it is good to experiment with them all if for no other reason than to find the characteristics of each one. I think it is much the same with subject matter. Although I have a definite preference for landscape and still life, I have not limited myself to these and believe it a good idea, occasionally, to use subjects of an entirely different nature.

The importance of medium and subject matter is measured by the contribution they make to the growth in an artists' work and will always be selected, almost intuitively, in accordance with the strong leanings and compulsions of the individual. It all seems to simplify itself into an effort to put into visible form, some inner urge, first for the artist himself and eventually to convey his reactions to his environment, to others, in colour and form, his language.

L.L. FitzGerald

Selected Exhibitions

- 1921 September 10–27, *Catalogue of Paintings by L.L. FitzGerald*, Winnipeg Art Gallery, Board of Trade Building. First solo exhibition (forty-one works).
- 1925 May 9–October, *British Empire Exhibition Canadian Section of Fine Arts*, British Empire, Fine Arts Galleries, Wembley Park, London, United Kingdom.
- 1927 April 10–May 10, *Exposition d'art Canadien*, Musée du Jeu de Paume, Paris.
- 1928 January, Arts and Letters Club, Toronto. FitzGerald's first solo exhibition in Eastern Canada.
- 1929–30 Late December–February, J.M. Dent and Sons Ltd., Aldine House, 224 Bloor Street West, Toronto.
- 1935 May 18–June 1, *Exhibition of Drawings by Kathleen Munn, LeMoine FitzGerald, Bertram Brooker*, Galleries of J. Merritt Malloney, Toronto.
- 1943 February 12–25, *FitzGerald Drawings*, Vancouver Art Gallery.
- 1949 September 13–October 2, *FitzGerald Watercolours and Drawings*, Vancouver Art Gallery.
- 1951 February 17, *L.L. FitzGerald Paintings and Drawings*. Winnipeg Art Gallery.
- 1957 March 30, *Memorial Room for LeMoine FitzGerald 1890–1956*, Winnipeg Art Gallery. Catalogue.
- 1958 February 23–March 23, *Lionel LeMoine FitzGerald, 1890–1956: A Memorial Exhibition*, Winnipeg Art Gallery. Catalogue texts by Ferdinand Eckhardt, Lawren Harris, and LeMoine FitzGerald. Travelled to Montreal Museum of Fine Arts, Windsor Art Association, London Public Library, Art Gallery of Toronto, Regina College, and Vancouver Art Gallery.
- 1963 April–May, *A New FitzGerald*, Winnipeg Art Gallery, Civic Auditorium. Catalogue Introduction by Ferdinand Eckhardt.
- 1975 January 31–April 13, *L.L. FitzGerald and Bertram Brooker: Their Drawings*, Winnipeg Art Gallery. Catalogue by Patricia E. Bovey.
- 1977 March 7–29, *L. LeMoine FitzGerald Exhibition*. Gallery 1.1.1., University of Manitoba School of Art, Winnipeg. Catalogue by Helen Coy.
- 1978–79 March 24–May 28, 1978, *Lionel LeMoine FitzGerald, 1890–1956: The Development of an Artist*, Winnipeg Art Gallery. Curated by Patricia E. Bovey and Ann Davis with Cathy Stewart. Travelled to National Gallery of Canada, July 28–September 10, 1978; Norman MacKenzie Art Gallery, Regina, December 14, 1978–January 28, 1979; Musée d'art contemporain de Montréal, March 8–April 22, 1979; Art Gallery of Ontario, Toronto, June 30–August 26, 1979; Glenbow-Alberta Institute, Calgary,

- October 5–December 1, 1979. Catalogue. This was the first large scholarly exhibition and catalogue to assess FitzGerald's entire career.
- 1982 March 17–April 15, *FitzGerald as Printmaker: A Catalogue Raisonné of the First Complete Exhibition of the Printed Works*, Gallery I.I.I., University of Manitoba School of Art, Winnipeg. Catalogue by Helen Coy.
- 1982 September 10–October 31, *Lionel LeMoine FitzGerald: His Drawings and Watercolours*, Edmonton Art Gallery. Catalogue by Maggie Callahan.
- 1988–90 October 2, 1988–January 2, 1989, *In Seclusion with Nature: The Later Work of L. LeMoine FitzGerald 1942 to 1956*, Winnipeg Art Gallery. Curated by Michael Parke-Taylor. Travelled to London Regional Art Gallery, March 17–April 30, 1989; Dalhousie Art Gallery, Halifax, May 25–July 9, 1989; McMichael Canadian Art Collection, Kleinburg, Ontario, July 30–October 1, 1989; Musée du Québec, December 6, 1989–January 28, 1990. Catalogue.
- 1994 April 16–May 31, *Living Harmony: FitzGerald's British Columbia Landscapes*, Vancouver Art Gallery. Catalogue by Ian M. Thom.
- 2004–05 *Beauty in a Common Thing: Drawings and Prints by L.L. FitzGerald*, organized and circulated by the National Gallery of Canada, Ottawa. Curated by Christine Lalonde. Travelled to Owens Art Gallery, Sackville, New Brunswick, September 10–November 7, 2004; Winnipeg Art Gallery, December 18, 2004–March 13, 2005; Thunder Bay Art Gallery, Ontario, April 5–May 22, 2005. Catalogue.
- 2007 October 11–November 9, *FitzGerald in Context*. Gallery I.I.I., University of Manitoba School of Art, Winnipeg. Curated by Marilyn Baker.
- 2009 March 7–May 17, *FitzGerald in Context*, Winnipeg Art Gallery. Catalogue by Marilyn Baker.
- 2019–20 October 12, 2019–February 17, 2020, *Into the Light: Lionel LeMoine FitzGerald*, McMichael Canadian Art Collection, Kleinburg, ON. Curated by Sarah Milroy, Ian A.C. Dejardin, and Michael Parke-Taylor. Travelled to Winnipeg Art Gallery, April 4–September 7, 2020. Catalogue.

Selected Bibliography

- Ayre, Robert. "LeMoine FitzGerald's Drawings Delicate Sensitive and Admirable." *Montreal Standard*, December 31, 1938.
- Ayre, Robert. "FitzGerald the Least Known of Our Major Painters." *Montreal Star*, August 18, 1956.
- Ayre, Robert. "More Recollections of LeMoine FitzGerald." *Montreal Star*, August 25, 1956.
- Ayre, Robert. "Lionel LeMoine FitzGerald 1890–1956." *Canadian Art* 14, no. 1 (Autumn 1956): 14–16.
- Ayre, Robert. "Don't Approach LeMoine FitzGerald on Your Knees." *Montreal Star*, May 3, 1958.
- Ayre, Robert. "Painter of the Prairies." *Weekend Magazine* 8, no. 12 (1958): 26–29.
- Baker, Marilyn. *The Winnipeg School of Art: The Early Years*. Winnipeg: University of Manitoba Press, 1984.
- Baker, Marilyn. *FitzGerald in Context*. Winnipeg: Winnipeg Art Gallery, 2009. Exhibition catalogue.
- Botar, Oliver A.I. "Feelings of Voluptuousness: FitzGerald's Erotic Biocentrism." In *Into the Light: Lionel LeMoine FitzGerald*, edited by Sarah Milroy, Ian A.C. DeJardin, and Michael Parke-Taylor. Kleinburg, ON: McMichael Canadian Art Collection, 2019. Exhibition catalogue.
- Bovey, Patricia E., and Ann Davis. *Lionel LeMoine FitzGerald (1890–1956): The Development of an Artist*. Winnipeg: Winnipeg Art Gallery, 1978. Exhibition catalogue.
- Bovey, Patricia E. L.L. *FitzGerald and Bertram Brooker: Their Drawings*. Winnipeg: Winnipeg Art Gallery, 1987. Exhibition catalogue.
- Brooker, Bertram. "The Seven Arts." *Ottawa Citizen*, September 7, 1929.
- Callahan, Maggie. *Lionel LeMoine FitzGerald: His Drawings and Watercolours*. Edmonton: Edmonton Art Gallery, 1982. Exhibition catalogue.
- Coy, Helen. L. *LeMoine FitzGerald Exhibition*. Winnipeg: Gallery I.I.I., University of Manitoba, 1977. Exhibition catalogue.
- Coy, Helen. *FitzGerald as Printmaker: A Catalogue Raisonné of the First Complete Exhibition of the Printed Works*. Winnipeg: University of Manitoba Press, 1982. Exhibition catalogue.
- Eckhardt, Ferdinand. "The Technique of L.L. FitzGerald." *Canadian Art* 15, no. 2 (April 1958): 114–18, 149.
- Eckhardt, Ferdinand. *A New FitzGerald*. Winnipeg: Winnipeg Art Gallery, 1963. Exhibition catalogue.
- Forrest, Kevin. "The Prints of L.L. FitzGerald." MA thesis, Carleton University, 1979.
- Foss, Brian. "Review: *In Seclusion with Nature: The Later Works of Lionel LeMoine FitzGerald, 1942 to 1956* by Michael Parke-Taylor." *Journal of Canadian Art History* 12, no. 2 (1989): 203–7.
- Harris, Lawren. "The Recent Work of Lemoine [sic] Fitzgerald [sic]." Holograph manuscript, 1945. Ottawa: National Gallery of Canada Archives, 7.1-F. Reprinted in Michael Parke-Taylor, *In Seclusion with Nature: The Later Work of L. LeMoine FitzGerald, 1942 to 1956*. Appendix A, 47–48. Winnipeg: Winnipeg Art Gallery, 1988.
- Harris, Lawren. "LeMoine FitzGerald, Western Artist: FitzGerald's Recent Work." *Canadian Art* 3 (October–November 1945): 10–13.
- Harris, Lawren. "Lemoine Fitzgerald [sic]." In *Canadian Group of Painters 56/57*, no pagination. Toronto: Canadian Group of Painters, 1956. Catalogue for an exhibition held at the Art Gallery of Toronto and the Vancouver Art Gallery.
- Henderson, Elizabeth. "Young Mr. FitzGerald." *Manitoba Pageant* 4, no. 1 (Sept. 1958): 7–8.
- Hill, Charles C. *Canadian Painting in the Thirties*. Ottawa: National Gallery of Canada, 1975. Exhibition catalogue.
- Hill, Charles C. *The Group of Seven: Art for a Nation*. Ottawa: National Gallery of Canada / McClelland and Stewart, 1995. Exhibition catalogue.
- Kear, Andrew. "An Art of Adaptation: Rethinking FitzGerald's Early Career." In *Into the Light: Lionel LeMoine FitzGerald*, edited by Sarah Milroy, Ian A.C. DeJardin, and Michael Parke-Taylor. Kleinburg, ON: McMichael Canadian Art Collection, 2019. Exhibition catalogue.
- Lalonde, Christine. *Beauty in a Common Thing: Drawings and Prints by L.L. FitzGerald*. Ottawa: National Gallery of Canada, 2004. Exhibition catalogue.
- Luff, Carole Frances. "Progress Passing through the Spirit: The Modernist Vision of Bertram Brooker and Lionel LeMoine FitzGerald as Redemptive Art." MA thesis, Carleton University, 1991.
- Milroy, Sarah, Ian A.C. DeJardin, and Michael Parke-Taylor, eds. *Into the Light: Lionel LeMoine FitzGerald*. Kleinburg, ON: McMichael Canadian Art Collection, 2019. Exhibition catalogue.
- Parke-Taylor, Michael. *In Seclusion with Nature: The Later Work of L. LeMoine FitzGerald, 1942 to 1956*. Winnipeg: Winnipeg Art Gallery, 1988. Exhibition catalogue.
- Parke-Taylor, Michael. *Lionel LeMoine FitzGerald: Life and Work*. Toronto: Art Canada Institute, 2019.
- Parke-Taylor, Michael. "A Canadian Artist in America, 1930: FitzGerald's Travel Diary," "Close to the Earth: FitzGerald's Path to Abstraction," and Chronology. In *Into the Light: Lionel LeMoine FitzGerald*, edited by Sarah Milroy, Ian A.C. DeJardin, and Michael Parke-Taylor. Kleinburg, ON: McMichael Canadian Art Collection, 2019. Exhibition catalogue.

- Parke-Taylor, Michael. "Designs for the Little Theatre: Lionel LeMoine FitzGerald and the Community Players of Winnipeg." *Manitoba History* 90 (Fall 2019): 44–49.
- Parke-Taylor, Michael. "Lionel LeMoine FitzGerald's Design Commissions for First World War Honour Rolls." *Prairie History* 6 (Fall 2021): 30–37.
- Sens, Karen Linda. "A Discussion of the Stylistic Development in the Dated Oil Paintings of Lionel LeMoine FitzGerald (1890–1956)." MA thesis, University of British Columbia, 1970.
- Shaul, Sandra. "Lionel LeMoine FitzGerald: The Search for Structural Unity in Abstract Art." In *The Modern Image: Cubism and the Realist Tradition*. Edmonton: Edmonton Art Gallery, 1981. Exhibition catalogue.
- Stacey, Robert. "The Sensations Produced by (Their Own) Landscape: Some Alternative Paths to—and Away from—Canadian Impressionism." In Carol Lowrey, *Visions of Light and Air: Canadian Impressionism, 1885–1920*, 55–72. New York: Americas Society Art Gallery, 1995. Exhibition catalogue.
- Thom, Ian. *Living Harmony: FitzGerald's British Columbia Landscapes*. Vancouver: Vancouver Art Gallery, 1994. Exhibition catalogue.
- Wylie, Elizabeth. "The Development of Spirituality in the Work of Lionel LeMoine FitzGerald 1890–1956." MA thesis, Concordia University, 1981.
- Wylie, Elizabeth. "The Prairie Art of L.L. FitzGerald." In *The Group of Seven in Western Canada*, edited by Catharine M. Mastin, 135–55. Toronto: Key Porter Books; Calgary: Glenbow Museum, 2002. Exhibition catalogue.
- Wylie, Elizabeth. "A Picture as a Living Thing: Lionel LeMoine FitzGerald and Landscape." In *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, edited by Ian Thom, 188–91. Vancouver: Vancouver Art Gallery, 2016. Exhibition catalogue.
- Varley, Christopher. "Lionel LeMoine FitzGerald: Modernist in Isolation." In *O Kanada*, edited by Robert Stacey, 76–80. Ottawa: Canada Council for the Arts, 1982. Exhibition catalogue.

Index

- Alexander, John White: *Apotheosis of Pittsburgh* (1905–15), 123
- Alexander Samuel Keszthelyi's School of Fine Arts, 134, 177, 190
- Aman-Jean, Edmond, 123
- American Museum of Natural History, 136
- An Exhibition of Drawings by American Artists of Past and Present from the Collection of John Davis Hatch, Jr.* (1937), Phillips Collection, 179
- Architectural League of New York, 134, 139
- Art Association of Montreal, xxviii, 12, 57, 179, 180
- Art Center, 146
- Art in Living* (1944), 182–83
- Art Institute of Chicago, xxvi, 103, 105, 110, 112–15, 119, 121, 152, 179
- art nouveau, xxiv
- Art Students League, New York, xx, 121, 124, 135–37, 143–45, 147, 150, 177, 191
- Arts and Crafts movement, xviii, xxiv
- Arts and Letters Club, xxi–xxii, 2, 143, 178–80
- Assiniboine School mural, 169
- Atkins, Caven, xviii, xx
- Ayre, Robert, xviii–xx, xxix, xxxi, 65–67, 97
- Aztec Sun Stone, 137
- Banff, 38
- Barclay, McClelland, 160
- Barnes Foundation, 127, 150
- Bastida, Joaquín Sorolla y, 123, 141–42; *Vision of Spain (The Provinces of Spain)* (1913–19), 142
- Bauer, Marius Alexander Jacques, 149
- B.C. Artists' exhibition, 183–84
- Beal, Gifford, 135–36, 149
- Bel Geddes, Norman, 146
- Bell, Vanessa, 123
- Bellows, George, 142–43
- Bergman, Eric, xix, 169
- Bergson, Henri, xxv
- Bickersteth, J. Burgon, 22, 180
- Binning, B.C., 67, 182
- biocentrism, xxix, 58
- Blake, William, 15–16, 68; *Songs of Innocence*, 15
- Blanch, Arnold, 136, 147
- Blanch, Lucile E., 147–48, 152
- Bonington, Richard Parkes, xx, 68, 70
- Bourdelle, Antoine-Emile, 140, 143; *Beethoven* (1926), 140, 143
- Bowen Island, British Columbia, xxix–xxx, 36, 182
- Bramley, Frank, 123
- Brandtner, Fritz, xx, 65
- Brigden, Arnold, 15, 18, 68, 71–72, 178
- Brigden, Florence, 71, 101
- Brigden, Fred, xxi, 4
- Brigdens Limited, xix, 65, 163, 175
- Brooker, Bertram, xvii–xviii, xx–xxv, xxvii, xxix, xxxi, 2, 4–7, 10–16, 18–19, 38; “*Energy is Eternal Delight*” (Blake) (1927), 15; *Ovalescence (Oval-escape)* (ca. 1953), 16; *Shore Roots* (1936), 15; world and spirit paintings, 2
- Brooker, Bertram, writings by: *Pilgrim Passage* (1937), 13; *Self-Portrait: An Experiment in Autobiography* (1937), 13; *The Storks* (1937), 13; *Think of the Earth* (1936), 13; *Yearbook of the Arts in Canada, 1928–29*, 4, 6
- Brooklyn Museum, 145
- Brown, Eric, xxviii, 17
- Bruegel, Pieter the Elder, follower of, 129, 141; *Wedding Dance* (1575–1600), 129
- Brush, George de Forest, 144–45
- Buchanan, Donald W., 97
- Bucke, Richard Maurice, xxv, 2; *Cosmic Consciousness: A Study in the Evolution of the Human Mind*, xxv, 2
- Burchfield, Charles, 143
- Camp Shilo, Manitoba, 60
- Canadian Art*, 65, 97, 182
- Canadian Broadcasting Corporation (CBC), xvii, xxix, 188
- Canadian Forum*, 7, 15
- Canadian Group of Painters, 12–13, 66, 144, 178–79
- Canadian National Railway, 5, 65
- Canadian Pacific Railway, xix
- Canadian Society of Graphic Art, 57
- Canadian Society of Painters in Watercolour, 13
- Canaletto, 105
- Carmichael, Franklin, 175
- Carnegie Institute (Carnegie Museum of Art), 122–23, 190
- Carroll, John, 142–43
- Carte, [Antoine] Anto, 123
- Casson, Alfred Joseph, 175; *Old Houses, Magnetawan* (n.d.), 175
- Catalogue of Paintings by L.L. FitzGerald* (1921), Winnipeg Art Gallery, 177, 180
- Central Technical School, 36
- Cézanne, Paul, xxi, xxvi–xxvii, 16, 69, 110, 113–14, 120, 125, 138–40, 142–43, 148–49, 152, 154; *The Bay of Marseille, Seen from L'Estaque* (ca. 1885), 115; *The Gulf of Marseilles Seen from L'Estaque* (ca. 1885), 139;
- Mont Sainte-Victoire* (1886–87), 125; *Mont Sainte-Victoire and the Viaduct of the Arc River Valley* (1882–85), 138; *Rocks at Fontainebleau* (1890s), 139; *Self-Portrait* (1878–80), 125; *Still Life with Jar, Cup, and Apples* (ca. 1877), 138
- Chapel of St. Paul the Apostle, 142
- Chardin, Jean-Baptiste Simeon, 125; *A Bowl of Plums* (ca. 1728), 125
- Chester Springs, Pennsylvania, 126, 128, 130–31
- Chrysler Building, 139
- Cole, Timothy, 103, 105
- Comfort, Charles, xix, 184
- Community Players of Winnipeg, 65, 144, 146
- Constable, John, xx, 68–69, 72, 129
- Cooper Union for the Advancement of Science and Art, 137
- Corot, Jean-Baptiste-Camille, 105, 125, 140, 142
- Cotman, John Sell, 68
- Courbet, Gustave, xx, 125, 130, 138–40, 142, 148; *Rocks at Mouthiers* (ca. 1855), 125
- Cowan, Lloyd H., 101, 112, 117, 119, 121
- Cox, David, 68, 129
- Crane, Robert Bruce, 123
- Daumier, Honoré, 138–39; *The Third-Class Carriage* (ca. 1862–64), 139
- Degas, Edgar, 138, 140, 142
- Della Bella, Stefano, 169
- Derain, André, 113–14, 123, 125, 137, 149; *Dead Game* (1928), 123; *Fountain* (early 1920s), 114; *Southern France* (1925–27), 125
- De Wint, Peter, 68

- Dostoyevsky, Fyodor, *The Brothers Karamazov*, 11; *Crime and Punishment*, 11
- Dudensing, F. Valentine, 136–37, 148–49
- Dufy, Raoul, 137–38
- Dürer, Albrecht, 103, 105; *Virgin and Child with the Monkey* (ca. 1498), 105; *Virgin Crowned by One Angel* (1520), 105; *Virgin Crowned by Two Angels* (1518), 105; *Virgin with the Child Swaddled* (1520), 105
- Duval, Paul, 16
- dynamic symmetry, 135
- East, Alfred, 123
- Eaton's, xix–xx, 65
- Edgar, Percival James “Percy,” 169
- Edmonton Museum of Arts, 179–80
- El Greco (Domenikos Theotokopoulos), 125, 139, 141–42; *Head of Saint Francis* (1590–1600), 141; *Holy Family* (1585), 141; *Miniature of a Man* (1586–90), 141; *Pieta* (1574–76), 141; *The Repentant St. Peter* (1600–1605), 125; *Saint Dominic* (Workshop of El Greco) (1590–1600), 141; *Saint James the Great* (1600–1620), 141; *Saint James the Great* (Follower of El Greco) (ca. 1620), 141; *Saint Jerome* (ca. 1600), 141; *Saint Luke* (1590s), 141; *View of Toledo* (ca. 1597), 138–39
- Ewart, Mary, 126
- Exhibition of Paintings by Contemporary Canadian Artists under the Auspices of the American Federation of Arts* (1930), Grand Central Art Galleries, 124, 133, 179
- Exhibition of Paintings by the Canadian Group of Painters* (1933), Heinz Art Salon, 179
- Fanshaw, Hubert Valentine, xx, 169
- Field Museum of Natural History, Chicago, 115–16; Chinese collection, 116; Mexican collection, 116; Peruvian collection, 116; South Sea Islands collection, 116
- Fisher Body, 160
- FitzGerald Drawings* (1943), Vancouver Art Gallery, 48
- FitzGerald, Edward, 5, 136
- FitzGerald, Lionel LeMoine, works of art by: *Abstract*, abstraction, xix, xxvi, xxix; annual Christmas card, xviii, 27, 45, 144; association with Group of Seven, xvii, xxi, 143, 172, 178–79; and Bertram Brooker, xviii, xxii–xxv, xxvii, 2, 4, 5, 13–16, 38; act of drawing, xviii, xx, xxviii, 4, 11, 20, 37, 40, 59, 119, 154–55, 161; act of painting, 97, 152, 157–60, 191; character and personality, xvii–xviii; and commercial art, xx, 153, 158–63, 165, 177; erotic fantasies, 58–59; exhibition at Arts and Letters Club (1928), xxi–xxii, 143, 178–79; life in Vancouver, xxx, 67–68, 182–86; member of Group of Seven, xvii, 143–44, 172, 178; nature as living force, xxiv, 2, 152, 154; observation of nature, xxix, 35; observation of prairie, xxiv, xxix, 31, 166, 189; on pastels, 40, 192; philosophy of art, 148, 153–60, 163–66; pointillist technique, xxvi, 113; principal of Winnipeg School of Art, xxv, 152, 160, 168; sale of artwork, xxi, 177, 179–80; self-portraits, xxiv, 27, 88; on stencil prints, 60–61; still-life painting, xxi, 10, 71; student experience in New York, 68, 135, 177, 191; study of landscape, 38, 157, 180, 189–91; study of works of art, xxvi, 103, 105, 112–16, 121, 123, 125, 128–29, 136–38, 140–43, 145, 149; summer trip to Bowen Island, xxix, 36–37; trip to Chicago, 110–21; trip to Chester Springs, 126, 128, 130–33; trip to Minneapolis, 103–106; trip to New York City, 133–50; trip to Philadelphia, 126–30; trip to Pittsburgh, 121–24; trip to Vancouver, 182–86; trip to Washington, DC, 124–25; use of various media, xviii; youth in Winnipeg, xx, 70–71, 190–91
- FitzGerald, Lionel LeMoine, works of art by: *Abstract: Green and Gold* (1954), 97; *Abstract Landscape* (1942), 37; *Apple Basket* (1948), 94; *Apples*, *Still Life* (1933), 18, 84, 154; *Arts Buildings, University of Manitoba* (1941), 27; *Assiniboine River—Silver Heights* (1931), 18; *At Silver Heights* (ca. 1931), 179; *Backyards, Water Street* (1927), 180; *Barn with Trees and Tree Stumps* (1935), 180; *The Beach*, 179; *Books and Ceramic Bowl* (ca. 1946–47), 80; *Broken Tree in Landscape* (1931), 179; *By the River* (1930), 180; *Composition No. 5* (1952), 95; *Doc Snyder's House* (1931), xxv, xxvii–xxviii, 4, 6, 17, 19–20, 135, 180; *Farmyard* (1928), 77; *Farmyard* (1931), 18, 178, 180; *Geranium and Bottle* (1949), 71, 93; *Green Apple* (1945), 154; *Green Cup and Three Apples* (1949), xxi; *The Jar* (1938), 178; *Jug, Inkwell and Book* (1945), 90; *Jug on Windowsill* (1940), 46; *Landscape*, 178; *Landscape—Farmyard with Fence* (ca. 1920), 74; *Landscape with Trees* (1934), 18, 180; *Late Fall, Manitoba* (1917), 177, 180; *Leafy Trees and Pool* (ca. 1942–43), 60; *The Little Plant* (1947), xxvi, xix; *New York Life Building* (June 20, 1930), 137; *Nude* (ca. 1929), 78; *Nude Reclining on Bed* (1928), 78, 155; *N.Y. 1930* (1930), 144; *Oakdale Place* (ca. 1950), 85, 178; *Pepper's Farm* (1934), 180; *The Pool* (1934), xxvii; *Poplar Woods (Poplars)* (1929), 124; *Prairie Drawing* (1934), 180; *Prairie No. 1*, 178; *Prairie No. 2*, 178; *Pritchard's Fence* (1928), 76; *Rocks and Log* (1942), 37, 87; *Self-Portrait (bust)* (ca. 1945), 88; *Snow Laden Branches*, 178; *Stevenson's Field* (1935), 83; *Still Life: Three Apples* (1955), 95; *Still Life: Two Apples* (ca. 1940), xxi; *Still Life with Hat* (1955), xix; *Still Life with Plant* (1948), 92; *Stones and Lumber* (1946), 91; *Stooks and Trees* (1930), 82, 97; *Summer* (1931), 18, 22, 180; *Summer Afternoon, The Prairie* (1921), xxi, 75; *Tree Study I (Manitoba Maple)* (1949), 97; *Tree (with Human Limbs)*, 79; *Untitled*, 86; *View from Window with Two Jugs* (1942), 45; *Williamson's Garage* (1927), 4, 19, 124, 133, 179–80; *Winnipeg Yard*, 179; *Woodland Interior*, 179; *The Woods* (1929), 79
- FitzGerald, Lionel LeMoine, writings by: application for John Simon Guggenheim Memorial Foundation Fellowship, xiv, xxviii, 17, 176–80; letter to *Canadian Art*, 97; letter to Peter Haworth, 14–16; letters to Bertram Brooker, 2–13; letters to H.O. McCurry, 17–26; letters to Irene Heywood, 27–64; letters to Robert Ayre, 65–72; radio talk Canadian Broadcasting Corporation, 188–92; reports to Winnipeg School of Art board of directors, 167–175; travel diary, 100–150; Winnipeg School of Art lectures and miscellaneous notes on art, 151–66
- FitzGerald, Patricia, xxix, 36, 45
- Fleisher, Samuel S., 127
- Frank K.M. Rehn Galleries, 143
- Freifeld, Eric, 185
- 44th Street Theatre, 146
- Fosdick, Harry Emerson, 132, 137–38
- Foujita, Léonard Tsuguharu, 137

- Gagnon, Clarence, 123
Galleries of J. Merritt Maloney, 10
Gauguin, Paul, 114–15, 121, 149;
Day of the God (Mabana no Atua) (1894), 114, 121; *Why Are You Angry? (No Te Aua Oe Riri)* (1896), 115
Gazette (Montreal), 65
Gebhardt, C. Keith, xix, xx, 103, 105–106, 110, 152
Giles, Howard, 135
Glasgow School of Art, 183–84
Grand Central Art Galleries, 124, 133, 179; See also: *Exhibition of Paintings by Contemporary Canadian Artists under the Auspices of the American Federation of Arts* (1930)
Graphic Sketch Club, 127, 150
Grigsby, Arthur Savell, 184
Grip Ltd., 163
Groll, Albert Lorey, 123
Group of Seven, xvii, xxi, 4, 17–18, 135, 143, 153, 163, 172, 175, 178–79; relationship with modernism, xxi
G. Schirmer Inc., 149
Harris, Bess Larkin Housser, 186
Harris, Lawren S., xvii–xviii, xxi–xxii, xxix–xxx, 2, 13, 48, 123, 163, 168–69, 172, 182, 186; *Composition 10* (1937), 13; *Lake McArthur, Rocky Mountains* (ca. 1925), 172; *Poise (Composition 4)* (1936), 13; *Resolution (Composition 2)* (ca. 1936), 13; *Riven Earth I (Composition 8)* (1936), 13
Hart House, xxviii, 18, 22, 179–80
Hart House Sketch Room, 179
Hartman, Bertram, 145–46; *Trinity Church and Wall Street* (1929), 145
Hassam, Frederick Childe, 123
Havemeyer, Louisine and Henry Osborne, 138
Haworth, Peter, 14
Heinz Art Salon, Heinz Ocean Pier, 179
Helen Birch Bartlett Memorial Collection, 113, 121, 152
Hemsworth, Wade, xiii, xxix, 27
Heywood, Irene, xiii, xxix, xxxi, 27–28, 41, 58
Hispanic Museum (Hispanic Society Museum and Library), 141–42
Hodler, Ferdinand, 113–14; *The Grand Mueveran* (ca. 1912), 113; *Head of a Soldier* (1917), 114; *James Vibert, Sculptor* (1907), 114
Holman Hunt, William, *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, 70
Holby, Winifred, *Letters to a Friend*, 45
Hopper, Edward, 143
Horne, Cleeve, 16
Hugo, Victor, *Les Misérables*, 11
Industrial Art School, 112, 126
Innes, George, 105
Jackson, A.Y. (Alex), 21, 106, 123
J.M. Dent and Sons Ltd., 178–79
Johannesson, Alice, 19
John Simon Guggenheim Memorial Foundation, 17, 176–77
Johnston, Frank H. (Franz), xx, 135
Junior League of Winnipeg, 186
Karfiol, Bernard, 142–3
Kaufmann's (department store), 101, 121–22
Kelley, Charles Fabens, 119
Kenneth Sawyer Goodman Theatre, 115
Kingsmere, Quebec, 23
Kopietz, Edmund Martin, 105–106
Kraushaar, C.W., 149
Kraushaar, John, 10
Kroll, Leon, 142–43
Legislative Building, Winnipeg, xx, 124
Legros, Alphonse, 149
Leonardo da Vinci, 174
Lhote, André, 113; *The Ladies of Avignon* (ca. 1923), 113
Lismer, Arthur, xx, xxvii, 13, 21–22, 123–24, 170–73, 178; *Cod Fishers Shacks—Paspébiac—P.Q.* (1928), 171; *Pine Bough* (n.d.), 171
Little Theatre (movement), 65, 115, 144, 146
Louise, Lake, 38
Luckcock, Warren, 21
Luks, George, 142–43
Lysistrata, 146
MacDonald, J.E.H., 170–71, 175
Macdonald, J.W.G. (Jock), 182, 184–85
Mackenzie, Helen France, 112, 117
Mackintosh, Charles Rennie, 184
Maillol, Aristide, 140, 142; *Torso of Chained Action* (cast 1929), 140
Maltman, William, xx
Man, Vera, 130
Manchester Guardian, 19
Manet, Edouard, xx, 125, 138; *Spanish Ballet* (1862), 125
Manitoba Society of Artists, xix, xxii
Marchand, Jean, 114–15; *The Hill near Cagnes* (ca. 1920), 115
Marin, John, 125
Marquet, Albert, 114–15
Martin, Bole and Wynne Company, 70, 177
Massey, Alice, 18, 180
Massey, Vincent, 17–18, 180
Mastbaum, Jules, 128
Matisse, Henri, 113–14, 121, 137; *Woman before an Aquarium* (1921–23), 121; *Woman on Rose Divan* (1921), 114
Mauve, Anton, 123
McCurry, H.O., xx, xxvii, xxviii, xxxi, 17–19, 23
McFee, Henry Lee, 142–43
McInnes, G. Campbell, 10, 20
Menard, Émile-René, 123
Metropolitan Museum of Art, 69, 138, 144, 152, 154
Michelangelo, 160, 174
Miller, D. Roy, 132, 133, 135
Miller, Kenneth Hayes, 143, 147, 149–50, 177
Minneapolis School of Art (Minneapolis Institute of Art), 103, 105, 118
Modern Gallery, 149
Modigliani, Amedeo, 114; *Jacques Lipbitz and Berthe Lipbitz* (1916), 114
Monet, Claude, 111, 123, 140, 142; *Bouquet of Sunflowers*, (1881), 140
Montreal Star, 65
Munn, Kathleen, 10
Musée du Jeu de Paume, *Exposition d'art Canadien* (1927), 178
Musgrove, Alexander, 13, 43, 65
Nasgaard, Roald, xxi
Nash, John, 72, 175
National Gallery of Canada (NGC), 17, 19, 177, 179; and H.O. McCurry, 17; purchase of FitzGerald paintings and drawings, 180
Newbery, Francis (Fra) Henry, 184
Newton, Alison, xx
Newton, Eric, 19
New York Public Library, 149
O'Connor, John, Jr., 123
Ontario College of Art, xxix, 36
Ontario Society of Artists (OSA), xxii, 14; OSA exhibition 1928, 177
Osborne, Milton Smith, 133, 135–37, 139, 144–45, 147, 149
Osler, Hammond and Nanton, 177
Palmer, Samuel, 68–69, 72
Parsons, Mary, 130
Parthenon, 160
Pascin, Jules, 105
Patinir, Joachim, workshop, 129; *Rest on the Flight into Egypt* (early sixteenth century), 129
Pennsylvania Academy of the Fine Arts, 126, 128
Pennsylvania Academy of the Fine Arts Country School, Chester Springs, 130
Pennsylvania Museum's School of Industrial Art, 126
Philadelphia Museum of Art, 129
Phillips, Coles, 160
Phillips Collection, 101, 124, 138, 152, 179

- Phillips, Duncan, 124, 130
 Phillips, Walter J., xx, xxii, 67, 169; *Karlukwees* (1929), 169
 Picasso, Pablo, 106
 Polasek, Albin, 128
 Pratt Institute, School of Fine and Applied Arts, 146
 Prescott, William Hickling, *The Conquest of Mexico* (1838), 136
- Rehn, Frank Knox Morton, 136, 142–43, 149
 Rembrandt Harmenszoon van Rijn, 105, 174
 Renoir, Pierre-Auguste, 125, 129, 140, 152; *The Luncheon of the Boating Party* (1881), 125, 129, 152
Retrospective Exhibition of Painting by Members of the Group of Seven, 1919–1933 (1936), National Gallery of Canada, 179
 Riverside Church, 137
 Robinson, Albert H., 123
 Robinson, Boardman, 121, 123, 136, 142, 147, 150, 177; *History of Commerce* (1927–29), 121
 Rockefeller, John D., Jr., 137–38
 Rodin, Auguste, 128; *Gates of Hell* (1925), 128
 Rodin Museum, Philadelphia, 126, 128
 Roerich Museum, 17, 135
 Rosen, Charles, 142–43
 Rous and Mann Ltd., 163
 Rousseau, Henri, 114; *The Waterfall* (1910), 114
 Royal Canadian Academy, 177
 Royal Institute Galleries, *Exhibition of Paintings Drawings and Sculpture by Artists of the British Empire Overseas* (1937), 20, 178
 Rubens, Peter Paul, 160, 174
 Rudolf Lesch Fine Arts Inc., 149
 Ruskin John, xx, 68, 70, 190; *Elements of Drawing*, xx, 70, 190
- Saint-Gaudens, Homer Shiff, 123
 Sargent, John Singer, 123, 126, 145
 Saseenos, Vancouver Island, 68
 Savage, Eugene, 124
 Schaefer, Carl, xxviii
- School of the Art Institute of Chicago, 103, 105, 110, 112, 119
 Scott, Charles H., xxx, 183–84
 Segonzac, André Dunoyer de, 114; *Still Life* (1920–24), 114
 Seurat, Georges, xxvi, 112, 115, 152; *Lady with a Muff* (ca. 1884), 115; *A Sunday on La Grande Jatte – 1884* (1884–86), xxvi, 112
 Seven Arts, xxii, xxiv, xxvii
Seventh International Exhibition Water Colours, Pastels, Drawings and Miniatures (1927), Art Institute of Chicago, 179
 Shadbolt, Jack L., xxx; *About Town with the United Services* (1943), 185
 Sheeler, Charles, 114–15; *New York* (1920), 115
 Sinclair, Claude and Edith, 66, 144
 Sisley, Alfred, 103, 123
 Sistine Chapel, 160
 Smith, Gordon, xx
 Snowflake, Manitoba, 11, 28, 68, 71, 97
 Society of Manitoba Artists, xxii, 168
 Soulen, Henry James, 132
 Southam, F.N., 169–70
Special Exhibition of Canadian Art (1926, 1929, 1930, 1931, 1932, 1933), National Gallery of Canada, 179
 Speicher, Eugene, 142–43
Standard (Montreal), 65
 Stavitsky, Gail, xxvi
 Sterne, Maurice, 145
 Stevenson Field, 60
 St. John the Divine, 144
 Stoughton, Arthur Alexander, 134
 Stuck, Franz von, 123
Studio, The, xx, xxiv, 70
 Surrey, Philip, xx
 Suzor-Côté, Marc-Aurèle de Foy, 170; *Femmes de Caugbnawaga* (1924), 170
- Tack, Augustus Vincent, xx, 124–25, 129, 134, 142–43, 149
 Tate Gallery, *A Century of Canadian Art* (1938), 22, 178
- Thayer, Abbott Handerson, 129
 Thomas, Lionel, 16
 Thomson, Tom, 175
 Tissot, James Jacques Joseph, 145
 Toulouse-Lautrec, Henri, 114; *At the Moulin Rouge* (1892–95), 114; *Equestrienne (At the Cirque Fernando)* (1877–78), 114
 Tulloch, John, 12
 Turner, J.M.W., xx, 68, 70, 105, 160, 190
- United Services Centre, Vancouver, xxx, 185
 USS *Los Angeles* (ZR-3), zeppelin, 142–43
- Valentine Gallery, 137, 142
 Vancouver Art Gallery, xxx, 48, 70, 182–85
 Vancouver School of Art, xxx, 184
 Vanderpoel, John H., 112
 Vanderpoel, Matilda, 101, 110–12
 Van Gogh, Vincent, 114, 140, 149, 152; *The Bedroom* (1889), 114; *Madame Roulin Rocking the Cradle (La berceuse)* (1889), 114; *Terrace and Observation Deck at the Moulin de Blute-Fin, Montmartre* (1887), 114
 Varley, Frederick H., 175
 Velázquez, Diego Rodríguez de Silva y, 141; *Camillo Astalli, Known as Cardinal Pamphili* (1650–51), 141; *Count-Duke of Olivares* (ca. 1625–26), 141; *Gaspar de Guzman, Portrait of a Little Girl* (ca. 1638–42), 141
 Verichrome, 59
 Victoria and Albert Museum, 68
 Victoria Glacier, Alberta, 38
 Victoria School, Winnipeg, 70
 Vlaminck, Maurice de, 106
 Voaden, Herman, xvii
- Walker Art Gallery (Walker Art Center), 103, 105
 Walters, Emil, 123, 129
 Wanamaker Gallery of Modern Decorative Art, 137
 Watson, Sydney, 16
 Weir, J. Alden, 123
- Wembley, *British Empire Exhibition* (1925), 178
 Weyhe Gallery, 146
 Whistler, James Abbott McNeill, 123, 126; *Arrangement in Black: Pablo de Sarasate* (1884), 123
 White, Stanford, 142
 Wigman, Mary, Wigman Dancers, 7
 Wigston, Nigel, 101, 134
 Wilenski, R.H., *The Modern Movement in Art*, xxi
 Wilson, George, 19
 Wilson, York, 16
 Winnipeg, xx, xxv, xxvii; as art centre, xix–xx; as commercial centre, xix; isolation, xix
 Winnipeg Art Gallery (WAG), 126; FitzGerald's first solo exhibition, xxi, 177, 179–80
 Winnipeg Museum of Fine Arts, xix
 Winnipeg Public Library (Carnegie Library), 70
 Winnipeg School of Art (WSA), xvii, 5, 23, 103, 126, 135, 152–53, 178; and art collection, 169–72; commercial art, 160
 Winnipeg Sketch Club, xix
Winnipeg Tribune, xxii–xxiii, 28
 Winter, William, xx
 Woman's Art Association, xix
 Wood, Elizabeth Wyn, 12, 36; *Linda* (1932), 12
 Wright, Felicia (Vally), xxii, 177
 Wyle, Florence, 175; *Torso* (ca. 1935), 175
- Zettler, Emil Robert, 101, 120
 Zorn, Anders, 103, 105