"A Paste Solitaire in a Steel Claw Setting": Emily Carr and Her Public

MARIA TIPPETT

The long public rejection of Emily Carr's work is almost as well known as her powerful forests and brooding totems. The idea that humiliating press notices and public ridicule caused Emily Carr to lay down her palette in 1913, that western recognition came only after she had been "discovered" by National Gallery Director Eric Brown in 1927 and had contributed to the eastern exhibition of "Canadian West Coast Indian Art," and that western acceptance did not come until the publication of *Klee Wyck* in 1941 or even until after her death, is the accepted story of Emily Carr's relationship with her British Columbia public. It is the purpose of this essay to show that the western public has born an undeserved guilt, imposed by a myth, a myth created by the artist and a few friends, then perpetuated by later journalists and writers.

The foundation of the myth was laid in an article, "Modern and Indian Art of the West Coast," written by Emily Carr in 1929 for *The McGill News*.[1] The article attacked western critics, who "mostly ignored or ridiculed" modern art, and the public, who were "smugly satisfied with pretty photographic copies of nature."[2] At the Victoria Canadian Women's Club a year later, Emily Carr's talk, marking the opening of her first one-man show, followed much the same lines. As before, she condemned the western public for its hostility towards modern painting, particularly that of the Group of Seven, and urged it to "have a more tolerant attitude" toward "a bigger vision of Creative Art."[3] "We artists," she continued, "need the people at our back, not to throw cold water over us or to starve us with their cold, clammy silence, but to give us their sympathy and support."[4] Coincident with this talk and exhibition, an article written by a visiting Dutch artist and critic, Lodewyk Bosch, appeared in *The Daily Colonist*. Bosch supported Carr by attacking Vic-

[1] June 1929.

[2] *Ibid.*, p. 1.

[3] Emily Carr, *An Address By Emily Carr* (Toronto: 1955), p. 13.

[4] *Ibid.*, pp. 10, 11.

torians for not recognizing an artist who in Europe "would have been acclaimed as one of the greatest artists of her day."[5] He expressed surprise that Victorians liked "nicely painted subjects," not Carr's strange totem poles and Indian houses.[6] These three sources, two by the artist and one by a passing critic painted a truly grave portrait of the West as an unsophisticated region, clinging to old styles of art and ignoring their own modern painter, Emily Carr.

Emily Carr's public statements of rejection were not unknown to the National Gallery. Eric Brown, the gallery's director, had earlier been convinced by Carr of her British Columbia rejection. After visiting her in Victoria in September 1927 to invite her participation in the West Coast show, he wrote back to Ottawa that "Miss Carr . . . is laughed at by the good early Victorians for her pains."[7] Carr enforced this by writing to Brown after their meeting saying that "Victoria is *astonished* that you want them [her pictures] and I got no end of a kick out of what people have had to say about it."[8] Any doubts that Brown may have had as to the extent of public rejection was taken care of in the autobiographical statement he received from Carr later that year. She described the public as hating and ridiculing her post 1911 work. "When I sent to an exhibition they dishonoured my work in every way, putting it behind things, under shelves, or on the ceiling, my friends begged me to go back to my old way of painting but I had tasted the joys of a bigger way it would have been impossible had I wanted to, which I did not."[9] In these public and private statements, Carr's own version of her western rejection was established. Her widely read autobiography, *Growing Pains*, published posthumously in 1946, strongly underscored and augmented the artist's view of her public.[10] A myth had been created.

Even in its genesis, however, there was an incongruity between the myth and reality. The public's reaction to the artist and her work at the time of the Canadian Women's Club talk and the Bosch article was not unfavourable. "The exhibition of fifty or more canvases depicting West Coast Indian totems and village scenes," *The Daily Colonist* reported,

[5] Lodewyk Bosch, "Victoria Artist Who Does Inspired Work," *The Daily Colonist* (Victoria), March 2, 1930.

[6] *Ibid.*

[7] National Gallery of Canada, File 5.5W, Brown to Harry McCurry, September 17, 1927.

[8] *Ibid.*, Carr to Brown, September 23 [1927].

[9] *Ibid.*, File CA1, Autobiographical statement from Carr to Brown, November 1 [1927].

[10] Emily Carr, *Growing Pains* (Toronto: 1944; reprinted Toronto: 1946).

"gave even more powerful argument [for modern art] than she advanced in her searchingly clever talk. . . ."[11] The reception of her work was so successful that the show was held over and the conservative Island Arts and Crafts Society requested that she address them on the same subject.[12] The Victorians who had been accused by Bosch of disliking "strange totem poles," the Westerners who Carr claimed "mostly ignored or ridiculed modern art" did not reject her work. Indeed, with the odd exception, they never had.

* * *

Victorians had recognized Emily Carr's capabilities as an artist early in her career. In 1894 she won first place for her pen and ink sketches, competing against such professionals as Edward Shrapnel and Thomas Bamford. "A nicer bit of work it would be hard to find." reported *The Daily Colonist*, adding that the collection of hers was "well worth seeing."[13] Shortly after Carr returned to Victoria from her five-year study in England in 1905, a journalist visiting her studio noted "some charming Indian and forest paintings, in which the general effect and the technique" were "much superior" to any work that he had seen in that part of the West.[14] So impressed was the editor of *The Week*, Alfred Watts, that he engaged Carr as a cartoonist, a position she held until she left for Vancouver to take up teaching. *The Province* reported that in Vancouver "Miss Carr's studio . . . was thronged with visitors . . . when she gave an exhibition of the work of her pupils for the Easter term."[15] Not only was she a noted art teacher to the Vancouver community, but she showed in most of the Studio Club's exhibitions from 1906 to 1910 as well as those of the B.C. Fine Arts Society.[16] At the 1909 Provincial Fair in New Westminster the strength of her watercolours was noted by *The Province* as showing "much sympathetic appreciation of the woodland side of British Columbia's scenery."[17] Exhibiting with the Studio Club the same year, her strength and genuineness was praised by a critic who found the

[11] *Colonist*, March 5, 1930.

[12] British Columbia Archives, Gallery Committee, Island Arts and Crafts Society Minute Book, February 15, 1932.

[13] *Ibid.*, October 4, 1894.

[14] *The Week* (Victoria) February 18, 1905.

[15] *Province* (Vancouver), April 1, 1908.

[16] For a detailed study which throws light on the public acceptance of Carr during her Vancouver period see William Wylie Thom, *The Fine Arts In Vancouver 1886-1930: An Historical Survey* (unpublished Master's thesis, Department of Fine Arts, University of British Columbia, 1969), pp. 59-76.

[17] *Province*, October 13, 1909.

finely finished watercolours of the highly-regarded Thomas Fripp "too pretty."[18] Carr's paintings were not only strong in colour but showed "delight in effects of sunshine and atmosphere as well as a bold, free touch and the use of a large, opulent line."[19] The favourable press reviews did not alter when, in 1911, she returned from France. *The Province* announced that "Miss Carr who has just returned to Vancouver from Paris, where she spent a period of 18 months in the study of art, and where she exhibited in the Salon, will be at home to her friends, and all interested in the Modern French movement in art. . . ."[20] This exhibition was warmly received by *The Province*. "By the use of almost pure colour Miss Carr obtains some startling effects of light and her technique is of great breadth and vigor."[21] The writer continued that "the Indian subjects would be especially adapted to this bold impressionistic style" and the Vancouver public could "look forward to seeing some work in this line from Miss Carr's studio. . . ."[22] Perhaps because of this quite successful reception, an anonymous letter appeared in the paper. It attacked Carr for attempting to "eclipse the work of the Almighty" by not painting nature as it was, but as it appeared to the artist.[23] The letter reflected the attitudes of those conservative Vancouverites who preferred the traditional nineteenth century pictorial painting as practiced in British Columbia by S. P. Judge, Thomas Bamford and Thomas Fripp, but it was unrepresentative of the general response to her work. As Carr wrote in reply, "I was surprised at the interest taken in the work at my late exhibition. Some did not like it but most were distinctly interested, the surest proof being that they bought pictures and arranged to take lessons."[24] *The Province*, welcoming her back from that summer's sketching trip in the Queen Charlotte Islands, commented that "last winter her Friday evenings in her delightful studio were an inspiration to art lovers, who considered it a privilege to see some of the work of the new French school."[25] The paper hoped that Miss Carr would again throw open her studio and allow her friends the privilege of seeing sketches of some of the remote corners of the northland.[26] Her contributions to the 1912

[18] *Ibid.*, June 26, 1909.
[19] *Ibid.*
[20] *Ibid.*, March 23, 1912.
[21] *Ibid.*, March 25, 1912.
[22] *Ibid.*, March 27, 1912.
[23] *Ibid.*, April 3, 1912.
[24] Emily Carr, "Miss Carr Replies," *Ibid.*, April 8, 1912.
[25] *Ibid.*, September 14, 1912.
[26] *Ibid.*

Studio Club exhibition were regarded as "perhaps the most striking series in the hall."[27] In her last Vancouver exhibition of this period, Carr's Indian pictures were seen as "a very valuable record of a passing race."[28]

These favourable reviews do not support her recollections that her "pictures were hung either on the ceiling or on the floor and were jeered at, insulted" nor that the press never said anything "nice" about her paintings from her French period in 1911 until her eastern exhibition in 1927.[29] Though the criticism of her work which she recalls in her autobiography may not have come to light in the press, one can as easily assume that her memory of verbal abuse is as inaccurate as her memory of press notices.[30]

Her 1913 contribution to Victoria's Island Arts and Crafts Society's annual exhibition did draw an adverse criticism. *The Victoria Daily Times* commented favourably, saying Carr had "made a number of studies of Indian Totems and drawings" which were "highly decorative." It also noted that her Brittany pictures were especially "excellent in composition" showing post-impressionism "in its least aggressive form."[31] *The Daily Colonist*, however, was much less friendly towards her post-impressionistic style. Although somewhat of an exception, it bears the kind of tone which Carr attributed to all articles on her work. "That it [her work] is clever there is no doubt. The drawing is beyond reproach, the composition excellent, but the colouring is not the higher key that is vouchsafed of ordinary mortals to perceive." The *Colonist* reporter continued that her "blues and yellows and reds are just as blinding as the greens," and expressed some regret that he did not see her former work with its "quiet, sombre tints and beautiful nuance of colour. . . ."[32] This exceptional article is the sort of material out of which she wove her later legend.

"Nobody bought my pictures; I had no pupils," she wrote about her departure from Vancouver.[33] She "could not afford to keep on the

[27] *Sun* (Vancouver), October 10, 1912.

[28] *Province*, April 16, 1913.

[29] Carr, *Growing Pains*, p. 228.

[30] It is difficult to document similar statements in reminiscences of those who knew the artist. They seem however, to be often based upon Carr's journals and autobiography.

[31] *Times*, October 18, 1913.

[32] *Colonist*, October 19, 1913.

[33] Carr, *Growing Pains*, p. 230. Although Emily Carr alludes to failure in her autobiography, in her journals she reflects upon her Vancouver period quite differently: "We had good times in the old Vancouver studio . . . were seventy-five pupils and

studio," so "rejected," she "decided to give it up and go back to Victoria."[34] She did not, however, intend to abandon her artistic career. Returning to Victoria in 1913, she gave an "At Home," exhibiting works in her studio.[35] She was also among the contributors to the Island Arts and Crafts Society's annual exhibition mentioned above.

Factors other than public ridicule and humiliating press reviews contributed to Emily Carr's return to Victoria and later withdrawal from painting. During the 1912 slump, her father's estate was subdivided and sold to pay taxes, with each sister retaining a lot. Carr returned to Victoria to supervise the construction of a small apartment building, the "House of All Sorts," on her Simcoe Street lot. There she intended "to paint, subsisting on the rentals of the other three suites."[36] The plan did not succeed. The war intervened; "rentals sank, living rose."[37] She was forced to do "horrible things like taking boarders to make a living."[38] With her new role of owner, agent, landlady and janitor she found that she had "neither time nor wanting" to paint.[39]

While the House of All Sorts occupied most of her energies, renewed contact with her sisters in Victoria seems to have had a further discouraging effect upon her art. Her sisters, who were devoted to her, were often hesitant to comment on her work.[40] Their comments, even their silence, was regarded by Emily Carr as criticism and often resulted in her abusing them.[41] "It was out of just such misunderstandings" that "a legend grew in Emily's own mind and was perpetuated in her books."[42] One sister was, wrote Carr in her autobiography, "noisy in her condemnation, one sulkily silent, one indifferent to every kind of art."[43] Her withdrawal was not, it seems, a matter of being rejected by public and press. The

---

... we made a joy of it." Emily Carr, *Hundreds and Thousands* (Toronto: 1966) p. 284.

34 Carr, *Growing Pains*, p. 230.

35 It should be noted that Dr. C. F. Newcombe, a noted expert on natural history and Indian art, bought eight or nine paintings at this 1913 exhibition.

36 Carr, *Growing Pains*, p. 230.

37 *Ibid.*, p. 231.

38 The National Gallery of Canada, File CA1, Autobiographical statement from Carr to Brown, November 1 [1927].

39 Carr, *Growing Pains*, p. 232.

40 Mary Elizabeth Colman, "My Friend Emily Carr," *Sun*, April 12, 1952.

41 *Ibid.*, Edythe Hembroff-Schleicher, *M.E. A. Portrayal of Emily Carr* (Toronto: 1969) p. 22.

42 Colman, *Sun*, April 12, 1952.

43 Carr, *Growing Pains*, p. 230.

plan to use the House of All Sorts to gain "a comfortable living" misfired; instead of supporting her art, the apartment building hindered it.[44] At the same time, her art was, she thought, rejected by her sisters.

Despite these difficulties she continued with some painting after her Victoria exhibition in 1913. Although she wrote in *Growing Pains* that "for about fifteen years I did not paint," she intimates in *The House of All Sorts* that, though her time and ambitions were curbed, she was doing occasional work, and there are at least two dated canvases from the early twenties.[45] An early biography of Carr also notes that she apparently painted "more continuously" from 1925.[46] Similarly, she did exhibit during her "blue period."[47] Contrary to the belief that the Island Arts and Crafts Society "was not yet prepared to hang the pictures of Emily Carr . . ." she did contribute paintings to its annual exhibitions in 1924, 1925, and 1926 and rugs from as early as 1916.[48]

Even during this period of so-called "rejection" opportunities were not lacking. The committee of the British Columbia Art League in Vancouver, under its chairman Charles H. Scott, wrote to Carr in 1925 with the view of "having an Exhibition of her works, and possibly a lecture."[49] Emily Carr, the secretary reported to the committee at the next meeting, "would gladly lend some landscapes, all expenses to be met by the League, but could not undertake Exhibition of Indian stuff nor lecture."[50] The British Columbia Art League was not alone in seeing merit in Carr's work. In an attack on the lack of encouragement and interest shown by the National Gallery and the Royal Canadian Academy to art and artists in Western Canada, H. Mortimer Lamb suggested that the Academy might consider accepting the work of a selected number of western artists. "The work of at least one or two British Columbia artists would command respectful attention anywhere. In particular I have in mind the expressive paintings of Indian villages and settlements by Miss

[44] Emily Carr, *The House of All Sorts* (Toronto: 1944; reprinted Toronto: 1965), pp. 89, 91.

[45] Carr, *Growing Pains*, p. 232. The paintings dated from the early twenties are in private collections in Victoria, B.C.

[46] *Emily Carr Her Paintings and Sketches* (Toronto: 1945), p. 61.

[47] Edythe Hembroff-Schleicher, *M.E. A Portrayal*, p. 69.

[48] Margaret A. Ormsby, *British Columbia: A History* (Toronto: 1964), p. 427. Island Arts and Crafts Exhibition Catalogue 1924, 1925, 1926. B.C. Archives, Josephine Crease Diaries, June 17, 1916.

[49] Vancouver City Archives, Gallery Committee, B.C. Art League Minute Book, October 26, 1926.

[50] *Ibid.*, December 9, 1926.

Carr of Victoria. These are not only exceedingly fine in color and pattern, but possess their individual qualities of high order."[51]

* * *

Nineteen twenty-seven was the year that Emily Carr was "discovered" by eastern Canada.[52] Eric Brown's visit to her that year requesting that she contribute to the "Exhibition of Canadian West Coast Indian Art" resulted in giving Carr national recognition, exposing her to the Group of Seven, and, most important, renewing her interest in painting. That it was an eastern exhibition to which she had been invited was never allowed to be forgotten by the West. She thought that Victorians liked "the kick-up from the East," not her work.[53]

Emily Carr was not, as many believe, sought out by Eric Brown for "her new way of seeing."[54] As early as 1921 Eric Brown had been sent photographs of her work by the enthusiastic H. Mortimer Lamb, but replied that "Miss Carr's pictures sound as if they would be more interesting to a Provincial or National Museum than to the National Gallery . . ." and forwarded Lamb's letter to the Indian Archaeological Department of the government.[55] In 1927, however, her work, called to Brown's attention again by W. J. Phillips and Marius Barbeau, complimented the exhibition which attempted to mingle West Coast Indian art with that of "more sophisticated artists" who worked with Indian motifs.[56] During the exhibition *The Toronto Star Weekly* did not write about her "bold impressionistic style" but, in an article titled "Some Ladies Prefer Indians," discussed her life among the Indians and the influence of their designs on her hooked rugs, pottery and paintings.[57] Her work's historical significance, which Westerners had recognized in 1912, prompted her invitation East.

More important than the exhibition itself was her exposure through Eric Brown to F. B. Housser's *A Canadian Art Movement* and the Group of Seven.[58] In 1927 Emily Carr was so out of touch with the art world

[51] *Province*, February 8, 1925.

[52] Forthcoming article on "The 'Discovery' of Emily Carr."

[53] Carr, *Hundreds and Thousands*, p. 33.

[54] Hamilton Burns, *Emily Carr*, p. 11.

[55] Art Gallery of Ontario, Brown to Lamb, November 23, 1921.

[56] National Gallery of Canada, *Exhibition of Canadian West Coast Indian Art* (Ottawa, 1927), p. 3.

[57] *Toronto Star Weekly*, January 21, 1928.

[58] F. B. Housser, *A Canadian Art Movement* (Toronto: The Macmillan Company of Canada Limited, 1926).

that she was unaware of the existence of Canada's National Gallery founded in 1880.[59] Nor had she heard of the Group of Seven, formed in 1920, one of whose members, F. H. Varley, was now teaching at the Vancouver School of Decorative and Applied Arts.[60] Surprised at this, Brown suggested that she read Housser's book which told of the "rebellious crew" which had launched into an adventure to capture the spirit of Canada and who "to this day persisted through ridicule and even slander."[61] Lawren Harris, in particular, became a constant source of inspiration.[62] Accepting the Group's own version of its struggle against a hostile press and their possessive attitude toward the Canadian landscape, she wove her similar myth of struggle into theirs and adopted her own possessiveness of the British Columbia landscape. Knowing of the Group's "struggles," and urged to write of her own by Eric Brown, press hostility became a mark of merit.[63] With Carr, however, it is even more difficult than with the Group to document a hostile press. What hostility existed seems to have been the other way around.

Emily Carr was always antagonistic toward the press. The first journalist to interview her noticed that she took exception to being written about.[64] Her autobiography and journals are riddled with references to the "rubbish," "newspaper slop," and "beastly empty write-ups" which she found in the papers.[65] "I have dodged publicity, hated write-ups and all that splutter," she wrote in 1935.[66] Indeed it seems the only praise which gave her "great joy," aside from that of the Group of Seven, came from her sisters. Commenting favourably on her sketches, Alice made her feel "stuffy in the throat and foolish" which meant more to her "than three columns of newspaper rot."[67] Of an exhibition in her studio she wrote, "people keep saying nice things about my painting but the best of all was when Lizzie said she enjoyed it. . . ."[68]

[59] Carr, *Growing Pains*, p. 234.

[60] *Ibid.*

[61] Housser, p. 146; Carr, *Growing Pains*, p. 234; Carr, *Hundreds and Thousands*, p. 8.

[62] Carr, *Growing Pains*, p. 238.

[63] Carr, *Hundreds and Thousands*, p. 233. For a revision of the critical reaction to the Group of Seven,, see Peter Mellen, *The Group of Seven* (Toronto, 1970); Dennis Reid, *Le Groupe des Sept/The Group of Seven* (Ottawa: 1970).

[64] *The Week*, February 18, 1905.

[65] Carr, *Hundreds and Thousands*, p. 171; *Ibid.*, pp. 160, 105; See also University of British Columbia Library. Cheney papers, Carr to Nan Cheney, March 20, 1932, #3.

[66] Carr, *Hundreds and Thousands*, p. 287.

[67] *Ibid.*, p. 63.

[68] *Ibid.*, p. 145.

After Carr's eastern contact in 1927 she entered her most vigorous phase of painting. She was able to surmount the "housekeeping humdrum" which she had "allowed to drift between me and the painting."[69] Once again she opened her studio to the Victoria public, and once again they were receptive. On one occasion she recorded that after the sixth day of a show in her studio over 200 people had visited it.[70] Though it has been contended that the Victoria of the twenties and thirties "offered more discouragement than support — morally, intellectually, and financially,"[71] money was collected at the depth of the depression by Edythe Hembroff-Schleicher to purchase "Kispiox Village" for the Parliament Buildings. The same year the Victoria Business Women's Club sent her painting, "Vanquished," to the International Fine Arts Exhibition in Amsterdam.[72] The painting *The Victoria Daily Times* proudly reported, was "one of Miss Carr's finest and most recent oils. . . ."[73] Later she was made an honourary member of the Victoria University Women's Club and became a more regular contributor to the Island Arts and Crafts Society exhibitions and the Willows Fair. Edythe Hembroff-Schleicher recalled a 1932 Island Arts and Crafts exhibition where she, Jack Shadbolt, Max Maynard and Emily Carr exhibited in the "modern room" and made "quite a splash."[74] But even more important to Carr during this so-called "trying period of the thirties" was the recognition of her work by individuals.[75] One Montreal couple wrote that her paintings made them homesick for the British Columbia woods.[76] Others echoed this by saying that her paintings spoke to them.[77] Carr perceived the interest to be so favourable that in 1934 she felt compelled to have "a smash of people in the studio" because "people are kind to me and if my stuff gives them *pleasure* and helps them to see things a little, I am happy."[78] Indeed she may have been more widely known had she agreed to send paintings to dealer Harry Hood in Vancouver, to the B.C. Art League, and to Jack Shadbolt and John MacDonald who offered to

69 Carr, *Growing Pains*, p. 239.

70 Carr, *Hundreds and Thousands*, p. 177.

71 Doris Shadbolt, *Emily Carr, A Centennial Exhibition celebrating the One Hundredth Anniversary of her birth* (Vancouver: 1971), p. 41.

72 Carr, *Hundreds and Thousands*, p. 46.

73 *Times*, July 29, 1933.

74 Hembroff-Schleicher, *M.E. A Portrayal*, p. 38.

75 Paul Duval, *Four Decades* (Toronto: 1972), p. 30.

76 Carr, *Hundreds and Thousands*, p. 104.

77 *Ibid.*, p. 160.

78 *Ibid.*, p. 144.

arrange an exihbition in New York.[79] She did not, however, "want that thing publicity."[80]

All this success and local acceptance was long before the 1941 publication of *Klee Wyck* which, according to some proponents of the myth, at last gave her recognition among British Columbians.[81] Some extend the non-acceptance beyond *Klee Wyck*. Carr, "ignored and scoffed at while she lived," was, according to one journalist, only honoured ten years after her death.[82] Another has it that Carr's magnificent artistry and vivid writing "received but grudging recognition from all but a handful in Victoria until fifteen years after her death."[83]

It is generally accepted that her life was skewered with rejection.[84] One friend has intimated that had she "been recognized in 1913, I doubt if she would have become the great artist she did."[85] No one has ventured to propose, however, that had Emily Carr ignored her sisters "indifference" toward her work, devoted more time to art after 1913, perhaps she might have come into earlier contact with the Group of Seven, given Victorians and Westerners a chance to view her work before her eastern exhibition in 1927, and, of course, painted more. Unfortunately such a course was not within her temperament. She detested publicity, was embarrassed to confront her work in public, questioned the sincerity of praise, and was "not nice" to people who visited her studio.[86] Though she had been called Klee Wyck, "the laughing one," by the Indians in her youth, Edythe Hembroff-Schleicher recalls that when she knew her "there was nothing of that spirit left."[87] She fought with her tenants, yet wanted their friendship. "I wish, oh I do wish, someone *really* nice and companionable would come, a friend person."[88] The only stable companions she found were animals. Intensely lonely, she often thought about her solitude and its causes. "I am," she wrote in her journals, "a

[79] Hembroff-Schleicher, *M.E. A Portrayal*, p. 116; Carr, *Hundreds and Thousands*, p. 92.

[80] Carr, *Hundreds and Thousands*, p. 92.

[81] Ira Dilworth, "Introduction," in Carr, *An Address*, p. ix.

[82] *Province*, May 11, 1955.

[83] *The Pacific Tribune* (Vancouver), December 31, 1971.

[84] Zena Cherry, "120 Carr Paintings on show at the Royal Ontario Museum," *Toronto Globe and Mail*, February 14, 1972.

[85] Ruth Pinkus, "Exhibition Opens Here of 30 Years of Work," *Province*, August 8, 1962.

[86] Carr, *Hundreds and Thousands*, p. 43.

[87] Edythe Hembroff-Schleicher, "Emily Carr's Sketching Partner Writes Book," *Times*, March 22, 1968.

[88] Carr, *Hundreds and Thousands*, p. 61.

paste solitaire in a steel claw setting."[89] Her personal analysis was sometimes sharp and penetrating. "Don't you know better by now," she asked, than to go "bleating for fellows." It must, she thought, somehow be her own fault, "this repelling of mankind and at the same time rebelling at having no one to shake hands with but myself. . . ."[90] That was the paradox of Emily Carr's personality — repellent and then regretfully solitary in her repulsion. Her solitude, particularly her artistic solitude, was largely self-imposed. Asked by one reporter in 1930 if she had given Victorians a fair chance to see her work, she replied in a startlingly self-revealing confession "No. The few who come to my studio are so depressingly antagonistic — ridicule, loathe it."[91] Assessments of Carr and of the public reception of her work must bear this willful solitude in mind before they too easily accept the idea, current since Emily Carr's first public statements of 1929 and 1930, that British Columbians refused to give to her the recognition that she deserved in 1913, in 1927 or even after her death.

[89] *Ibid.*, p. 76.

[90] *Ibid.*, p. 108.

[91] Emily Carr, *The Heart of the Peacock*, (Toronto: 1953), p. 92.