Making a Place: The life and work of Lucy Jarvis as cultural educator and community catalyst in Atlantic Canada

by

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Abstract

This thesis reclaims Maritime artist Lucy Jarvis using a feminist framework to examine the social and historical forces which influenced her art practice and her place in the Canadian art historical record. It covers her early development as a woman and as an artist and proceeds through to her retirement from the position of Director of the University of New Brunswick's Observatory Art Centre. In particular, it focuses on her roles as teacher and community catalyst as extensions of feminine models presented to her as a young woman. Although she made a significant contribution to cultural education in New Brunswick, and especially in Fredericton, this thesis will argue that Jarvis has been doubly marginalized in Canadian art history as a woman artist from the Atlantic region. The thesis re-positions Lucy Jarvis and her art practice within Canadian art historical record.

Acknowledgements

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Rhonda J. Bradley

"You must do the thing you think you cannot do."

-Eleanor Roosevelt

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List of Abbreviations

A.A.M.	Art Association of Montreal
CWM	Canadian War Museum
FCA	Federation of Canadian Artists
NFB	National Film Board
R.C.A.	Royal Canadian Academy
R.O.M.	Royal Ontario Museum
UNB	University of New Brunswick
YCM	Yarmouth County Museum

List of Illustrations

of an Observatory Art Centre pamphlet, n.d., found in the Research Files of Sophie (Eha) Einola, London Ontario.

Introduction

> Women will starve in silence until new stories are created which confer on them the power of naming themselves.[1]

This thesis will propose a "feminist intervention"[2] in order to restore Maritime artist, Lucy Jarvis to her place in the Canadian art historical record. As Griselda Pollock writes, a "feminist intervention" is important to the study of women artists because "[t]he structural sexism of most academic disciplines contributes actively to the production and perpetuation of a gender hierarchy," which favours the male subject.[3] This thesis will seek, not simply, to insert Jarvis into the canon of Canadian art history but to demonstrate how she resisted the framework of patriarchal institutions and art practice. By bringing Jarvis' muted

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1 Sandra Gilbert and Susan Gubar, as quoted in Carolyn G. Heilbrun, Writing a Woman's Life (New York, 1988), 33.

2 Griselda Pollock, Vision and Difference: Feminist interventions in the histories of art (London, 1988): 9.

3 Ibid., 1.

voice to speech,[4] this thesis aims to resolve the "silence" imposed by patriarchal discourse.[5]

Lucy Mary Hope Jarvis was born in 1896, and lived to be eighty-nine years of age. Her early life can be located in the late Victorian, early Edwardian period and as she matured, Jarvis was witness to two World Wars and the Depression of the 1930s. These momentous world events brought about many societal changes, particularly with respect to women's roles. Therefore, any examination of Lucy Jarvis must necessarily examine how these events and changes may have impacted on the woman Jarvis would become.

In 1925, at the age of 29, Jarvis enrolled in the Boston Museum School of Art where she trained as an artist. However, an examination of her painting will not be central to this thesis. Rather, this thesis recognizes another, equally important facet of Jarvis' creative expression which has not yet been fully examined. Between 1940 and 1960, Jarvis actively directed the affairs of the Observatory Art Centre on the campus of the University of New Brunswick.

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4 Mara R. Witzling (ed.), Voicing our Visions - Writings by Women Artists (New York, 1991), 2.

5 Wendy Slatkin, The Voices of Women Artists (Englewood Cliffs, New Jersey, 1993), introduction, xii.

Throughout this twenty year period, Jarvis reached out to her community as a cultural educator and creative catalyst, and had a critical influence on the art scene in New Brunswick. This thesis is, therefore, given over to the exploration of how Jarvis' training as a young woman shaped her approach to her art practice and eventually led her to devote a significant portion of her life and career to these creative and community-oriented roles.

Chapter One presents the critical framework for the study of Lucy Jarvis' life and art practice with reference to the work of scholars such as Griselda Pollock, Anne Digby and Janet Wolff. Within this framework, the chapter examines the early life of Lucy Jarvis and the social construction of gender as it manifested itself during her lifetime. Her development as a creative person who had access to professional art training will be considered, in relation to the social and historical contexts of her early years at home and as a student. Canadian Women: A History and The New Day Recalled will be used among others to position her experiences within the larger sphere of women's history in Canada.

Chapter Two focuses on Lucy Jarvis' early art practice in the period between 1929 and 1940. It will be argued that

the profession of artist was defined by and for men, and thus forced women, like Jarvis, to make choices about how they would negotiate the mutually exclusive aspects of their womanhood and artisthood.[6] The work of Deborah Cherry and Jan Marsh will be used to provide an understanding of the relationship of women to professional art practice. This chapter will argue that, after a decade of experimentation, Jarvis elected to position herself on the margins of the traditionally male defined professional art practice.

Chapter Three explores Jarvis' response to male definitions of professionalism. Mara R. Witzling's text, Voicing our Visions, provides examples of how women artists shaped their professional identities. Spanning the period from the founding of the Observatory Art Centre in 1940 to her retirement in 1960, the chapter will demonstrate how Jarvis created roles of influence for herself, as teacher and community catalyst, both at the University of New Brunswick in Fredericton and province-wide. The central theme in this chapter is how Jarvis was able to forge a feminine professional identity and a differentiated way of working as an artist.[7]

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6 Witzling, Voicing Our Visions, 8.

7 Deborah Cherry, Painting Women: Victorian Women Artists (London, 1993), 9.

The literature review which follows clearly demonstrates that the current sources available for the examination of Jarvis' life and artistic career are inadequate. Thus the thesis will draw upon a number of primary sources to bring Lucy Jarvis' "muted voice to speech". Special attention is paid to the interviews by Janet Toole (1974) and Sophie (Eha) Einola (1983). Their early attempts to reclaim Jarvis have provided much of the primary material used in this thesis. Original documents, correspondence and various other interviews will also be referenced throughout the text in order to reconstruct Jarvis' personal history and reposition her art practice within the Canadian art historical record.

Review of Canadian Art Historical Literature:

A review of the literature of Canadian art will reveal that women artists do not figure prominently in the annals of Canadian art history. The sole exception is Maria Tippett's, By A Lady: Celebrating Three Centuries of Art by Canadian Women (1992), the first general survey text devoted entirely to women artists. Despite Tippett's promise to restore the names and reputations of Canadian women artists who had been "ignored, forgotten and marginalized",[8] her

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8 Maria Tippett, By A Lady: Celebrating Three Centuries of Art by Canadian Women (Toronto, 1992), introduction, xi.

survey does not question how these female artists came to be "ignored, forgotten and marginalized."[9] As an example of a feminist intervention, this thesis will differ from Tippett's work, in that it will locate Lucy Jarvis experiences within a larger, gendered social context and will challenge male definitions of success and professionalism.

A secondary bias to be examined in the literature review is the marginalization of Atlantic Canadian women artists. There is evidence that Canadian art historians have focused primarily on professional artistic activity in central Canada, thus Atlantic Canadian women artists have been doubly marginalized.

As recently as 1990, Gail G. Campbell, author of "Canadian Women's History: A View from Atlantic Canada" (Acadiensis) noted that, although gains had been made in the discipline of history in terms of the Maritime region in general, there was little progress with regard to the development of Atlantic Canadian women's history.[10]

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9 Ibid.

10 In 1977, Ruth Pierson had cause to be encouraged by the development of women's history in Canada but pointed out that this reclamation had yet to extend itself to women of the Maritime region. Campbell's article demonstrates that little had changed by 1990. Ruth Pierson, "Women's History: the State of the Art in Atlantic Canada", Acadiensis, Vol VII, No. 1 (Autumn, 1977): 123.

> ... authors can no longer ignore the Atlantic region in their national histories. Yet not all topics have received equal attention from regional historians. Writing as recently as 1983, Margaret Conrad noted that women in Atlantic Canada were 'only beginning to emerge from the grey mists of neglect.' Since 1983, progress, while promising, has been lamentably slow.[11]

A brief examination of the major Canadian art history texts proves this situation to apply equally to women artists in Atlantic Canada. Many earlier texts such as E.F.B. Johnston's "Painting and Sculpture in Canada" (1914), Newton MacTavish's The Fine Arts in Canada (1925) and M.O. Hammond's Painting and Sculpture in Canada (1930) are not as national in scope as their titles might suggest.

For example, E.F.B. Johnston's study is centred primarily on artistic activity in Montreal and Toronto. Only four male artists with Maritime connections are included - Gilbert Stuart Newton, Ernest Lawson, Maurice Cullen and John Hammond. And despite Johnston's inclusion of a two-page examination of contemporary women painters,[12] there are no Atlantic Canadian women listed among those female artists

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11 Gail G. Campbell, "Canadian Women's History: A View from Atlantic Canada", Acadiensis Vol XX, No. 1 (Autumn, 1990): 184.

12 E.F.B. Johnston, "Painters and Sculptors in Canada", in Adam Shortt and Arthur G. Doughty (ed.s), Canada and its Provinces, Vol. XII (Toronto, 1914): 625-627.

whom Johnston cites as deserving recognition.[13]

Maritime artists fare poorly in Newton MacTavish's, The Fine Arts in Canada (1925), as well. Out of a total of 189 artists listed in the biographical notes, less than one percent were born in the Atlantic provinces. And, although MacTavish examines women artists in a separate chapter, only Muriel Boulton and Marjorie Earle Gass are from Atlantic Canada.[14] As a "gatekeeper" of the artistic canon,[15] MacTavish praises only those women who have been able to meet masculine criteria. His description of Toronto artist Dorothy Stevens as an "unusually spirited and virile artist"[16] is a case in point.

Similarly, in M.O. Hammond's, Painting and Sculpture in Canada (1930), the Maritime region receives only a passing commentary.[17] While Hammond does present a separate section

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13 Ibid., 627.

14 Newton MacTavish, The Fine Arts in Canada (Toronto, 1925), 162 and 168.

15 Clarissa Campbell Orr (ed.), Women in the Victorian Art World (Manchester, 1995), 19; and Janet Wolff, The Social Production of Art (New York, 1993), 41.

16 MacTavish, 144.

17 Robert Field and William Valentine are mentioned as artists who "...left an important legacy of portraits." M.O. Hammond, Painting and Sculpture in Canada (Toronto, 1930), 13.

And Hammond's listing of Canadian art organizations does not include Maritime based groups such as the Saint John Academy of Art (1878), the Saint John Art Club (1886)

on women artists, his disclaimer undermines any real importance, "It may be more convenient than discreet to segregate the women painters of Canada in this brief survey."[18] The painter Elizabeth S. Nutt is the only female artist selected from the Atlantic provinces. Hammond's comments indicate his bias towards her European training as a prerequisite for inclusion in his text: "Elizabeth S. Nutt, of Halifax, brings to Nova Scotia the methods of her thorough English training, and paints with delightful colour."[19]

Albert H. Robson's text, Canadian Landscape Painters (1932), is narrower in scope and serves to "outline...the history of our Canadian landscape art."[20] His canon of "important" followers of the Group of Seven, remains focused on the work of central Canadian artists, thus automatically

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and the Victoria School of Art and Design (1887). His focus remained in central Canada and professional male dominated organizations.

Hammond's list also excludes the Women's Art Association, whose main branch was established in 1890. By 1894, the W.A.A.C. began bringing women's art groups from around the country under its auspices and by 1905 it had branches in all parts of Canada from Winnipeg, Manitoba to Saint John, New Brunswick. According to Maria Tippett, the W.A.A.C was dedicated to uniting artists and raising the standards of their art, and was "the first national art society in the country." Tippett, By A Lady, Celebrating Three Centuries of Art By Canadian Women, 40.

18 Ibid., 53.

19 Ibid., 56.

20 A.H. Robson, Canadian Landscape Painters (Toronto, 1932), 11.

marginalizing the Maritime region. While Western artists are featured in a short chapter entitled "From the Great Lakes West,"[21] Robson makes no provision for a parallel examination of painting in the Maritimes.

As in Hammond's text, Elizabeth S. Nutt is mentioned as the sole representative of Atlantic Canadian women artists. Robson, however, does acknowledge that she,

> ... is an active figure in the art circles of the Maritimes...[and holds] the position of principal at the Nova Scotia College of Art, Halifax.[22]

He also notes her "...rare ability as a teacher...," and her ability to inspire "...her pupils with an enthusiasm to paint the ships, fishing fleets, sea and coast of the Province."[23] However, he does not point to her thirteen-year tenure as Principal of the Nova Scotia College of Art; nor does he acknowledge the profound influence Nutt and the Nova Scotia College of Art had on the development of art education in the Maritime region.

William Colgate's text Canadian Art: Its Origin and Development (1943) was written in a time of great artistic

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21 Ibid., 184-192.

22 Ibid., 170.

23 Ibid., 170.

activism and a desire for national unity.[24] In this vein, Colgate became the first author to redress the absence of Maritime artists from the Canadian canon by devoting two chapters to the Maritime region.[25] More specifically, he draws attention to the marginalization of Maritime artists prior to 1914. Yet, while Colgate acknowledges the marginalization, he also helps to perpetuate the idea of marginalization by separating Maritime art history from the early years of "Canadian" painting as a whole. Despite his concession that Halifax had been a centre of learning and culture since its founding in 1749,[26] Colgate writes that "...Canadian art, as we know it today...really began with the arrival in Canada of Paul Kane and Cornelius Krieghoff."[27]

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24 This desire for greater artistic activism and national unity was stimulated by the Conference of Canadian Art held in Kingston in 1941. Coinciding with the Second World War, this Conference was the first time artists from around the country gathered. Together, participants discussed "the relation of the artist to society," calling for the establishment a "unity of culture" to ensure Canadian artists a definite place in society. Further, Conference participants discussed the artist's role in war-time and post-war reconstruction. Michael Bell (introduction), The Kingston Conference Proceedings (Kingston, 1991), vii.

25 William Colgate, Canadian Art: Its Origin and Development (Toronto: 1943), 143-174. These chapters are entitled "The Early Artists of Nova Scotia" and "The Arts of the Maritimes".

26 Ibid., 143.

27 Ibid., 1. In the unpublished M.A. thesis, "The Development of the Visual Arts in Halifax, Nova Scotia from 1815-1867 as an Expression of Cultural Awakening", Jim Burant demonstrated that Halifax had a lively art scene, of which women were an important part, throughout most of the nineteenth-century. This is not acknowledged by Colgate. For elaboration, see Jim Burant, "The Development of the Visual Arts in Halifax, Nova Scotia from 1815-1867 as an Expression of Cultural Awakening", Unpublished M.A. thesis (Carleton, 1979).

A total of six Atlantic Canadian women are examined in the two chapters devoted to Maritime art. Like Johnston, Colgate makes brief mention of painters Muriel Boulton and Marjorie Earle Gass[28] and Elizabeth S. Nutt is once again referred to as a recent Nova Scotian artist worthy of mention.[29] However, Colgate does extend the work of Johnston, Hammond and Robson by including previously unacknowledged women, such as Lady Mary Cox (daughter of William IV and Mrs. Jordan),[30] and Mabel Killam Day, "a painter well known to Maritime Canada" with close connections in Toronto and training in New York under Robert Henri.[31] In addition, Colgate is the earliest author to take note of Maria Morris Miller, as "...first woman painter in Nova Scotia, that is to say, professional artist."[32]

Conversely, Canadian Art (1950) by Graham McInnes pays scant attention to either women artists or the Maritime region.[33] Donald Buchanan's text, The Growth of Canadian

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28 Ibid., 169.

29 Ibid., 173.

30 Ibid., 157.

31 Ibid., 168.

32 Ibid., 157.

33 Graham, McInnes, Canadian Art (Toronto, 2nd ed., 1950). McInnes earlier edition published in 1939 is not different in this regard.

Painting (1950) is a meagre improvement. His book uses a format of monographic chapters allowing an examination of only twenty-seven painters, thus severely undermining the status of Canadian artists who did not meet Buchanan's criteria for inclusion. In his focus on the development of modern art, Buchanan examines the life and work of five women painters, including Emily Carr, Prudence Heward, Paraskeva Clark, Pegi Nicol MacLeod and Lillian Freiman. Of those five, only MacLeod had any relationship to the Atlantic region. Buchanan notes the time MacLeod spent in New Brunswick, conducting the UNB Observatory Art Centre Summer School from 1940 to 1948: "Her influence as a teacher there was great, and her enthusiasm for promoting every aspect of Canadian art found widespread outlet in that province."[34] Buchanan's exclusion of Lucy Jarvis in his discussion of the Observatory Art Centre is significant and serves to maintain a focus on artists who have links to central Canada.

An Anthology of Canadian Art, edited by R.H. Hubbard in 1960, continues the marginalization of the Maritime artists. Hubbard highlights handicraft production in Atlantic Canada - "[t]he work of some Nova Scotia silversmiths was of

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34 Donald W. Buchanan, The Growth of Canadian Painting (London, 1950), 69.

surprising quality."[35] His focus on Maritime art as craft is supported by his inclusion of New Brunswick potters Kjeld and Erica Deichmann.[36] In general, however, the text pays limited attention to Atlantic Canadian artists, especially women artists.[37]

Of the six women he includes, only Erica Deichmann is a Maritime artist and she is mentioned as part of a team: "The decorative arts show signs of new life, as attested by the pottery of Kjeld and Erica Deichmann."[38] Indeed, Deichmann is not mentioned in the brief biographies of artists; nor are any other Maritime women artists.

J. Russell Harper, in his Painting in Canada: A History, first published in 1966 with a second edition in 1977, returns to the more general survey format. His mission "...to place these regional studies in a broader perspective,"[39] results in a far more balanced approach to

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35 Robert H. Hubbard, An Anthology of Canadian Art (Ottawa, 1960), 14.

36 Ibid., 27.

37 Artists Robert Field, William Valentine and William Eagar are all noted in relation to the Maritimes and according to Hubbard they belong to the British colonial period of which little had been written. Jack Humphrey and Alex Colville were the only two contemporary artists to receive recognition.

38 Ibid., 27.

39 J. Russell Harper, Painting in Canada: A History (Toronto, 2nd ed, 1977), preface vii.

Atlantic Canada. However, unlike Colgate, who segregated Maritime art into a separate chapters, Harper integrates Maritime painters throughout the text. Yet, in many ways the art of the Atlantic provinces is still positioned as second-rate in comparison to central Canadian art.

Unlike the other texts, Harper acknowledges a number of nineteenth-century women painters whose teaching practice established the foundations for art societies and art schools in the Maritimes.[40] Strangely, however, Harper does not include more contemporary women artists like Elizabeth S. Nutt, who was the principal of the Nova Scotia College of Art or Lucy Jarvis, the Director of Observatory Art Centre at UNB, even though both women were in a position to make a significant impact on art education in their respective provinces. Harper thus establishes a canon of Canadian art history, whereby contemporary Maritime artists, especially women artists, were seen to contribute little to the development of Canadian art.

Dennis Reid's A Concise History of Canadian Painting (1973) makes no attempt to present a consistent or in-depth

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40 Mrs. Berkley, Mrs. Toler, Mrs. Handford, Mrs. Blatch and Mrs. Halford taught art in Saint John around the first half of the nineteenth-century. And while Mrs. Thresher and Mrs. F. Bayfield both held classes and painted in Charlottetown, Prince Edward Island (Harper, 86) Maria Miller Morris operated a successful drawing academy between 1830 and 1870. (Harper, 89)

Maritime component. In his second chapter "Painting in British North America 1760 -1860", Reid devotes a mere five pages to the study of historical developments in Halifax and only one woman painter, Maria Morris Miller, is noted dismissively.[41]

Throughout the rest of his text, only those Maritimers who leave their regional roots behind, such as Jack Humphrey, are referenced.[42] In the chapter "A Continuing Tradition, 1955-1965," just six Atlantic Canadian artists (Lawren P. Harris, Alex Colville, Christopher Pratt, Tom Forrestall, Jack Humphrey and Miller Brittain) are mentioned. All signs of women's involvement, and Lucy Jarvis', in particular, remain conspicuously absent.

In his final chapter, "The Death and Re-birth of Painting: 1965-1980," Reid concentrates on Christopher Pratt as the "only painter from the Atlantic region to approach [Alex] Colville's national prominence during these

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41 While Miller is introduced as a successful and professional painter who ran her own drawing school and drew praise for her well-executed botanical studies, Reid positions "Irish-born William Eagar (c. 1796-1839)...[as the]... general catalyst for the small Halifax art scene." Thus Reid undermines the very real contribution made by Maria Morris Miller. Dennis Reid, A Concise History of Painting (Toronto, 2nd ed., 1988), 27.

42 Ibid., 199.

years."[43] His key point remains a focus on regional artists who attain a wider national prominence. Within this nine-page section, the works of four Atlantic Canadian women artists are included. Julia Schmitt Healy and Carol Fraser are briefly noted as American artists who "enliven the scene" and "[add] diversity to the local fare in art."[44] And Mary Pratt and Molly Lamb Bobak are referred to merely in relation to their artist husbands - Christopher Pratt and Bruno Bobak. An artist, like Jarvis, who had neither international clout nor a connection to a prominent male artist is naturally excluded.

As noted above, the first and only appearance of Lucy Jarvis in a national survey text is found in Maria Tippett's By A Lady: Celebrating Three Centuries of Art by Canadian Women (1992). Although Tippett is less than cautious about biographical details,[45] she is the only author to specifically position Jarvis more fully within a larger context of professional art teachers.[46] Most significantly

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43 Ibid., 339.

44 Ibid., 347.

45 Maria Tippett, By A Lady: Celebrating Three Centuries of Painting by Canadian Women (Toronto, 1992). Tippett identifies Jarvis as both a Fredericton artist, (Tippett 64 and 112) which she was and a Halifax artist (Tippett, 102) which she was not. Tippett also marks the opening date of the Observatory Art Centre as 1942 as opposed to 1941 (Tippett, 64).

46 Ibid., 64.

for this thesis, Tippett locates Jarvis as one of the few women artists who "found teaching positions outside the educational institutions..." by establishing their own schools.[47]

Literature on Lucy Jarvis:

Jarvis' voice in art historical literature is somewhat more audible at the regional level, but her place was by no means assured. From 1940 onwards, an examination of contemporary literature on Maritime art leads one to conclude that Lucy Jarvis was considered, by her immediate community, as an important artist. In particular, the early volumes of the periodical Maritime Art support this point.[48] For example, in the February 1941 edition of Maritime Art, Jarvis is described as "an artist of whom we are proud..." and a report of one of her illustrated

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47 Ibid., 64.

48 References to Jarvis and/or the Observatory Art Centre may be found in the "Association News" or "Coast to Coast in Art" section, as it was later called. See "Association News - The Fredericton Art Club", Maritime Art, Vol. I, No. 3 (February 1941): 24; "Association News - The Observatory Art Centre, Fredericton", Maritime Art, Vol. 1, No. 5 (June 1941): 33; "Coast to Coast in Art - Fredericton", Maritime Art, Vol. II, No. 2 (October-November 1941): 24; "Coast to Coast in Art - Fredericton", Maritime Art, Vol. II, No.3 (February-March 1942): 97; "Coast to Coast in Art - Fredericton", Maritime Art, Vol. II, No. 5 (June-July, 1942): 163; "Coast to Coast in Art - Fredericton", Maritime Art, Vol. III, No. 1 (October-November 1942): 27; "Coast to Coast in Art - Fredericton", Maritime Art, Vol. III, No. 2 (December-January, 1942-1943): 61; and "Coast to Coast in Art", Maritime Art, Vol. III, No. 4 (April-May 1943): 123-124.

lectures is presented in some detail.[49] And when she returned from the Kingston Conference in 1941 to deliver her "vivid account" to members of the Fredericton Art Club, the event was considered important news.[50] Her exhibitions and projects were also covered.[51] The first mention of the Observatory Art Centre occurs in the June 1941 issue, in an article written by Lucy Jarvis, who proudly reported that "the University of New Brunswick filled a real need in Fredericton when it opened an art department in early January."[52]

Local newspaper articles also attest to the excitement Jarvis generated at the Observatory Art Centre.[53] In 1945, The Brunswickan, UNB's campus newspaper, published an article about the Observatory Art Centre in which the author highlighted its extensive activities and acknowledged that Jarvis was making "cultural history... right here on our own

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49 "Coast to Coast in Art", Maritime Art, Vol 1, No. 3, (February, 1941): 24.

50 "Coast to Coast in Art", Maritime Art, Vol 2, No. 2 (February-March 1942): 97.

51 "Coast to Coast in Art", Maritime Art, Vol II, No. 2 (February-March 1942): 97; "Coast to Coast in Art", Maritime Art, Vol. III, No. 1 (October-November 1942): 27; and "Coast to Coast in Art", Maritime Art Vol III, No. 2 (December-January 1942-43): 61.

52 "Association News", Maritime Art, Vol. I, No. 5 (June 1941): 33.

53 "U.N.B. Art Director Has Exhibition", The Daily Gleaner, Fredericton, N.B., 8 March 1951.

campus."[54] Thus, Jarvis, in her own time, was well-known and considered very influential within her community.

A comparison of this contemporary literature with later art historical writing exposes the process by which the regional canon has been formalized and how Jarvis came to be excluded. For example, after Maritime Art became Canadian Art, mention of Jarvis and the Observatory Art Centre dropped significantly. In fact, only two of the early issues of Canadian Art make any references.[55] This phenomena reflects the change from when Maritime Art, which began in 1940 as a regional and "populist publication aimed at attracting the greatest number of readers who were interested in all areas of the arts," became the national periodical Canadian Art in 1943, specifically geared toward the professional artist.[56] Essentially, from this point forward, the Maritime art scene is presented as marginal in relation to central Canadian and international art world.

Within New Brunswick, however, Jarvis' significant

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54 "The Art Centre", The Brunswickan, UNB Fredericton, February 1945: 3.

55 "Coast to Coast in Art", Canadian Art, Vol. I, No. 1 (October-November 1943): 35 and Vol. II, No. 1 (October-November 1944): 34

56 Karen Herring, "Creating a Centre/Recreating the Margin: Ted Campbell and His Studio, Saint John, New Brunswick, in the 1930s and 40s", Unpublished M.A. thesis (Carleton, 1993), 38. For a synopsis of the transition from Maritime Art to Canadian Art, see Herring, 34-48.

contribution to the arts in New Brunswick continued to be recognized in publications such as Mary Hashey's Maritime Artists - Volume I (1967)[57] and the Centennial edition of Arts in New Brunswick (1967). Alfred Pinsky contributed a chapter entitled "Painting in New Brunswick 1880 - 1946," in which he gives Jarvis credit for directing the affairs of the Art Centre with "...a continuing and life-long dedication to forward progress in art"[58] in his brief synopsis of the history of the Observatory Art Centre.

But, as the title of this chapter suggests, Pinsky explicitly positions Jarvis within a particular moment in New Brunswick's art history, "With her retirement the initial phase in the development of art at the University of New Brunswick may be said to have closed...."[59] In terms of the structure of the book, both Jarvis and the Art Centre are fixed within an earlier era which ended in 1946. In the succeeding chapter on "Contemporary Painting," Lawren P. Harris mentions Jarvis, along with artists like Ted Campbell and Molly Lamb Bobak as a regional artist who succeeded

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57 Mary Hashey, Maritime Artists - Volume I (The Maritime Art Association, 1967), 46. Jarvis also has a brief biographical entry in Colin MacDonald's directory, Dictionary of Canadian Artists Vol. 3, Part I (Ottawa, 1971): 546-547.

58 Alfred Pinsky, "Painting in New Brunswick, 1880-1946" in R.A. Tweedie, Fred Cogswell and W. Stewart MacNutt (ed.s), Arts in New Brunswick (Fredericton, 1967): 160.

59 Ibid.

"...in establishing [a] sound Maritime reputation..." while making "sizable regional contributions to art."[60] Harris reserves his highest praise for those who had a national reputation, including Miller Brittain, Jack Humphrey, Fred Ross, Alex Colville and Lawren P. Harris.[61] Thus, in this construction of a narrative of professional art practice and national recognition, Lucy Jarvis is effectively erased from a "progressive" and nationalist movement.[62] The general invisibility of Jarvis' presence in the Maritime art world established by this centennial publication would persist until 1984, the only exception being personal accounts of Jarvis by students and friends.

For example, after her death in 1985, Alex Gigeroff published a personal memoir that paid tribute to Jarvis as an artist, a friend and a mentor. Written "from the heart"[63] this article provides a personal recollection of

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60 Lawren P. Harris, "Contemporary Painting" in Ibid., 170.

61 Ibid., 164.

62 Further corroboration of their model is found in Donald F.P. Andrus' Artists of Atlantic Canada (Ottawa, 1966) in that only artists with national professional reputations have been included. Of the twelve artists included, six are associated with Mount Allison University, one of the main institutions for the training of professional artists in the Maritime region. These six consist of Alex Colville, Thomas D. Forrestall, Lawren P. Harris, Jeffery E. Poklen, Christopher Pratt and George Tiessen. Miller Brittain, Jack Humphrey and Bruno Bobak all had national professional reputations as well. Neither of the two women artists, Molly Lamb Bobak and Carol Fraser, are native to the Atlantic region. Both Lamb Bobak and Fraser came to the Maritimes in the early 1960s, with national and international reputations.

63 Alex Gigeroff, "Welcome to the Yarmouth Region", Visual Art News (May 1988): 7.

Jarvis rather than an analysis of her work.[64] It is similar to an earlier article "Lucyandhelen [sic]: their art is a natural thing" published in the Yarmouth periodical, The Bluenose Magazine of Downeast Canada, written by John T. Mockett.[65] Neither publication attempts a scholarly investigation of Jarvis.

Joan Murray's book Daffodils in Winter: The Life and Letters of Pegi Nicol MacLeod, 1904-1949 (1984) draws attention to Pegi Nicol MacLeod[66] and the Observatory Art Centre, but Jarvis' role in the formation and operation of the Observatory Art Centre is hardly acknowledged. For instance, in 1944, MacLeod wrote excitedly to Kathleen Fenwick of the National Gallery of Canada: "My Observatory looks glorious...."[67] No mention is made of Jarvis.

MacLeod's presence at UNB was intense and influential;

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64 As a point of interest, the editorial comments which accompany this article suggest that a more critical commentary, to be written by Astrid Brunner, would follow in a later issue. This article never materialized. Ibid., 7.

65 John T. Mockett. "Lucyandhelen [sic]: their art is a natural thing", Bluenose Magazine of Downeast Canada, Vol. 2, No. 2 (Fall, 1977): 13-15.

66 Murray indicates in her introduction that the purpose of this text was to restore Pegi Nicol MacLeod to her rightful place in Canadian art because even though she was part of the "local folklore" in the Maritime provinces, "the rest of Canada largely forgot her." Joan Murray, Daffodils in Winter, The Life and Letters of Pegi Nicol MacLeod, 1904-1949 (Moonbeam, Ontario, 1984), 55.

67 Ibid., 220.

but she was involved only in the summer school component of the Observatory Art Centre's operations for a mere eight years (1941-1948). Jarvis, on the other hand, was directly involved for twenty years of active stewardship during the academic year. This thesis will address this imbalance by arguing that it was Jarvis' vision and actions which shaped and sustained the essential character of the Observatory Art Centre.

As part of the celebration of the two hundredth year anniversary, the UNB Art Centre[68] presented two exhibitions in 1985 that examined the place of art and the role of Lucy Jarvis on the campus. The first, ART UNB: 1940-1985, honours the artists associated with the Art Centre as staff, teachers, resident painters and honourary degree recipients.[69] It also acknowledges the University of New Brunswick's long-term support of the visual arts.[70]

However, in the foreword, Roslyn Rosenfeld does not make a single reference to Lucy Jarvis. Once again, the focus remains on nationally recognized artists such as

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68 After Jarvis' retirement in 1960, the Observatory Art Centre became known as the UNB Art Centre.

69 Marjory Donaldson, ART UNB: 1940 - 1985 (Fredericton, 1985), 1.

70 Ibid., 1.

Goodridge Roberts, Jack Humphrey, Bruno Bobak, Molly Lamb Bobak, Pegi Nicol MacLeod, Fritz Brandtner, and Fred Ross.[71] Thus, Rosenfeld's desire to invoke the names of nationally prominent artists obscures the significant role played by Jarvis as a teacher and catalyst within New Brunswick. The catalogue's essay, by Marjory Donaldson, mentions Jarvis briefly, as a starting point for the chronicle of the forty-five year history of the UNB Art Centre.[72]

A second exhibition The Visual Experiences of Lucy Jarvis mounted in the same year provides a retrospective of Jarvis' painting career and commemorates "...the signal contribution [Lucy Jarvis] made to the university community in earlier days"[73] Shelley Cameron, the guest curator, recognized that "Lucy Jarvis has inspired and influenced generations of artists and art lovers...with a missionary's zeal...."[74] However, as a biographical sketch, this essay does not elaborate.

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71 Ibid., foreword."The fact that the Art Centre has for forty-five years offered artists...the opportunity to study under the Fritz Brandtners and Molly Bobaks is quite extraordinary," writes Rosenfeld.

72 Ibid., 1.

73 Shelley Cameron, The Visual Experiences of Lucy Jarvis (Fredericton, 1985), foreword. The foreword was written by Alfred Bailey, Professor Emeritus of History, the University of New Brunswick.

74 Ibid., 1.

Only one reviewer Stuart Smith, acknowledged the marginalization of Lucy Jarvis in the record of the Art Centre's history. As he notes, the "...story of the Art Centre...[is] so often told in terms of Pegi Nicol's career...[but]...it was not a one-woman show."[75] However, any attempt to provide a detailed recovery was beyond the scope of his article.

The recording of the Art Centre's history continued with the celebration of its fiftieth anniversary in 1991.[76] The exhibition catalogue The 50th Anniversary of the Art Centre, by Roslyn Rosenfeld distinguishes the Observatory Art Centre as "...the first university 'arts centre' in the Atlantic provinces."[77] Therefore, the Observatory Art Centre is presented not only as a regional centre, but unique in its mandate.

Allen Bentley, in his article, "50 years: The UNB Art Centre" (ARTS Atlantic, 1991) is the first author to hint at the asymmetrical relationship that existed

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75 Stuart Smith, "The Visual Experiences of Lucy Jarvis - A Review", UNB Art Centre clipping file on Lucy Jarvis.

76 Although formally opened in December of 1940, several authors cite January 1941 as the official opening date.

77 Roslyn Rosenfeld, The 50th Anniversary of the Art Centre (Fredericton, 1991), 1.

between the University's administration and the Observatory Art Centre. Notwithstanding its great importance to the development of creative and intellectual life of UNB, Bentley asserts that the Art Centre "had to fight very hard for its emergence, for its realization...":

> [t]he real dragons menacing the identity and existence of the Art Centre have always been, and continue to be, the occasional ploys by the UNB administration to eliminate...the institution all together, on the grounds of financial exigency.[78]

Despite this heightened awareness, Lucy Jarvis does not figure prominently in this article, except as a co-founder and one-time director of the Observatory Art Centre. In fact, Jarvis is once again denied her proper due. Ted Campbell is now given credit for "channelling into the Art Centre the exciting innovations of technique, theme and style being wrought by [Saint John] artists..."[79] with no mention of how Jarvis facilitated this process. Similarly, Bruno Bobak, the Art Centre's second director, is celebrated for "...enlarging, updating, and bringing a kind of 'technical' edge..." to the Art Centre, while Jarvis'

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78 Allen Bentley, "50 Years - The UNB Art Centre", ARTS Atlantic 41 (Fall, 1991): 44.

79 Ibid.

contribution is reduced to "hard work and love."[80]

A Pictorial History of the University of New Brunswick (1992) does not aspire to be a scholarly history, but rather attempts "to deal in a general way with UNB's rich history and traditions"[81] through photographs and an interwoven text.[82] Jarvis's contribution is recorded in the chapter on "The MacKay Years", a reference to President Colin MacKay (1953-1969).

The author, Susan Montague, notes that Jarvis promoted not only the visual arts, but any creative endeavour. She also acknowledges the complexity of Jarvis' community role and her continued practice as a painter.[83] At the same time, Montague presents Jarvis as an eccentric, living in a tent, coasting down the hill on a tea-cart and driving her

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80 Ibid., 45.

81 Susan Montague, A Pictorial History of the University of New Brunswick (Fredericton, 1992), foreword ix. Foreword written by James Downey, President of the University of New Brunswick, 1980-1990.

82 An earlier history of the University of New Brunswick was published in 1950 but The University of New Brunswick Memorial Volume is a story of the great men of the University of New Brunswick, and there is no record of either Lucy Jarvis or the Observatory Art Centre. See Alfred G. Bailey (ed.) The University of New Brunswick Memorial Volume (Fredericton, 1950).

83 Attention was also brought to the Lucy Jarvis Acquisition fund, founded in 1967, and established to recognize Jarvis' "...outstanding contribution to promoting the arts...." Montague, A Pictorial History of UNB, 186.

car in reverse (it was the only gear that worked).[84]

The recent exhibition catalogue, The Spirit of Yarmouth Lives - Paintings by Lucy Jarvis and Helen Weld (1995), offers the most significant documentation on Lucy Jarvis to date. However, with its dual focus, Jarvis shares the spotlight with long-time friend Helen Weld. Yet, it is clear that the intent of the organizers was to position Jarvis and Weld as important Maritime artists: "This exhibition attempts to acquaint a wider audience with the work of these two remarkable women."[85]

Guest curator, Franziska Kruschen, focuses on Jarvis' approach to painting and accentuates the friendship between Jarvis and Weld and their connection to the Yarmouth community. Her examination of Jarvis' work at the Observatory Art Centre is cursory. However, Kruschen does make use of two significant and useful primary resources - Jarvis' unpublished interview with Janet Toole, 26 February 1974, and the personal memoir of Jarvis' nephew Allison Connell. Toole's interview in particular is helpful in

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84 Ibid., 186-187.

85 Franziska Kruschen, The Spirit of Yarmouth Lives - Paintings by Lucy Jarvis and Helen Weld (Halifax, 1995), 10.

establishing Jarvis as a "strong influence on young artists"[86] with a clear idea of her own role in the community, "...Jarvis didn't see herself as a teacher" but rather, as someone who gave people access to the tools needed to express themselves creatively.[87] Connell described his aunt as someone who "...firmly refused to be categorized...,"[88] thereby providing context for Jarvis' resistance to the designation "teacher."

The Art of Mary Pratt - The Substance of Light (1996) by Tom Smart is a seminal work on an Atlantic Canadian woman artist whose national and international reputation is secure and growing. As in Daffodils in Winter: The Life and Letters of Pegi Nicol MacLeod, 1904 - 1949, Jarvis comes to the nation's attention only in relation to another woman artist. When Pratt's life came under greater scrutiny, it was revealed that her earliest exposure to art came through Lucy Jarvis at the Observatory Art Centre in Fredericton. Smart identifies the Art Centre as Pratt's initial venue of "formal training in art" and Pratt's "...tentative first

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86 Ibid., 7.

87 As quoted in Ibid., 7.

88 Allison Connell in Ibid., 11.

step into the world of professional artists."[89] Smart is the only author to define the Observatory Art Centre as a site of professional art practice.

However, Smart's text gives the impression that "[t]he Centre's birth was a product of the Kingston Conference held in the summer of 1941 at Queen's University...[which stirred]...the belief that art could be a cornerstone in a new society...."[90] In fact, Pegi Nicol MacLeod, Margaret MacKenzie and Lucy Jarvis made plans to open an art centre in the summer of 1940 and officially opened the Observatory Art Centre in December of 1940 (see Chapter Three). Therefore, the founding of the Observatory Art Centre was not a direct result of the Kingston Conference as Smart has suggested.

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89 Tom Smart, The Art of Mary Pratt: The Substance of Light (Fredericton, 1995), 24.

90 Smart, 24. The Kingston Conference was an opportunity for Canadian artists to come together to discuss the place of art and the artist in society, and Jarvis recalled that she and MacLeod discussed with other artists their plans for a university art centre. (Queen's Archives, Frances K. Smith Papers. Letter from Lucy Jarvis to André Biéler, 3 October 1957.) They would have found a sympathetic audience for their ideas, for at the end of the Conference, the Federation of Canadian Artists was formed in order to bring about practical action to secure Canadian artists a place in society and one of their primary goals was to see community art centres - which would be equipped for display, performance and study - established throughout Canada. The FCA's goal to develop an informed group of supporters of the arts diverged from Jarvis' beliefs as will be demonstrated in the Chapter Three. However, it is interesting to note that the model Canadians most frequently drew upon to plan these art centres was one which had been established by women's organizations in the United States. This raises speculation as to whether this model might have had some impact on the development of the Observatory Art Centre. Researchers who wish more information on these developments are referred to the André Biéler papers at Queen's University Archives.

However, according to Smart, Jarvis and Pegi Nicol MacLeod attended the Kingston Conference and returned to Fredericton "...determined to change its citizens attitudes about art...," by fighting a perceived "...complacency and an ingrained attitude of... amateur status sustained by the many different art societies and clubs in Fredericton."[91] Here again, the work of a Maritime artist is positioned as in dialogue with central Canada but it will be demonstrated in this thesis that Smart's conclusions are fundamentally at odds with Jarvis' beliefs; art was part of life, not a means to reconstruct society and imposing distinctions of professional and amateur on art making was a hindrance to creative activity.

It is the goal of this thesis to reclaim Lucy Jarvis from the misinterpretations and omissions in the literature and to create a new story that acknowledges Jarvis' construction of personal and professional identity. In its recognition of her important contribution, it is hoped that this thesis will secure Lucy Jarvis a place in Canadian art historical record.

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91 Ibid.

Chapter One

The making of a woman artist; the early life and education of Lucy Jarvis

> [The formation of sexual difference must be seen]... as being produced through an interconnecting series of social practices and institutions of which families, education, art studies, galleries and magazines are a part....[92]

The purpose of this chapter is to position the life and work of Lucy Jarvis within the larger social and cultural context. Using a feminist methodology, the chapter will be framed by two basic assumptions: that "the sex of the subject makes a difference" and that "if the subject happens to be a woman, she probably encountered constraints simply because of that fact."[93] Because the term "woman" is

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92 Pollock, Vision and Difference, 9.

93 Susan Mann Trofimenkoff, "Feminist Biography", Atlantis Vol. 10, No. 2 (Spring 1985): 5.

itself a social construct, it is important to provide a basis for understanding the formation of sexual difference as it presented itself during Jarvis' formative years.[94]

Most pervasively, Victorian and Edwardian Canadians ascribed to the ideology of "separate spheres" in the construction of gender identities. The Victorian concept of separate spheres which governed the ideal of respectable womanhood provides "...a valuable conceptual tool for... understanding the mental outlook of the Victorians [and their successors], and their organization of work and civil institutions."[95] The changing attitudes toward this nineteenth-century concept of separate spheres coincided with Lucy Jarvis' lifetime reinforcing the importance of using it for a study of her experience as well.

Similarly, Griselda Pollock's proposition that "...the dialectical relation between being a person positioned as... feminine within historically varying social orders and the historically specific way in which we always exceed our

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94 See Pollock, Vision and Difference, 1-17.

95 Clarissa Campbell Orr (ed.), Women in the Victorian Art World (Manchester, 1995), 4.

placements"[96] is especially critical for an examination of Lucy Jarvis' early life and education because it allows Jarvis to be seen as an active rather than passive female figure. The recent scholarship of Anne Digby is also helpful. She examines the ideology of separate spheres and concludes that the demarcation of spheres was not as prescriptive as originally thought.[97] However, rather than simply rejecting the ideology as an analytic matrix, Digby presents the concept of a social "borderland" as a means of scrutinizing the way the public sphere is actively accessed by extending the boundaries of the private sphere.[98] Digby's idea of a "borderland" will be used in this thesis to examine how Jarvis "'accepted, negotiated, contested, or simply ignored'" the prescribed gender boundaries.[99] This analysis of the gap between the public social context and the private subjective response of Lucy Jarvis, necessarily must be discussed in relation to her position as an upper-class woman whose opportunities, limitations and

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96 Pollock, Vision and Difference, 10. Also see Janet Guildford and Suzanne Morton (ed.s), Separate Spheres: Women's Worlds in the 19th-Century Maritimes, (Fredericton, 1994), 9-21; Gail Cuthbert Brandt, "Postmodern Patchwork: Some Recent Trends in the Writing of Women's History in Canada", Canadian Historical Review LXXII 4, (1991): 445-446; Trofimenkoff, "Feminist Biography": 6; Orr (ed.), Women in the Victorian Art World, 4-5 and Wendy Slatkin, The Voices of Women Artists (Englewood Cliffs, New Jersey, 1993), Introduction x.

97 As quoted in Orr (ed.), Women in the Victorian Art World, 4.

98 As quoted in Ibid.

99 As quoted in Ibid., 4-5.

expectations were largely decreed by the public sphere.

The Early Years:

Lucy Jarvis' paternal relatives formed a privileged familial network whose social importance she generally took for granted.[100] The Jarvis family had been in British North America since the aftermath of the American Revolution. As Loyalists many of the Jarvis' took up prominent positions within the Tory Family Compact, or pursued professional careers in law and banking.[101] While not all could be considered wealthy, most had established themselves as distinguished citizens in their communities and they were often found in prominent social and political positions.[102]

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100 Author's interview with Allison Connell, Woodstock, New Brunswick, 1 November 1995. Connell is Lucy Jarvis' nephew. His mother, Katherine, was Jarvis' sister.

101 Drawn from Dictionary of Canadian Biography, Vol. 6: 346; Vol. 8: 428-433; Vol. 9: 411-412; and Vol. 10: 379-380. See also MacMillan Dictionary of Canadian Biography (1963): 345-347 and (1978): 387-389; and George A. Jarvis, The Jarvis Family; or The Descendants of the first settlers of the name in Massachusetts and Long Island (Hartford, Conn., 1879).Jarvis family sketch: This Loyalist family originated in Connecticut. William and Munson Jarvis were brothers, who came to what is presently known as New Brunswick. They lost significant assets in the process. Munson settled in Saint John, New Brunswick and eventually became a reputable merchant in his adoptive city. His brother William relocated to York, Upper Canada around 1791 to become provincial secretary of Upper Canada under Lord Simcoe. William and Munson's first cousin Stephen Jarvis also set up permanent residence in York, Upper Canada. In 1809, Stephen became register of deeds for the Home district, and in 1833, gentleman usher of the black rod in the Legislative Assembly.

102 Lucy Jarvis' paternal grandfather, Lt. Col. William Munson Jarvis was a practising lawyer in Saint John, New Brunswick.

Jarvis' mother, Kate Harris, was the daughter of John Leonard Harris, a wealthy and powerful merchant, landowner and entrepreneur in Moncton, New Brunswick. Primarily remembered for his foresight and energy in developing an economic base for the town, Harris propelled Moncton into the twentieth-century by establishing a number of businesses - The Moncton Gas Light and Water Company (1877), The Moncton Sugar Refinery (c. 1880) and The Moncton Cotton Manufacturing Company (c. 1883). In addition to providing hundreds of jobs to the citizens of Moncton, Harris was chairman of the town council in 1881-1882.[103] Clearly, the importance of social responsibility was underscored in the Harris family.

When Kate Harris married Edward W. Jarvis, he was beginning his career as an accountant, but soon after he became manager for the Bank of Montreal, providing a financially secure existence for his wife and their ensuing family. Like most parents of this generation, the couple hoped that their first child would be male.[104] However, with the birth of Lucy in Toronto in 1896 followed closely by three more daughters - Mary, Katherine and Hope - this

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103 Information drawn from Dictionary of Canadian Biography, Vol. 12: 412-413.

104 Author's interview with Allison Connell, 1 November 1995.

desire for a son was not fulfilled until the birth of John, their youngest child.

This want for a son rather than a daughter not only signalled the privileged status of males in Victorian society, it would also become a pervasive element in Lucy Jarvis' life. The conjunction of desire for a male child and the reality of Lucy's gender played a major role in what her parents would expect of her and how they would raise and educate her.

Throughout Jarvis' developmental years, her parents sought to maintain links with their extended families in the Maritimes. Due to his position within the bank, Edward W. Jarvis was required to move frequently but he actively sought out postings within the Maritime region so that the family could remain close to relatives in New Brunswick.[105] Most of Jarvis' youth was spent growing up in small towns like Yarmouth, Nova Scotia and Andover, Chatham and Woodstock in New Brunswick (See Appendix). The family homes were often quite grand. Jarvis remembered one in Chatham, New Brunswick that was so large "you could have had a golf

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105 Franziska Kruschen, The Spirit of Yarmouth Lives: Paintings by Lucy Jarvis and Helen Weld (Halifax, 1995), 4.

course on the property...."[106] Even though Jarvis only made one clear reference to the fact, presumably the family retained the services of hired help.[107]

However, Jarvis did not identify herself or her family as upper-class. But she did acknowledge that they lived in a "different world" from most in their social circle.[108] For example, when the family moved to Chatham, Ontario in 1924, neighbours considered the Jarvis' "nuts" because they paid their maid so much.[109] In her recollections, these neighbours eventually approached the family and asked them to reduce the maid's wages so as to keep wages down among the hired help in the community. Jarvis, herself, found such actions shameful because those making the request "...were

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106 Research files of Sophie (Eha) Einola, London, Ontario. Interview with Lucy Jarvis by Einola, Pembroke Dyke, Nova Scotia, 5 July 1983. In this interview Jarvis told Einola that the home was built by the Cunards, a wealthy New Brunswick family. It is unknown whether the Jarvis family purchased and sold these homes or if they rented.

In 1983, Sophie Einola was working for an organization called, "Womanspirit", an art research and resource centre based in London, Ontario. She began corresponding with Marjory Donaldson the Director of the University of New Brunswick Art Centre, as a part of her research for a book of biographies of Canadian women artists born before 1925. Donaldson offered Jarvis' name as a potential subject to be included in this book, and subsequently, Einola contacted Jarvis herself. In particular, Einola was interested in the formative influences upon women artists of this period and therefore, much of the correspondence between Jarvis and Einola relates to Jarvis' experiences as a young woman. Soon after, "Womanspirit" lost funding and was forced to close. Therefore, Einola's book did not materialize. However, Einola generously gave this author access to her research files which contain a collection of letters and the last known taped interview with Lucy Jarvis.

107 Ibid.

108 Ibid.

109 Ibid.

all so rich!"[110] Clearly, Jarvis viewed herself and her family as somewhat eccentric and outside the norm in relation to other members of their socio-economic class.

Despite Lucy Jarvis' positioning of her family as outsiders, the fact remains that they belonged to an upper middle-class, a position which allowed her far more opportunities for independent choice and social mobility than young working-class women. Indeed, it was her family who provided Jarvis with her first access into the world of art. Respect for culture and learning was an integral part of the Jarvis household and both parents encouraged their children to read widely and be culturally "aware".[111]

Both parents involved Jarvis in their own personal pursuits which served to encourage their eldest daughter to expand and explore personal interests, regardless of conventional gender boundaries. Jarvis' father played an active role in his daughter's life, and together they would go out fishing and shooting.[112] They shared a fondness for

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110 Ibid.

111 Research Files of Sophie Einola. Letter from Lucy Jarvis to Einola, 19 July 1983.

112 Research files of Sophie Einola. Letter from Lucy Jarvis to Einola, 15 September 1983.

the animal stories of Charles G. D. Roberts[113] "because [her father] was a great hunter and liked things like that...."[114] He made a practice of reading the children bedtime stories from Roberts' books among others.[115]

Cultural values were communicated to Jarvis through her mother. In an interview with Janet Toole in 1974, Jarvis recalled one occasion when she travelled to Detroit with her mother:

> ...it was after the depression and everyone and everything was sort of money, money, money, and before we came home, my mother said 'no, I think this has been too much, , I think we ought to go and find something [and buy it] just because it's beautiful...' and you know we couldn't afford it...[but] we got the most beautiful Chinese vase, and she made us do it as a demonstration, that you musn't always keep thinking of bargains.[116]

To Jarvis, this act symbolized the importance of art and beauty in people's lives. Her mother's lesson became Jarvis' mission in her subsequent role as a cultural activist who wanted aesthetics "to be thought of as an important, perhaps

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113 University of New Brunswick (hereafter UNB), Archives and Special Collections, Harriet Irving Library, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: 1. Jarvis' uncle, Jack Harris, had gone to UNB with Sir Charles G.D. Roberts.

114 Ibid.

115 Ibid.

116 Ibid., 4.

the most important part of life."[117]

Kate Jarvis also participated in many cultural activities in keeping with women of her time and social position. In 1904, when her husband was transferred to Yarmouth, Nova Scotia, Mrs. Jarvis joined an informal "Art Club" initiated by Clara Caie.[118] It was not uncommon for children to attend these meetings with their parents and Jarvis would have been around eight years old when she accompanied her mother to these Art Club gatherings.

Clara Caie was a prominent citizen of Yarmouth and related to one of the most wealthy and influential families in this region, the Killams.[119] She played an active role in the community and at various points throughout her life gave her time and commitment to various social projects. For example, after the death of her mother, Caie "nobly assumed"[120] responsibility for the maintenance of the Yarmouth Public Library. In addition, she took on numerous

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117 Author's interview with Allison Connell, 1 November 1995.

118 UNB, Archives and Special Collections, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: 2.

119 Yarmouth County Museum (hereafter YCM) Archives, YMS1 379. Clara Caie papers, n.d., 2. Caie's mother was a Killam.

120 Ibid., 3.

positions of community leadership by her active membership in the Milton Improvement Society, the local Guides and Brownies, the Town Mission, and the League of Mercy to name but a few of her causes.[121] To those who knew her, Caie was "generosity personified."[122] As an example of a socially committed female within a small community, Caie's influence on the young Lucy Jarvis was considerable.

Caie had gone to Europe[123] to attend the School for Young Ladies conducted by the Misses Johnson in London, England.[124] Here, she studied art, visited galleries and even taught for a short time.[125] Returning to Yarmouth, Caie sought to emulate the cultural life she had witnessed in Europe. She began by offering instruction in art and art appreciation.[126]

Held weekly throughout the winter months, Caie's Art Club meetings were attended by about a dozen "ladies" from

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121 Ibid., 4-5.

122 Ibid., 4.

123 Caie was born in 1874 and presumably would have gone to Europe in her late teens. Therefore, she was probably in Europe sometime in the 1890's. Ibid., 2.

124 Ibid.

125 Ibid.

126 Ibid., 5-6; and Kruschen, The Spirit of Yarmouth Lives, 4.

the community.[127] She initiated a form of art education whereby members, like Kate Jarvis, learned about European art through the use of colour reproductions:

> Miss Caie gave our parents these colour reproductions, Perry Pictures... and they'd take them home, and they'd learn the name of the artist, the school he belonged to, the gallery that his work was hung in...other things like that, but never comments on the art! That was for us to 'scent'.[128]

Caie's encouragement of Art Club members to "'scent'" or express their own views about art[129] would serve as an important model for Lucy Jarvis' own teaching (see Chapter Two).

She also played a key role in convincing Miss Frances Allen, a local Yarmouth teacher, to introduce art to the children of the community at the Milton School in Yarmouth.[130] It was in these classes where Jarvis had her first experience with art in a formal scholastic setting. Under the influence of Clara Caie's teaching, Miss Allen did not provide the children with "pears and plums and things to

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127 YCM Archives, YMS1 379. Caie papers, n.d., 5.

128 UNB, Archives and Special Collections, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: 2.

129 Lucy Jarvis Estate. Letter from Lucy Jarvis to Shelley Cameron, n.d. [c. 1984]. YCM Archives, YMS1 379. Caie papers, n.d., 5. This document reveals that Art Club members were shown various schools of art including those of the Spanish, French, Dutch and English among others.

130 At this time, the date when child art was introduced to the Milton School is not known.

copy [instead] she let us do things on our own...."[131] Later, Jarvis would comment that this approach was "...part of the revolution in the arts that was going on in Europe when Miss Caie went to school there."[132] She boasted proudly that Child Art had been promoted in Yarmouth long before the idea became "...an important facet of Canadian education."[133] Clearly Jarvis looked to Caie as an important innovator as well as role model for her own approach to art teaching.[134]

Although the Jarvis family left Yarmouth in 1908, their four year stay made a profound impression on the twelve year old Jarvis.[135] As Janet Wolff, in The Social Production of

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131 UNB, Archives and Special Collections, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: 3.

132 Canadian War Museum (hereafter CWM) Archives. Lucy Jarvis files. Letter from Lucy Jarvis to Laura Brandon, n.d. [c.1984].

133 Ibid. Also found in Kruschen, The Spirit of Yarmouth Lives, 4; and UNB, Archives and Special Collections, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Toole, 26 February, 1974: 2. The Child Art movement that Jarvis refers to here will be discussed in greater length in Chapter Three.

134 The Jarvis family remained in contact with Caie after they left Yarmouth in 1908. In the early 1930s Caie loaned the family her cottage in Yarmouth (see Chapter Two).

135 After the family left Yarmouth, they moved to Andover, New Brunswick where they would live until 1912. In the interview with Janet Toole, Jarvis said that Mrs. Jarvis participated in local cultural events here as well by attending poetry readings at the home of Beatrice Welling. (Toole, 1) Welling, one of the first women to graduate from the University of New Brunswick, was the principal of Andover Academy. In the interview with Sophie Einola, Jarvis tells Einola that she attended Andover Academy briefly (possibly one year) before her parents sent her to boarding school in Toronto. Jarvis believed that in addition to Caie, Welling had an important role in stimulating her interest in the arts. Speaking of Andover, New Brunswick in relation to Yarmouth, Nova Scotia, Jarvis said: "There again, interest in the arts was propagated...principally through [Beatrice Welling's] poetry...."(Einola, Chronology, n.d.) UNB, Archives and Special Collections, Case UARG 153. Unpublished

Art, has argued "...institutions of training 'form' the artist and influence the direction of his or her development."[136] In this respect her parents' influence and that of Caie gave Jarvis critical entry points into the world of art. Many years later she would credit these encounters as amongst the primary influences on how she would choose to practice art (See Chapter Two).

By 1912, sixteen year old Lucy Jarvis was a boarder at Havergal Ladies College in Toronto.[137] Situated on Jarvis Street, in "the heart of cultural and cultivated Toronto" this private Anglican school for girls[138] was chosen by her parents largely because her paternal grandfather, Lt. Col. William Munson Jarvis held the Headmistress, Ellen Knox, in

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manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: 1. Research files of Sophie Einola. Chronology of Lucy Jarvis, n.d..; and Interview with Lucy Jarvis by Sophie Einola, 5 July 1983.

136 Janet Wolff, The Social Production of Art (New York, 2nd ed. 1993), 42.

137 There is some confusion about this date. Research files of Sophie Einola. Chronology of Lucy Jarvis, n.d.. This document lists Jarvis as attending Havergal in 1911. Jarvis, according to Ludemus, 1912, was registered at Havergal in 1912, and not before.

138 Carolyn Gossage, A Question of Privilege: Canada's Independent Schools (Toronto, 1977), 153. When Lucy Jarvis was in attendance, Havergal was situated on Jarvis Street. Jarvis street is named after a member of Jarvis' family - Samuel Peters Jarvis, son of Loyalist and Provincial Secretary, William Jarvis. Samuel was born in 1792 and eventually became a soldier, lawyer and civil servant in Ontario. He was also a member of the Tory Family Compact. The area on which his family home, Hazelburn, was built was eventually named Jarvis street in his honour. See Dictionary of Canadian Biography, Vol. 8: 432.

the highest esteem.[139] "My grandfather was basically promoting Havergal..." Jarvis recalled.[140] After three years, when her parents could no longer afford to keep her there, her grandfather paid her tuition and board so that she could remain at Havergal for an additional year, until 1915.[141] This additional year allowed Jarvis to earn her diploma in domestic science, which Jarvis' grandfather clearly thought to be worth the investment. Scholarship was a valued pursuit in the Jarvis family.

The education she received at Havergal was of the highest quality available to Canadian girls at this time. However, it was only accessible to a small number of young women whose families could afford such a privilege. According to Mary P. Maxwell, a graduate of Havergal, "having attended and particularly graduated from a Canadian private school [served as] a passport into local elites

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139 Research files of Sophie Einola. Interview with Lucy Jarvis by Einola, 5 July 1983. In this interview, Jarvis is vague as to why her grandfather held Knox in such high regard - apparently her grandfather believed that he and Knox shared a similar dismay for "the way this country was developing...for instance, he didn't [sic] approve of the horseless carriage...."

140 Ibid. Jarvis does not say why her parents were unable to afford to keep her at Havergal Ladies College. Havergal Ladies College Yearbook, Ludemus, lists Lucy Jarvis' sisters as attending Havergal as well. Mary Jarvis: 1916; Katherine Jarvis: 1916-1917 and Hope Jarvis: 1923.

141 Interview with Lucy Jarvis by Sophie Einola, 5 July 1983.

across the country."[142]

Proudly referred to as "Canada's answer to Cheltenham Ladies College" in England,[143] Havergal was primarily staffed by English women.[144] Educated English women were highly valued and actively sought out by many private Canadian girls' schools, in order to assure middle-class and upper-class parents that their daughters would receive proper training from "real English ladies."[145]

Ellen Knox, Headmistress at the time Jarvis was enrolled, was a case in point. As a young woman she had received her education at Cheltenham Ladies College, and arrived in Canada to administer the newly inaugurated Havergal Ladies College in 1894.[146] As the guiding force at Havergal, until her death in 1924, Knox actively advanced an ideology of social responsibility.[147] Generations of Havergal girls were instructed "to see the world as a place

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142 Gossage, A Question of Privilege, 10.

143 Ibid., 155.

144 Cheltenham was one of the finest Ladies Colleges in England and many of its graduates were sought out as teachers in Canadian Schools.

145 Gossage, A Question of Privilege, 110.

146 Ibid., 154.

147 Ibid., 155.

in which you can use your influence toward bettering the conditions of women workers and neglected children."[148] Knox also advised students to "take a stand for the right," and to shun "Laura Secord [chocolates] and creaking [patent leather] shoes,"[149] symbols of the idle self-indulgence of the upper classes.

Knox's message was not novel for the period. This insistence that the leisure time of upper-class women should not be wasted in "self-indulgent frivolity, but used to assist more actively...in exercising a charitable, uplifting influence in the neighbourhood"[150] was drawn from a nineteenth-century model which charged women with the responsibility of guarding society's morality and counteracting the dehumanizing influences of the world of work. Women's colleges like Cheltenham, enforced this code among their graduates and Knox, in turn, translated it to her students at Havergal Ladies College.

Certainly, these nineteenth-century notions of ideal femininity were undergoing reconstruction, but by sending

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148 Ibid.

149 Ibid., 156.

150 Orr (ed.), Women in the Victorian Art World, 3.

Lucy Jarvis to Havergal, her parents ensured themselves that she would be properly trained to take her place in society as an upper middle-class woman with accomplishments and knowledge of female social responsibilities. Several other women, including her own mother and Clara Caie in Yarmouth, had already provided Jarvis with models. Caie, in particular, was a perfect example of a young woman from an upper-class family who accepted the responsibility of her class and used her social influence and free time for the betterment of her community. Very likely she would have been the sort of woman Headmistress Knox would have held up as an example for her students. Caie's earlier presence in Lucy Jarvis life would have provided a resonance for Knox's message. Jarvis herself firmly believed that these influences and experiences played a significant role in shaping her character.[151] This thesis will argue that Jarvis' acceptance of a socially responsible role for women led to her later commitment to community activism (see Chapter Two).

Jarvis, who rated her own academic abilities as poor,

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151 Research files of Sophie Einola. Unpublished manuscript written by Einola, "Lucy Mary Hope Jarvis", 1984.

chose an "ordinary"[152] course of instruction at Havergal College. She obtained a diploma in domestic science with honours in laundry, literature and current events.[153] As noted earlier, the basic curriculum and course structure at Havergal was modelled after Cheltenham Ladies College.[154] Although Jarvis maintained "no one told [her] what to take...," she took course selection advice from her peers who navigated her away from the honours and matriculation streams because she would have to "work all the time" and would "not have any fun at all!"[155]

Apparently, neither Jarvis nor her family saw her Havergal education as a route to a career: "...the thought of taking the matriculation so you could get jobs later never entered [my] head...."[156] And while such a statement creates the impression that Jarvis understood that her education was not career-oriented, it should also be pointed

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152 UNB, Archives and Special Collections, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: 2.

153 Ibid.

154 Mary Byers, Havergal: celebrating a century, 1894-1994 (Toronto, 1994), 41. The first year of high school at Havergal was called "shell" and once a girl completed this year she or her family could choose one of three "streams": matriculation, honours and diploma. The Havergal diploma was not as rigorous as matriculation but of a very high standing and useful for teaching.

155 Research files of Sophie Einola. Interview with Lucy Jarvis by Einola, 5 July 1983.

156 Ibid.

out that she had little interest in a formalized, structured approach to learning.

Rather, it was the broad interdisciplinarian nature of the education she received at Havergal that Jarvis would recall with great enthusiasm: "... I remember we got carried away by some Shakespearean thing... and the mistress was as excited as I was... and we'd go on and do other things in relation to it...."[157] Jarvis believed that this interdisciplinary approach to learning had a great affect on her life,[158] and certainly it had more personal appeal than the rigors of matriculation.

Like many women of her time, Jarvis never considered attending university. Jarvis recalled that "[b]eing a woman,... [a university education]... wasn't a very important thing at the time."[159] Jarvis' comment is especially significant since her family had strong ties to the University of New Brunswick and Jarvis claimed that UNB was "in the air" in her family household.[160] In fact,

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157 Ibid.

158 Ibid.

159 UNB, Archives and Special Collections, UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole, 26 February, 1974: 1.

160 Ibid.

Jarvis' younger sister Katherine pursued a degree in chemistry. At the time, Jarvis herself was not sure if Katherine's attendance at UNB was an "honour or disgrace" to the family.[161]

Such ambivalence is significant because it reflects Jarvis' awareness of women's social borderland as it existed in the 1920's. And while she was proud of her sister pushing the boundaries of women's experience, there was a certain recognition that in doing so, one risked public disapproval. M. Carey Thomas (B.A. Cornell 1875, Ph.D. Zurich 1882), one of the first group of women to attend University, noted in 1907 that women's attendance at university was equivalent to "...elop[ing] with the coachman...."[162] Attitudes had certainly improved by the time Jarvis and her sisters were of college age, but clearly for Jarvis some elements of social taboo lingered still.[163]

In addition, Lucy Jarvis' decision to pursue a domestic

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161 Ibid.

162 Margaret Gillett, We Walked Very Warily: A History of Women at McGill (Montreal, 1981), 14.

163 Gillett found that science degrees were often a product of a three-year programme and therefore deemed to be less distinguished than a four year Bachelor of Arts programme. Gillett, We Walked Very Warily: A History of Women at McGill, 11. This suggests that even though Katherine received a University degree, she did so in a programme which did not challenge the male prerogative.

science diploma rather than academic studies reinforced the fact that she had little interest in pushing the boundaries of women's education herself. Nonetheless, she was a participant in the changes taking place in women's education in the early twentieth-century. The diploma in domestic science, for example, was a relatively new addition in most school systems. As an extension to traditional female subjects such as art, music and literature, domestic science was considered an appropriate subject for women[164] because it was viewed as a logical extension of a women's role in the domestic sphere. Since the turn of the century, domestic science figured prominently in the Havergal curriculum, and in 1907, a new wing was added to accommodate the growing needs of this field of study.[165]

The entry of domestic science classes into formal schooling reflected social realities of the time. By the late nineteenth-century, society demanded better and yet still appropriate education for women, in order for them to meet the challenges and changes of the modern world. Daughters of professional and business families were now being trained for "'more active and socially useful

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164 Alison Prentice, Paula Bourne, Gail Cuthbert Brandt, Beth Light, Wendy Mitchinson, and Naomi Black, Canadian Women: A History (Toronto, 1988), 160.

165 Byers, Havergal: celebrating a century, 1894-1994, 41.

roles.'"[166] Many schools, both public and private, began to introduce more stringent entrance criteria and developed curricula which often "'rejected polite accomplishments' in favour of academic subjects and ties to university."[167] In many ways, Havergal Ladies College attempted to bridge the divide between these two conflicting forces. With Havergal mistresses teaching "... a curriculum which steered a course determined by current winds of educational doctrine, with a ballast of old traditions from across the Atlantic,"[168] these young women were given the opportunity to be educated as professionals in a gender specific field which also served to prepare them for their assumed roles as future wives and mothers.[169] Since most middle-class families of this time period could no longer afford to keep an adult daughter at home for all her life, parents were often anxious to provide their daughters with the education necessary for their own economic independence.[170] However, very few parents wanted their daughters to be made "unfeminine," and therefore "unmarriageable" by their

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166 June Purvis, A History of Women's Education in England (Buckingham, 1991), 75.

167 Ibid.

168 Byers, Havergal: celebrating a century, 1894-1994, 41.

169 Prentice et al., Canadian Women: A History, 157.

170 Deborah Cherry, "Women artists and the politics of feminism 1850-1900", in Orr (ed.), Women in the Victorian Art World, 52.

education.[171] The Jarvis' were no exception in the case of their eldest daughter, Lucy.

In The New Day Recalled: Lives of Girls and Women in English Canada, 1919-1939, Veronica Strong-Boag notes that girls and young women of the 1920s and 1930s lived in a world that "appeared to offer new experiences but simultaneously retained strong resistances to any significant change in sex roles."[172] As a case in point, Jarvis matured amidst the paradoxical ideas of this time. She was assuredly a "girl of the new day,"[173] who took domestic science training and yet saw no connection between this professional training and a career. This attitude was not unusual for many young-middle class women of Jarvis' generation.[174]

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171 Purvis, A History of Women's Education in England, 76.

172 Strong-Boag, The New Day Recalled, 7.

173 This idea of the "new woman" or "girl of the new day" was a common one around the 1920's. See Prentice et al., Canadian Women: A History, 141 and 240; Strong-Boag, The New Day Recalled, 7. The phrase, "girl of the new day" as used by Strong-Boag was drawn from the title of a text written by Ellen M. Knox in 1919. The Girl of the New Day (Toronto: McClelland and Stewart) was essentially a career guide for young women. In it Knox outlined the pros and cons and accessibility of various professions including that of artist.

174 In his article, "The Education of Women at Mount Allison, 1854-1914" John Reid charts the transition at Mount Allison Ladies' College from a curriculum of "polite accomplishment" to a more stringent intellectual program. This transition came about in the last decades of the nineteenth-century as a result of growing demands for more academic and professional training for young women. However, Reid found that because of deeply entrenched and limiting definitions of the appropriate social role of women, women at Mount Allison Ladies College often pursued diploma programmes, without necessarily intending on subsequently taking employment. Reid writes: "Of those who did take employment, moreover, the great majority did so in fields, such as teaching

However, in spite of these attitudes and societal pressures for her to marry and raise a family, Jarvis did not become a wife or a mother. Unfortunately, we know little of her personal life at this time. Perhaps like many women of this era who lost potential mates during the First World War,[175] Jarvis may also have found herself in this predicament. On the subject of marriage, Jarvis remarked: "...the only males who were ever interested in me went to war and got themselves killed."[176] The inference here is that, at some point in her life, Jarvis presumed she would take on traditional roles as wife and mother. Strong-Boag argues that for most women, "...spinsterhood was a result of a slow accumulation of individual acts..."[177] rather than conscious decision not to marry. As Jarvis matured, she placed her energies elsewhere in teaching and the community and placed little priority on pursuing a conventional domestic lifestyle.

At what point Jarvis began seriously to consider art

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and nursing, which had come to be part of the accepted 'women's sphere', appropriate for the maternal or nurturing qualities of women. (Reid, 32) John Reid, "The Education of Women At Mount Allison, 1854-1914", Acadiensis Vol. XII, No. 2 (Spring, 1983).

175 Strong-Boag, The New Day Recalled, 103.

176 Gary Saunders, Truro, Nova Scotia. Unpublished manuscript "Remembering Lucy" by Gary Saunders, n.d.

177 Strong-Boag, The New Day Recalled, 103.

training as a route toward the less orthodox profession of a teacher/artist is more difficult to document. The art department at Havergal was headed by Sir E. Wyly Grier (1862-1957), a prestigious, academic artist who had served for a time as president of the Ontario College of Art (1908-1913) and the Royal Canadian Academy (1929-1939).[178] Not surprisingly, the art education offered at Havergal was quite conservative and academic and a marked contrast to the informal and liberating art classes in Yarmouth. Although Jarvis never mentioned having had any art instruction while at Havergal, one must presume she had access to Grier's classes. As well, all students at Havergal had "artistic options" available after morning classes.[179] This schedule was devised by Knox to counteract what she called "the fatigue problem" brought on by too much concentration.[180] Whereas "Day Girls" were free to return home after morning classes, Jarvis was a boarder and presumably could have

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178 J. Russell Harper, Painting in Canada: A History, 298. Grier was a financially successful portrait painter who rendered the countenance of many of Toronto's "establishment." According to Sir Charles G.D. Roberts and Arthur Leonard Tunnell (ed.s) The Canadian Who's Who, Vol 2, 1936-37 (Toronto), 556., Edward Aemilius Jarvis, a wealthy banker and broker and great-grandson of Loyalist William Jarvis was part of this "establishment" and had his portrait painted by Grier around 1903.

179 Orr (ed.), Women in the Victorian Art World, 18. In the context of the nineteenth-century, many young middle and upper-class young women received training in the arts as a sign of "good breeding", and even by the end of the century, well-to-do middle-class young women were still expected to be "'arty'". Orr argues that this exposure often acted as a springboard for women to enter art professionally.

180 Byers, Havergal: celebrating a century, 1894-1994, 33.

taken advantage of these art classes in the afternoons.[181]

Many years after leaving Havergal, Jarvis professed that she felt like a "fish out of water..." because everyone was "so sophisticated."[182] "Being a Maritimer...," she said, "I was a bit of a freak in...Ontario."[183] There is no evidence to analyze the statements in order to distinguish between how Jarvis may have felt at Havergal and how she was actually perceived by her school mates and teachers. Rather, such statements are far more reflective of the identity Jarvis herself wished to construct, deliberately depicting herself as different; as an eccentric outsider. In these 'spaces' we see Jarvis pushed against the social borderland in order to create a place for herself.

Havergal's yearbook, Ludemus, provides documentation of her public persona as a prominent participant in many extracurricular activities. For example, in 1915, Jarvis was the Domestic Science representative on the Yearbook Committee, a member of the Boarder's Basketball, Cricket and

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181 Ibid.

182 UNB, Archives and Special Collections, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: 2.

183 Research files of Sophie Einola. Letter from Lucy Jarvis to Einola, 16 November 1983.

Ground Hockey teams, and winner of the Present Girls Shield in the Fancy Skating Competition. [Figures 2 and 3.] And, most significantly, in light of her comments about her outsider status, Jarvis served as the first President of Havergal's Country Club.[184]

The Havergal Country Club was founded on 14th, March, 1915 by Miss Haskins, one of the school's teachers. She announced her plan to form a club for young women interested in "...leaving the confinements of the city once a week and letting free their limbs in a long ramble over the country."[185] The roster listed eight "eager and enthusiastic" girls, all of whom espoused the club's motto: "Be Cheerful."[186] As the founding president of the club, Jarvis undoubtably initiated many of the club's expeditions and rituals. Miss Haskins and her students "tramped" through the woods exploring and collecting wildflowers and pussywillows, wading in ponds and sitting in trees: "After a good tramp the party is usually pretty glad to call a halt

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184 Havergal Yearbook, Ludemus 1915, 128.

185 Ibid.

186 Ibid.

and prepare tea..." over an open fire.[187] No doubt Jarvis' early fishing and shooting expeditions with her father had fostered this love of the outdoors.

Rebelling against the societal norms which prescribed domesticity and passivity for women, Jarvis established a position of leadership in this outdoor activity club where the rules of "ladylike" behaviour were somewhat more relaxed.[188] Within the confines of "sophisticated" Havergal, this club provided Jarvis with a place where she could pursue a more liberated attitude toward femininity outside the formal structures of the school. [figure 4] Living in a tent and "tramping" through the woods would remain a central feature of her life as a professional artist who drew upon her visual responses to nature. This commitment to a "way of life" introduced at Havergal allowed her to break free of societal and class expectations by living "romantically on the fringes" of respectable society.[189]

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187 Ibid., 129.

188 Patricia A. Palmieri, "Here Was Fellowship: A Social Portrait of Academic Women at Wellesley College, 1895-1920", in Alison Prentice and Marjorie R. Theobald, Women Who Taught: Perspectives on the History of Women and Teaching (Toronto, 1991): 240. Palmieri discusses this concept in relation to the activities of the women professors at Wellesley.

189 Author's interview with Allison Connell, 1 November 1995.

During school holidays, Jarvis stayed with an aunt in Hamilton because of the distance and expense of returning home to the Maritimes.[190] During these visits, her aunt took her to parties which served as well-chaperoned opportunities to meet suitable marriage prospects. Lucy Jarvis found these affairs too "competitive" and disliked the social negotiations of her peers.[191] Therefore, on these occasions, Jarvis filled her dance card with the names of "old men and little boys"[192] making a distinct decision to remove herself from the competition. Here again, Jarvis positioned herself against accepted social conventions of the day.

In 1915 Jarvis left Havergal, one year after Canada entered the First World War. As she recalled, her last year at the school was permeated with talk of the war. Headmistress Knox made concentrated efforts to prepare "her girls" to assume their proper responsibilities assisting the war effort:

> You cannot help envying the Havergal girls who are nursing at the front... I know how many of you wish you could be with them, doing something which seems really worth while instead of trying just to keep step in the every-day path of

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190 Research files of Sophie Einola. Interview with Lucy Jarvis by Einola, 5 July 1983.

191 Ibid.

192 Ibid.

> life. But we have to remember that service done is service whether it is at school, or at home or at the Front, and the truest service is the service where God places us.[193]

With many businesses forced to accept women into their ranks as male employees went off to war,[194] Jarvis found her place of "service" at her father's branch of the Bank of Montreal in Woodstock, New Brunswick.[195] Like her father, Lucy Jarvis began as an accounting clerk and then was promoted to teller in reward for her role in supplying evidence of theft by two fellow employees. In her teller's cage, with pistol at her side, Jarvis cashed the cheques of the bank's customers, including those of the men of the 65th Battery. As a female teller, her presence caused a stir, especially among the army men who were "...all so curious to see a woman they kept peeking over each other's shoulders, so we had to keep them back and only two or three could come in at a time...."[196] However, Jarvis did not see her gender

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193 Havergal Yearbook, Ludemus 1915, 7.

194 Graham S. Lowe, "Women, Work and the Office: the Feminization of Clerical Occupations in Canada, 1901-1931", in Veronica Strong-Boag and Anita Clair Fellman (ed.s), Rethinking Canada: The Promise of Women's History (Toronto, 1986): 112.

195 Research files of Sophie Einola. Interview with Lucy Jarvis by Einola, 5 July 1983. Jarvis had heard that the Bank of Montreal was going to begin hiring women to replace male employees who had been enlisted, and so Jarvis approached the Bank Inspector and asked him if she might apply to the bank. Jarvis was hired, placed under her father's supervision and required to address him as Mr. Jarvis, alongside his other staff.

196 Ibid.

as an encroachment on a male domain, "I did not even realize that I was doing work like men. I went with the bank thinking I was doing war work by letting a man go overseas."[197] Her statement reveals that Jarvis viewed this job as a temporary situation, not a professional path.

The massive entry by women into the Canadian work force during the war years offered women the opportunity to prove themselves professionally in a wide range of areas. However, when the war ended in 1918, women were expected to return to the traditional domestic sphere despite their evident success in the workplace. It was taken for granted "when the hostilities ceased and the men returned, [that] women would cheerfully surrender their newly acquired positions in the workforce."[198] The Canadian government's concern about securing jobs for returning soldiers resulted in the launch of advertising campaigns directed specifically towards Canadian women. In one national advertisement women were asked: "'Do you feel justified in holding a job which could be filled by a man who has not only himself to support, but a wife and a family as well?' 'Think it over.'"[199]

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197 Research files of Sophie Einola, Letter from Lucy Jarvis to Einola, 16 November 1983.

198 Prentice et al., Canadian Women: A History, 204.

199 Ibid.

Like so many other women at the end of the war, Jarvis gave up her job as a bank teller. And while it is tempting to think that her reasons for doing so may have been due to governmental pressure on Canadian women to return to the domestic sphere, it is more doubtful in this case since clerical positions such as bank teller were not prime career positions for returning veterans.

As Graham S. Lowe documents, the "...temporary influx of women into the world of men's work..."[200] is only part of the reason for women's entry into the workforce. Equally significant was the coincidence of war with major structural readjustments in office management with women viewed as "the most economical source of labour for routine clerical jobs."[201] Lowe's research lead him to conclude that the war "merely accelerated" a trend that had begun at the turn of the century.[202] Such a feminization of the clerical professions resulted in increased opportunities for women within the public sector. Thus, there would clearly have been potential for Jarvis to pursue a professional path as a female bank teller. Her decision not to do so is a telling

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200 Lowe, "Women Work and the Office: the Feminization of Clerical Occupations in Canada, 1901-1931": 112.

201 Ibid.

202 Ibid.

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The specific reasons she left the bank are unknown but it would be typical for Jarvis to prefer a more informal and independent career path. However, leaving the bank meant that Jarvis did not have a regular pay cheque between 1919 to 1925 and had to devise other means of gaining some money. Her decision to take on a number of different short term jobs such as making signs for the Department of Highways, dress-making, painting houses, making children's clothes and "simonizing" cars,[203] also demonstrates how she negotiated a place for herself as a "new woman" entrepreneur who could take on tasks that crossed traditional gendered spheres.

When compared to a more traditional job, such as bank teller, her choice of self-employment allowed a higher degree of autonomy and control. In light of her characteristic desire to position herself on the peripheries of institutions (like Havergal), her choice of unconventional work is not surprising. The temporary nature of this employment may also have appealed to Jarvis' sensibilities as it gave her the opportunity to develop her

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203 UNB, Archives and Special Collections, Case UARG 153. Unpublished interview with Lucy Jarvis by Janet Toole, 26 February 1974: 3. "Simonizing" is a trademark meaning to polish with or as if with wax.

creative entrepreneurial spirit through a number of different enterprises. Significantly, the fundamental traits of these jobs - autonomy, creative entrepreneurship and impermanency - would be the same qualities that sustained her future career choices as a teacher and cultural activist (see Chapter Three).

In 1925, Jarvis was twenty-nine years of age, unmarried and without a stable profession. She began to pursue her long held interest in art through a recommended correspondence course in commercial art. Although her training in lettering proved to be profitable,[204] Jarvis was, for the most part, not drawn to commercial art[205] and in the end, completed only two of the ten lessons included in the course work.[206]

Jarvis' next career option was to enrol in secretarial

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204 Research files of Sophie Einola. Chronology of Lucy Jarvis, n.d.. Jarvis does not indicate what the term "profitable" means in this instance.

205 See John T. Mockett, "Lucyandhelen [sic]: Their Art is a Natural Thing." Bluenose Magazine of Downeast Canada, Vol. 2, No. 2 (Fall, 1977): 13; Also Gary Saunders. Unpublished manuscript "Remembering Lucy" by Gary Saunders, n.d..; and Author's interview with Helen Weld, Yarmouth, 3 November 1995.

206 Research files of Sophie Einola. Chronology of Lucy Jarvis, n.d.. In this chronology, which appears to have been written by Jarvis herself sometime after 1961, Jarvis said that because of her early introduction to art in Yarmouth, Nova Scotia, she had a different understanding of art to which commercial art seemed not to conform.

school.[207] When she informed her parents of this decision, her father cautioned her to await his research into potential art schools.[208] After reviewing brochures from Vesper George College and the Boston Museum School,[209] Jarvis herself chose the Boston Museum School, on the basis of the Caravaggio-like image on the front of the catalogue, a reminder of her study with Caie at the Art Club in Yarmouth.[210] This seemingly serendipitous choice, as recollected by Jarvis, serves to support an argument for the construction of a personal identity that remained 'intuitive' and unstructured rather than rational and intellectual.

Jarvis claimed to have fully funded her education at the Boston Museum School from an inheritance and her savings from her bank teller job.[211] However, she also admitted that her training at the Boston School "had entailed some

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207 UNB, Archives and Special Collections, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: 3. Of this decision Jarvis said: "I was threatening to become a secretary... [my father] hated secretary courses."

208 Ibid.

209 Ibid.

210 Ibid.

211 Ibid. The bank money that Jarvis referred to was not accumulated savings but rather from a teller's risk fund.

sacrifice on the part of her parents."[212] Additionally, her parents arranged, through family connections, for Jarvis to board with two elderly women who had an apartment near the school. These women were originally from New Brunswick and both aunts to Lord Beaverbrook, whom Jarvis had known since she was a child.[213] Therefore, it would appear that Jarvis' parents supported and encouraged their daughter as a creative person in a number of different ways.

If one makes use of Janet Wolff's argument that "social institutions affect...who becomes an artist, how they become an artist, and how they are able to practice their art..."[214] then the support offered by Jarvis' parents factors in her development as an artist. Although Jarvis presented her choice of art school as providence, her father played a more direct role as "gatekeeper," by making suggestions about options of art schools and thereby the kind of art education she would receive.[215] Her choice,

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212 Research files of Sophie Einola. Chronology of Lucy Jarvis, n.d.. Jarvis does not say from whom she inherited the money. Allison Connell in his interview with this author said that he remembers Lucy Jarvis speaking of the financial assistance she received from her parents.

213 UNB, Archives and Special Collections, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: tape 2, p. 6. Jarvis recalled that one of the women's names was Thompson but could not remember the other's name during this interview.

214 Wolff, The Social Production of Art, 40.

215 This term is drawn from Ibid., 41.

therefore, reflected his designs.

But more generally, the Jarvis family's attitude toward art created an environment in which artistic efforts were valued. Her mother introduced Lucy Jarvis to a type of cultural education that was specific to her gender and class by bringing her daughter along to the Art Club meetings and poetry readings she attended. The family also had the financial means to give their daughter the general education and leisure time necessary for an artist's creative development. Jarvis received a privileged education at Havergal Ladies College where artistic training was an open option heightening her awareness of the feasibility of artistic pursuits. As a social institution, Lucy Jarvis' family provided her with support and an opportunity to train as a professional artist.

Becoming a professional artist allowed Jarvis to push the boundaries of conventional work and, as this chapter has demonstrated, Jarvis' choice to become an artist was consistent with her desire to position herself in a social borderland outside traditional expectations placed upon her gender.[216] This did not entirely free her from society's

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216 As quoted in Orr (ed.), Women of the Victorian Art World, 4.

construction of "woman." For, as has been established, the same series of interconnecting social practices and institutions which enabled Jarvis to become an artist, also conspired to maintain an ideology of sexual difference in which women frequently found themselves placed asymmetrically in relation to patriarchal authority. The second chapter will demonstrate how the social construction of gender bore a direct relationship to the way in which Jarvis chose to practice her profession as well.

Chapter Two

Searching for Place: A Woman's Negotiation of A Profession - The Early Art Practice of Lucy Jarvis, 1925-1940

This chapter will examine how Lucy Jarvis developed a subjective response to the accepted societal definitions of a professional artist. Although she would continued to paint well into her eighty-ninth year, the chapter will focus on the period between 1925 and 1940 in order to examine the formative contexts for her ideas of artisthood.

Section I - The Boston School Years, 1925-1929

In 1925, Jarvis was studying at the Boston Museum School of Art. The School observed a classical approach to art, with an emphasis on draughtsmanship and the precise

rendering of texture, form and colour.[217] Students endured "endless hours of anatomy and light and shade technique"[218] as they were trained in portraiture, drawing, colour theory, and charcoal drawing from plaster casts. The School placed great importance on the study of nineteenth-century and Old Master paintings which students were encouraged to copy repetitively in order to perfect their craft.[219]

On the first day of school, Jarvis met Helen Weld while standing in line at lunch and this simple beginning led to a life-long friendship.[220] Weld remembered fondly that she and Jarvis were drawn together by their interest in painting: they often attended painting lectures together, in preference to movies or other "frivolous" activities.[221] Although they were stimulated by the art world around them, they were not particularly interested in their academic

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217 Alfred Pinsky, "Painting in New Brunswick 1880-1946", in Arts in New Brunswick (Fredericton, 1967), 157.

218 Research files of Sophie Einola. Unpublished manuscript written by Einola, "Lucy Mary Hope Jarvis", 1984.

219 Kruschen, The Spirit of Yarmouth Lives, 4.

220 Ibid. Kruschen found that, like Jarvis, Weld came from an influential family in Lowell, Massachusetts. Weld had been introduced to art at a young age, and had studied painting at Vassar College under C.K. Chatterton, a proponent of the plein-air tradition and a former student of Robert Henri. It should also be noted here that Jarvis met Catherine Robb Whyte at the Boston Museum School and they too remained life-long friends. They were not as close as Jarvis and Weld but maintained correspondence well into their senior years. See Research files of Sophie Einola. Copy of Letter from Catherine Robb Whyte to Jarvis, 25 June 1969.

221 Author's interview with Helen Weld, Yarmouth, Nova Scotia, 3 November 1995.

classes and often "skipped" them.[222]

In choosing to pursue a career in art, women like Jarvis and Weld entered into a profession which was dominated by men. The term "artist" has typically been assigned as masculine within Western society, and the profession itself is entrenched with the "qualities and privileges exclusively associated with maleness."[223] Not only was the Boston Museum School staffed by male teachers but the language of the visual arts was male as well.[224] According to Weld "the old boys" at the Boston Museum School taught art by having their students copy the Old Masters.[225] As students, Jarvis and Weld were therefore "estranged" from their experience as women.[226]

As illustrated, Jarvis did not necessarily espouse expectations of femininity and this estrangement may have in some ways reinforced Jarvis' peripheral relationship to the sphere of women. Wendy Slatkin, in her text The Voices of

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222 Ibid.

223 Mara R. Witzling (ed.), Voicing our Visions - Writings by Women Artists (New York, 1991), 8.

224 Wendy Slatkin, The Voices of Women Artists , preface x.

225 Author's interview with Helen Weld, 3 November 1995.

226 This idea was drawn from Witzling, Voicing our Visions, 4.

Women Artists argues that women's efforts

> to learn the language and to find acceptance within the academies helped [them] develop an identification with that language which would be at least as powerful, if not more powerful, than activity within the marginalized, more private spheres which hegemonic discourse sought to allocate to women.[227]

In other words, their struggles to work within these male institutions gave Jarvis and Weld access to a kind of power that women who remained in the domestic sphere did not have. Jarvis often sought out opportunities to position herself outside accepted social conventions of the day in order to gain greater freedom for herself.

Jarvis' efforts to find acceptance within the Boston Museum school were successful. She won scholarships and had her work hung regularly at the school concours.[228] By the time she left the School in 1929, she had earned a diploma,[229] although she did not acknowledge it. This acceptance notwithstanding, women artists were not considered on an equal level with men. In fact, women artists were made very conscious of the fact that their gender made them "different" from their male counterparts.

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227 Slatkin, The Voices of Women Artists, preface x.

228 Research files of Sophie Einola. Chronology of Lucy Jarvis, n.d.. Jarvis was awarded a first year drawing scholarship and fifth year scholarship.

229 Kruschen, The Spirit of Yarmouth Lives, 4.

This "self-consciousness of difference"[230] was evident from the moment Weld and Jarvis left the Boston Museum School in 1929. Withdrawing from the program, she and Weld embarked on a lengthy camping trip in Nova Scotia. Once there, the two women abandoned all signs of civilized living, preferring to live in a tent and cook on a campfire. According to John T. Mockett

> ...[t]hey were so absorbed in their painting during those summers that they had little time for ordinary social pursuits. Their dress-up garments for all occasions were men's denim overalls and their style was hardly fitting to the social occasions of the time...[231]

Travelling by bicycle much of the time, Jarvis' pet monkey "Jimmy" went everywhere they did and his presence earned them the joint reputation of the "The Monkey Women."[232] As she had done much earlier, as first President of Havergal Ladies College's Country Club, Jarvis preferred to position herself beyond the socially prescribed norms for women by embracing the outdoors, (See Chapter One) and shunning the "frivolous" activities and "dress-up garments" that were popular among women of their time.

Jan Marsh points out that in order for a woman artist

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230 Slatkin, The Voices of Women Artists, preface x.

231 John T. Mockett, "Lucyandhelen [sic]: Their Art is a Natural Thing." Bluenose Magazine of Downeast Canada Vol. 2, No. 2 (Fall, 1977): 14.

232 Ibid.

to express artistic aspirations, a certain "degendering" was necessary.[233] It was as if "it were not possible to be simultaneously female and a serious, 'earnest' artist."[234] Indeed, Jarvis' purposeful "... choice of lifestyle, living accommodation, employment and fashions were... thought of as rather unusual for a woman..." of her time.[235] Jarvis was undoubtedly negotiating the difficult terrain of being both female and simultaneously "a serious, earnest artist."[236]

But as Janet Wolff perceptively notes "everything we do is located in, and therefore affected by, social structures... the existence of these structures and institutions enables any activity on our part."[237] Therefore, despite her attempts at "degendering,"[238] Jarvis' art practice would always remain located in and affected by her social conditioning as a woman. Like many

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233 Jan Marsh, "Art, ambition and sisterhood in the 1850's", in Orr (ed.), Women in the Victorian Art World, 35.

234 Ibid.

235 Shelley Cameron, Lucy Jarvis and the Portrait of Fred Neville - From the UNB Collection: Small Exhibits For the York Regional Branch Libraries, 1987-88 (Fredericton, 1987), 2.

236 Marsh, "Art, Ambition and Sisterhood in the 1850s", in Orr (ed.), Women in the Victorian Art World, 35.

237 Wolff, The Social Production of Art, 9.

238 Marsh, "Art, ambition and sisterhood in the 1850s", in Orr (ed.), Women in the Victorian Art World, 35.

women artists of this time period, Jarvis found herself in the position of having to unite "the conflicting cultural demands of their womanhood and their artisthood."[239]

The following example will show how her experiences as a young woman significantly influenced Jarvis' decision to leave the Boston Museum School. Although successful by the School's standards, Jarvis eventually came to accuse the Boston School as too "rigorously academic"[240] and "too copyist."[241] In the end, she derogatorily referred to the instruction as "'tricks.'"[242] "It was a great surprise when I was shown that success came [from using "tricks" such as] shapes and shadows" to design images, Jarvis said.[243]

Her one salvation within this traditional academic environment was the instruction in Oriental brushwork.[244] She was grateful to be shown a type of painting that did not rely so firmly on stringent principles of realistic

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239 Witzling, Voicing Our Visions, 8.

240 Kruschen, The Spirit of Yarmouth Lives, 11.

241 Ibid.

242 Ibid., 4.

243 Lucy Jarvis Estate. Letter from Lucy Jarvis to Marjory Donaldson (then Assistant Director of the Observatory Art Centre), 19 April 1982.

244 Ibid.

illusion: "I was fortunate enough to encounter the Oriental department where direct brushwork was the means of expression."[245] This preference for direct, personal expression rather than rigid academic exercises no doubt can be related to her early art classes as a child in Yarmouth, Nova Scotia. According to Jarvis, it was this childhood experience which led her to believe something was "wrong" with the instruction she was receiving at the Boston Museum School.[246]

Specifically, Jarvis was referring to the kind of art instruction she had received as a child through Clara Caie. As outlined in Chapter One, during her Art Club meetings, Caie encouraged discussion about art but never told group members what they should think of a particular piece. Instead, participants shared their own feelings and opinions about works of art. Discussions were not centred around "technical matters" but rather "...what [members] liked..." about a particular work.[247] In sum, "...Caie helped shape Jarvis' ideas about art and her whole approach to the

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245 Ibid.

246 Research files of Sophie Einola. Letter from Lucy Jarvis to Einola, 3 January 1984.

247 Research files of Sophie Einola. Interview with Lucy Jarvis by Einola, 5 July 1983.

development of a creative person."[248]

In 1929 Jarvis withdrew from the Boston Museum School and declined a scholarship for a fifth year of study in the process.[249] She was joined by her friend Weld who shared the belief that "...people should paint the way they liked to paint instead of trying to fit into a pattern...."[250]

Mara R. Witzling finds that "often when a woman abandons male guides she thinks back through her mothers...."[251] As Jarvis' artistic "mother", Caie shaped an art world that embodied the axioms of community, informality and sharing - a model at odds with the professional notion of art as represented by the Boston Museum School, which emphasised exclusiveness, individualism and a strict adherence to tradition. When Jarvis left the School, she returned both physically and symbolically to the

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248 Kruschen, The Spirit of Yarmouth Lives, 4.

249 Research files of Sophie Einola. Chronology of Lucy Jarvis, n.d.. Jarvis also mentioned this fifth-year scholarship in a letter to Barry Grant. See Barry Grant papers, held in trust by Ken and Sheila Moore, Keswick, New Brunswick. Letter from Lucy Jarvis to Barry Grant, 1979.

250 Author's interview with Helen Weld, 3 November 1995. For unknown reasons, Helen Weld returned to the Boston School twice more after this - once in 1932 for the Spring Session and again for the 1936-37 year term. This information is listed in Kruschen, The Spirit of Yarmouth Lives, 17.

251 As quoted in Witzling, Voicing our Visions, 10. Attributed to Virginia Woolf, A Room of One's Own.

place of her artistic "birth" - Yarmouth, Nova Scotia.[252]

Clara Caie not only welcomed Jarvis and Weld but offered them her cottage at Cape Forchu in Yarmouth County. Jarvis and Weld accepted and spent a portion of the year there, then returned again in August of 1930, this time setting up a little tent on Caie's property.[253] This tent would serve as their home for several months where they could live "...independently as they had planned, cooking out of doors, and going where visual experience led."[254]

Throughout their lives, Yarmouth would continue to have special significance and whenever possible Jarvis and Weld made yearly pilgrimages to this region, mostly in the summer. With each year they created stronger ties with the community of this small fishing village, befriending the children and their parents and other residents.[255] In 1946, they built a little artist's studio on the Pembroke Dyke in Yarmouth County. [figure 5] In 1960, when Jarvis retired

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252 The term "birth" was Jarvis' term. For reference see Research files of Sophie Einola. Letter from Lucy Jarvis to Einola, 3 January 1984. In this letter Jarvis wrote: "...my birth into art was here in Yarmouth."

253 Research files of Sophie Einola. Chronology of Lucy Jarvis, n.d..

254 Ibid.

255 Kruschen, The Spirit of Yarmouth Lives, 4.

from the University of New Brunswick, she settled here permanently.[256]

Jarvis and Weld's friendship endured more than seven decades and combined among other things "emotional commitment...and professional activity."[257] Many have commented that Weld seemed "to play a supporting role to Jarvis' dynamic nature..."[258] and no doubt their letters and yearly summer visits to Yarmouth provided each with mutual support and stimulus. For women artists who chose to diverge from the traditional paths of marriage and children, female friendships often became an important source of emotional reassurance that allowed them "to plunge back into the highly competitive and frequently unfriendly male worlds."[259]

Section II - The 1930s: A Decade of Searching

In many ways, the 1930s represent a lost decade in

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256 In 1971, after her mother died, Weld joined Jarvis, taking up year-round residency as well.

257 Deborah Cherry, Painting Women: Victorian Women Artists (London, 1993), 50.

258 Kruschen, The Spirit of Yarmouth Lives, 10.

259 Strong-Boag, The New Day Recalled, 106.

terms of Jarvis' life and career. Chronology is vague,[260] and the full details and significance of this period have yet to be recovered. It was, however, a period of searching and struggle for Jarvis, to not only find a place for herself both literally and figuratively; but also a way of accommodating her desire for artistic freedom, and negotiating her artisthood and womanhood.

In 1930, the Jarvis family relocated to Fredericton, New Brunswick after the death of Lucy Jarvis' father.[261] Jarvis and her friend Weld had spent the summer of that year camping around Nova Scotia and New Brunswick. When Weld returned home to Lowell, Massachusetts, Jarvis returned to live with her family in Fredericton. From here, Jarvis accepted a position teaching art at King's College, an Anglican Girl's School in Compton, Quebec. She worked here from 1931 to 1933, hoping to save enough money to make a

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260 Kruschen acknowledges this point as well. See Kruschen, The Spirit of Yarmouth Lives, 10.

261 In 1930, while living in Chatham, Ontario, Jarvis' father died suddenly and the Jarvis family returned to the Maritime provinces, although they were uncertain as to where they would settle permanently. They wanted to live somewhere they had not lived before, so as to not compare this new location with the past. While deciding, the family stayed at the Caie cottage throughout the summer. They eventually settled in Fredericton. This information may be found in Research files of Sophie Einola. Chronology of Lucy Jarvis, n.d.; and interview with Lucy Jarvis by Einola, 5 July 1983.

trip to Europe.[262]

In the summer of 1933, Jarvis returned to Yarmouth and was joined by Weld. The two painters extended their stay into the winter by living in a friend's uninsulated cottage.[263] From here, it seems Jarvis then travelled to Toronto with her mother and younger sister, Hope.[264] Her mother rented a house in Rosedale and Jarvis rented two studios downtown, the first on Jarvis Street before she moved to a second on Saint Joseph's Street.

In Jarvis' recollection, in 1935 her mother and sister were preparing to return to New Brunswick. However, she did not wish to leave Toronto, and when an old Havergal schoolmate told her about a job opportunity at the Royal Ontario Museum, Jarvis applied. She was hired as a cataloguer and draughtsman.[265] Her need for a job at this

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262 Mary Hashey, Maritime Artists, Volume I (The Maritime Art Association, 1967), 46. These dates have been confirmed by the King's Hall Archives, Bishop's University. Alumnae and Staff Lists, reference no. 200.1.006 and King's Hall Magazine (1933), reference no. P2.300.004. The trip to Europe was postponed until the late 1950s. See Appendix.

263 The surname of the friends who loaned Weld and Jarvis their cottage was Doane. See Kruschen, The Spirit of Yarmouth Lives, 12.

264 Hope was going to Toronto to study to become a librarian. Jarvis' father Edward W. Jarvis had died a few years before.

265 Ella Waller was the name of the former Havergal schoolmate. Jarvis claimed that she was hired by Mr. Charles Trick Currelly (1876-1956), first Director of the Royal Ontario Museum of Archaeology, on the basis that she could milk a cow. Jarvis does not say how this qualification may have related to her position at the R.O.M. See

point suggests she was not able to support herself with sales of paintings. Jarvis was fired from the R.O.M. in 1936, an event which fortunately coincided with a number of requests for portraits in Brantford, Ontario.[266]

Jarvis had relatives in Brantford,[267] and while we do not know whether she lived with them, we do know that for the first time, she designated herself as a full-time freelance painter.[268] This would appear to indicate that either she now could support herself by painting or her family provided some economic support. In 1938, Jarvis had a large exhibition of her work before leaving Brantford for Toronto.[269] Her studio, this time, was located above the Roberts Art Gallery - an important commercial gallery where many young artists exhibited their work. However, she did not stay long; by 1939 Jarvis had returned home to Fredericton, New Brunswick.[270]

Research files of Sophie Einola. Interview with Lucy Jarvis by Einola, 5 July 1983.

266 The reason Jarvis was fired is not known at this time.

267 Research files of Sophie Einola. Unpublished manuscript written by Einola, "Lucy Mary Hope Jarvis", 1984.

268 Ibid.

269 At this time, no other information is available on this exhibition.

270 Kruschen (The Spirit of Yarmouth Lives, p. 12) does not concur with this chronology, even though she places Jarvis in Toronto at this time. Rather, Kruschen dates Jarvis' possession of the studio over the Roberts Art Gallery as sometime between 1931 and 1933. Jarvis was teaching at King's College at the time (see footnote 262). Mary

Although meagre, the information we do have about Jarvis' life during the 1930s reveals that Jarvis began her career within the established parameters of the professional artist. Since participation in the market of sale was a requisite indicator of professional status at this point it seems Jarvis not only accepted this precept, but actively pursued work. Throughout the decade, she set up a number of studios in Toronto and Brantford, Ontario, and sought out commissions.

At present, little is known about how Jarvis participated in the art market, how she secured commissions or the how much money she made in the process. Nor is there is any record of how many commissions she received or the identity of her clientele. She was, however, recognized as a specialist in children's portraits,[271] and even Jarvis deemed herself to be somewhat successful in this sphere: "'I could have made a career out of...' [these] endearing, realistic likenesses of children."[272]

Hashey (Maritime Artists - Vol 1, p. 46) places Jarvis in Toronto in the late 1930s, but does not give the location of Jarvis' studio. However, in Jarvis' recollection of events, her studio over the Roberts Art Galley was the last studio she had in Toronto, which would make the correct date around 1939. See Research files of Sophie Einola. Chronology of Lucy Jarvis [probably written by Jarvis], n.d..; Kruschen, The Spirit of Yarmouth Lives; and Mary Hashey, Maritime Artists - Volume I.

271 Colin MacDonald, Dictionary of Canadian Artists Vol 3, Part I (Toronto, 1st ed., 1967), 546.

272 Christina Sabat, "Visual Arts in Review", The Daily Gleaner (Fredericton), 9 February 1985.

As a woman, Jarvis would be seen to have a "natural" connection with the domestic sphere and children. Therefore it is significant to note that her professional persona was first established as a painter of children. Deborah Cherry argues that women artists made "...strategic choices to construct their professional careers around art perceived as particularly appropriate for them."[273] It cannot be ascertained whether Jarvis made this choice consciously or whether she was awarded these commissions because she was a woman. Nevertheless, her gender had clearly an impact on the type of commissions she would receive.

In her own remembrances, Jarvis defined the decade of the 1930s not so much in terms of these commissions, but rather, as a period when she was attempting to free herself from the Boston Museum School style. Her personal dissatisfaction with her own work began to emerge shortly after leaving the School. In 1931, when Jarvis was living in Fredericton with her family, she set up a studio over a little store.[274] Through family connections,[275] Jarvis met

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273 Cherry, Painting Women: Victorian Women Artists, 127.

274 Research files of Sopie Einola. Chronology of Lucy Jarvis, n.d..

275 UNB, Archives and Special Collections, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: 1. Goodridge Roberts was Sir Charles C.D. Roberts' nephew. Jarvis' uncle, Jack Harris, had attended UNB with Sir Charles G.D. Roberts and as noted above, Lucy Jarvis' father often read Sir Charles G.D. Roberts' animal stories to his children at bedtime.

Goodridge Roberts whose family who had been long-time inhabitants of Fredericton. According to Jarvis, she and "Goody" became "buddies"[276] and sometimes Roberts would come and work with her in her studio.[277] Comparing Roberts' artistic production to her own, Jarvis found her own work to be wanting.

Jarvis greatly admired the "earthiness" of Roberts' paintings.[278] When they exhibited together in Fredericton, Jarvis said the visual comparison of her work to his "revealed to her the feebleness of her work to date."[279] As a young artist, Roberts was influenced by the French modernists - Cézanne, Picasso and Matisse - and his work reflected the values of pure painting and expressive brushwork. He was interested in invoking an inner response to a scene rather than translating it literally. So long as her own work remained tied to the Boston Museum School manner, it could not, in Jarvis' opinion, be a true expression her own inner experience. Her reliance on pattern and Boston School technique made her work seem "feeble" in

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276 Research files of Sophie Einola. Interview with Lucy Jarvis by Einola, 5 July 1983.

277 Research files of Sophie Einola. Chronology of Lucy Jarvis, n.d..

278 UNB, Archives and Special Collections, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: 5.

279 Research files of Sophie Einola. Chronology of Lucy Jarvis, n.d..

comparison to the "earthiness" and "honesty" of Robert's work.[280]

However, dependence on the art market made the pursuit of an individual style based solely on personal expression somewhat risky, especially during the 1930s, when even those artists with "...established reputations saw their incomes drastically reduced...."[281] As an unestablished woman artist, Jarvis was fortunate to be able to participate in the art market at all. She was "well aware of the importance of the meal ticket that went with [the Boston School] type of production...,"[282] and thus, despite her desire to develop greater self-expression, Jarvis continued to produce portraits that conformed to the Boston School's technique.

Her nephew, Allison Connell points out that her experimentation became more "radical" only after 1946.[283]

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280 UNB, Archives and Special Collections, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: 4.

281 Charles Hill, Canadian Painting in the Thirties (Ottawa, 1975), 13.

282 John T. Mockett, "Lucyandhelen [sic]: Their Art is a Natural Thing." Bluenose Magazine of Downeast Canada, Vol. 2, No. 2 (Fall, 1977): 14.

283 Kruschen, The Spirit of Yarmouth Lives, 11.

[figure 6][284] This was the year that Jarvis was appointed full-time director of the Observatory Art Centre at the University of New Brunswick. The security of this position appears to have changed Jarvis' relationship to the art market; she was no longer dependent on sales. A letter to her friend Madge Smith, acknowledges Jarvis' awareness of this opportunity: "While I'm on salary I might as well take advantage of the situation and grow...."[285]

It was also a chance for Jarvis to re-define her relationship to the art market. Characteristically she purposefully positioned herself in opposition to the art market. In fact, Jarvis despised the financial aspect of art:

> All the magic of life peeks out through the world of art and if people do not know that and think it is a sort of profit and loss business venture there's no way of telling them.[286]

Jarvis chose Smith to act as her dealer and was very

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284 Figure 6 is an example of Jarvis' later work. Studio with Mary Thompson (1975), although still representative, demonstrates the expressive brushwork and intense colour Jarvis came to used in order to capture a heightened reality that reflects her personal visual experience of the scene. Examples of Jarvis' 1930s portrait work are unavailable.

285 Provincial Archives of New Brunswick (hereafter PANB), Madge Smith papers. MC 168, 1/140 - Correspondence with Lucy Jarvis 1941 - 1970. Letter from Lucy Jarvis to Madge Smith, 2 September 1947.

286 Ibid., Letter from Lucy Jarvis to Madge Smith, 1960.

grateful for the support: "You have no idea what a [relief] it is to have you handle my pictures financially... if it were not for you I might even give them away."[287] Left to her own devices, Jarvis was often tempted to give her pictures away. Jarvis also sold paintings based on what she thought people could pay[288] rather than what the works could have been worth on the market, showing her blatant disregard for the traditional relationship between art market and professional artist.

A professional artist was also expected to exhibit work. In the beginning of her professional art career Jarvis attempted to conform to the socially dictated standards of professional success. But, even in this instance, she sought to negotiate the borders of her artisthood in order to find a place for herself. Much like the way Lucy Jarvis' early experiences shaped the way she viewed art practice, her attitudes toward professionalism and the exhibition of work are rooted in her social education.

In 1930, Jarvis exhibited with the Royal Canadian Academy for the first time. She submitted two portraits that

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287 Ibid., Letter from Lucy Jarvis to Madge Smith, 2 July 1948.

288 Lucy Jarvis Estate. Letter from Lucy Jarvis to Marjory Donaldson, 19 April 1982.

year and one to the same organization the following year. In 1932, Jarvis chose a seascape to exhibit in the Art Association of Montreal's[289] Spring exhibition. However, after these three exhibitions between 1930 and 1932, Jarvis removed herself from professional sites of exhibition, with one exception being her participation the Maritime Art Eighth Annual Exhibition in 1943.

This was a critical decision on Jarvis' part because artistic success as defined by Western culture is dependent upon professional and public esteem. If an artist's work "is not displayed, exhibited, shown, it may as well not exist."[290] Yet, neither public display nor individual ambition were considered appropriate for women. Educated to have knowledge of women's place in society, Jarvis was cautioned to avoid displays of idle self-indulgence and instead to devote herself to charity, service and community (See Chapter One). A woman was to give of herself; not to take for herself. Therefore, to pursue public recognition was to be individual-centred, and this was contrary to Jarvis' upbringing as a woman.

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289 Subsequently became Montreal Museum of Fine Arts.

290 Jan Marsh, "Art, ambition and sisterhood in the 1850s", in Orr (ed.), Women in the Victorian Art World: 36.

As Jan Marsh contends "...the necessary 'egoism' required of the artist, ... which can be subsumed in the current meaning of ambition as the desire and determination to achieve success and fame," was at odds with a woman's social conditioning.[291] "Confidence, ambition and self respect," Marsh writes, were attributes cultivated in men, whereas women were trained to be "modest, self-effacing, and altruistic."[292] Thus, qualities required for success as a women and those required for success as an artist were mutually exclusive.

Women artists were placed in the position of having to "pilot themselves along a narrow channel between the shoals of modesty and the reefs of public visibility."[293] Rather than established national institutions, Jarvis preferred smaller, more intimate and informal regional venues in which to show her work, where the "interest in art [was] sincere and the atmosphere supportive."[294] This is how Jarvis

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291 Ibid., 33.

292 Ibid., 34.

293 Ibid., 36.

294 Research files of Sophie Einola. Unpublished manuscript written by Einola, "Lucy Mary Hope Jarvis", 1984. An example of the kind of venue Jarvis preferred would be the exhibit she and Weld mounted in 1947 at a small local school house in False Harbour Bay, Nova Scotia.

negotiated the "narrow channel"[295] between her womanhood and her artisthood. However, her "distaste of the striving for...personal recognition"[296] all but guaranteed that she would be excluded from the canon of Canadian art history. Jarvis made a choice to position herself on the margins of the these national institutions of professional art practice.

How does one locate the life and career of an artist who did not participate in culture-making according to the rules of the dominant tradition? Deborah Cherry notes this to be a common occurrence with women artists.

> Women who worked as artists challenged the exclusivity of masculine claims to professionalism: neither their location in the profession of art nor their activities in a capitalist economy coincided with those of...men.[297]

Therefore women's participation in art practice cannot be measured by male definitions. Cherry writes that women "...[s]haped in and by the social formation of sexual difference forged feminine professional identities and

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295 Marsh, "Art, ambition and sisterhood in the 1850s", in Orr (ed.), Women in the Victorian Art World: 36.

296 Shelley Cameron, The Visual Experience of Lucy Jarvis (Fredericton, 1985), 2.

297 Cherry, Painting Women: Victorian Women Artists, 9.

differentiated ways of working."[298] In Chapter Three, Jarvis' artisthood will be located within this matrix.

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298 Ibid.

Chapter Three

Making a Place - The Founding and Formation of the Observatory Art Centre: 1940-1960

How Lucy Jarvis incorporated aspects of the socially constructed feminine ideal into her professional identity is the focus of the third chapter. It will be argued that the Observatory Art Centre at UNB became the vehicle through which Jarvis articulated her subjective response to traditionally male definitions of artist, thus allowing her to explore and draw together aspects of her artisthood and her womanhood. But, because Jarvis chose not fit into established categories of art practice, this chapter will also necessarily focus on questions concerning the nature of women's cultural production.

In 1939, Jarvis failed in a large portrait commission

and ran out of money.[299] In addition, war was threatening and Jarvis decided to leave Toronto and return to the Maritimes. By 1940, Jarvis was living, once again, with her family in Fredericton. While walking downtown one day, she met Pegi Nicol MacLeod.[300] Jarvis had been introduced to MacLeod several years earlier and took an instant liking to her.[301] In Jarvis' estimation MacLeod was the first truly "lively" artist that she had met while in Toronto.[302]

MacLeod planned to pay a call on the new president of the University of New Brunswick and his wife, Norman and Margaret MacKenzie, whom she had known in Toronto[303] and Jarvis decided to join her. What transpired that afternoon has become a legend in the Observatory Art Centre's history. Margaret MacKenzie became curious about a dilapidated old

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299 Research files of Sophie Einola. Chronology of Lucy Jarvis, n.d.. Jarvis does not elaborate on what she means by "fail" here, therefore we do not know if she personally viewed the portrait as a failure or whether it was not accepted by a patron.

300 Pegi Nicol MacLeod had brought her daughter, Jane, to Fredericton to visit Jane's paternal grandparents. MacLeod's husband, Norman MacLeod was originally from Fredericton and his parent's still resided there.

301 Jarvis and MacLeod had met sometime previous in Toronto, at a swimming party hosted by a mutual friend and they had become acquaintances. Frank Flett was the name of the man who hosted the swimming party. Flett was originally from New Brunswick and was known to the Jarvis family. See UNB, Archives and Special Collections, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole: 5.

302 CWM Archives, Lucy Jarvis file. Copy of letter from Lucy Jarvis to Mrs. Jackson, 2 May 1975.

303 Murray, Daffodils in Winter, 44.

building near the president's residence and the three women pushed back bush and debris in order to get a look inside. MacLeod declared that the old Observatory building would make the perfect location for an art centre.[304]

The concept of developing art centres was part of a general movement at this time, initiated in part by women's organizations in the United States. For example, immediately following the First World War, many of the Junior League's chapters began establishing clubhouse/art centres for the use of their members and the wider community.[305] Canadian artists were aware of this movement,[306] and one could assume that Jarvis and MacLeod had knowledge of it as well. Both had spent a number of years in the States (Jarvis in Boston: 1925-1929 and MacLeod in New York: 1937-1949).

Without the support of Margaret Mackenzie, MacLeod's comment would have gone no further but MacKenzie seized upon MacLeod's suggestion and quickly took action to initiate a plan. Placing a call to Jarvis later that same day,

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304 UNB, Archives and Special Collections, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: 6.

305 Karen J. Blair, The Torchbearers - Women and the Amatuer Arts Associations in America, 1890-1930 (Bloomington and Indianapolis, 1994), 178-203.

306 See footnote 90.

MacKenzie had already formulated a proposition. "... [I]f we fix the place up...," she asked Jarvis, "would you turn it into an art centre for the University?... [MacLeod] will give the first talk, and then you can carry on afterwards because [MacLeod] has to go back [to New York]."[307] Jarvis agreed to the arrangement.

MacLeod lived in New York and her stay in Fredericton, although extended, was temporary. She returned to New York in January, 1941; Jarvis continued to run the Art Centre in her absence. MacLeod and Jarvis made arrangements to meet each other at the Kingston Conference in June of 1941 and returned to Fredericton together shortly after in order to run a Summer Art School jointly.[308] However, MacLeod and Jarvis were rather strong characters and they frequently clashed throughout this summer.[309]

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307 Ibid.

308 UNB, Archives and Special Collections, UA Case 75, no. 11. "The Art Centre Development at U.N.B. Founded by Dr. and Mrs. N.A.M. Mackenzie in 1940: 1940-1960": 1. During this first summer, MacLeod and her daughter Jane lived in the attic of the UNB icehouse (now McCord Hall) and used the plumbing facilities of the President's apartment in the Old Arts Building. Jarvis, accompanied by her friend Helen Weld spent the summer in a tent near the present day site of Carleton Hall. They too carried water from the President's home. See The 50th Anniversary of the Art Centre (Fredericton, 1991), 1; and Shelley Cameron, Lucy Jarvis and the Portrait of Fred Neville, 2.

309 According to Jarvis, it was at the Kingston Conference in 1941 that she and MacLeod had their first altercation. Jarvis said that her only verbal contribution to the Conference's formal talks was to ask the American material experts why "...the measurements could not have been made in bulk as well as [by] weight...." Jarvis had already been making her own materials at this point and had some knowledge of the process. Jarvis remembered that MacLeod had chastised her for being "too aggressive" in her questioning. Then, when she and MacLeod returned to Fredericton to run their Summer Art School, they clashed a second time. In this instance, Jarvis happened by

Jarvis said that these repeated conflicts caused her to decide that the Summer Art School did not need two supervising artists. Therefore, Jarvis turned over the summer session of the Art Centre activities to MacLeod.[310] This arrangement remained in place until MacLeod's premature death in 1949. MacLeod was responsible for the management of the Summer Art School and Jarvis directed the affairs of the Art Centre throughout the academic year. This settlement left Jarvis time in the summer months to devote to her painting.

Although she would readily credit MacLeod as being the originator of the idea to open an art centre,[311] Jarvis was the one who initiated and developed the concept of the Art Centre as a meeting place for the community and students to explore the visual arts, as well as music, poetry, and drama.[312]

MacLeod giving a lecture to one of her classes on the preparation of canvas. MacLeod was wondering aloud why the canvas was "so wrinkly" and Jarvis interjected that it was because MacLeod had not dampened and stretched the canvas first. MacLeod was outraged that Jarvis had made her appear incompetent in front of their students. After this incident, Jarvis decided that the Summer Art School did not need two instructors. See CWM Archives. Lucy Jarvis files. Letter from Lucy Jarvis to Laura Brandon, 3 February [c.1984].

310 Lucy Jarvis Estate. Letter from Lucy Jarvis to Marjory Donaldson, 19 April 1982; and CWM Archives. Lucy Jarvis files. Letter from Lucy Jarvis to Laura Brandon, 8 February [c.1984].

311 Author's interview with Marjory Donaldson, Fredericton, N.B., 30 October 1995.

312 CWM Archives. Lucy Jarvis files. Unpublished manuscript "U.N.B. Art Centre (where the seed was sewn [sic])" [appears to have been written by Lucy Jarvis], n.d..

Jarvis saw an opportunity here to create something of her own. In making this place, she drew on the familiar and discarded what she disliked. For example, many other University affiliated art schools, like Mount Allison and Acadia, trained students to become professional artists. Jarvis had another goal. She recalled that, in the beginning, many people assumed that UNB was going to try to compete with the Art Department at Mount Allison,[313] but "...as long I was there, that would never happen, because that was not my idea...."[314] Jarvis abandoned the male Boston Museum School model and gave distinctive shape to the Art Centre by thinking "back through her mothers".[315]

For instance, Jarvis' programs and art classes were always followed by a "good cup of tea," and other refreshments.[316] In jest, critics began to refer to the Art Centre as the "Tea Pot School of Art."[317] Jarvis felt it

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313 UNB, Archives and Special Collections, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: 6.

314 Ibid., 7.

315 Witzling, Voicing our Visions, 10

316 UNB, Archives and Special Collections, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: tape 2, 7.

317 Ibid.; and Research files of Sophie Einola. Unpublished manuscript written by Einola, "Lucy Mary Hope Jarvis", 1984. Einola submitted this draft to Jarvis for her comments and approval and on the margins Jarvis has written in her changes. One of the things that Einola had not included in the manuscript, but that Jarvis clearly wanted inserted was the story of how the Art Centre came to be called

was a "sign of the times"[318] because people had started to make "fun of [art] clubs that just had a cup of tea."[319] She was well aware that people associated the designation with the amateur activities of "...little fussy old ladies,"[320] but Jarvis proudly adopted the title because that was precisely the distinction she wished to make. Jarvis believed that having social time after programs and classes was very important. It made for "warmth and discussion" where "big things happen."[321] In Jarvis' opinion, this was where creativity was generated and ideas were shared. Most significantly, it rejected the professional objectives of the Boston Museum School. It is difficult not to draw comparisons between Jarvis' development of the Art Centre and the experiences of her youth (see Chapter One).

Jarvis had come to the understanding that art was not the private reserve of professionals but a part of life. Art

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the "Tea Pot School of Art".

318 Research files of Sophie Einola. Unpublished manuscript written by Einola, "Lucy Mary Hope Jarvis", 1984.

319 UNB, Archives and Special Collections, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Toole, 26 February 1974: tape 2, 7.

320 Ibid., tape 2, 10.

321 Ibid., tape 2, 7.

encompassed all forms of creative activity and belonged to everyone. In the words of one Art Centre adherent, Jarvis created "[a] special atmosphere of enthusiastic support and exploration of all the arts, conducted with an amateur's enthusiasm and a professional's dedication...."[322] Community, informality and sharing became the tenets upon which Jarvis established the Observatory Art Centre throughout the academic year.

While she openly rejected conventional feminine roles in her private life, she drew aspects of the private domestic female sphere into the public sphere of the Observatory Art Centre. In seeking out examples by which to model herself, Jarvis drew upon her two primary mentors, Clara Caie and Ellen Knox. Caie, in particular, established herself as a "guardian of culture" in Yarmouth, NS and her example was closely followed by Jarvis. Ellen Knox, Headmistress of Havergal Ladies College underscored a women's responsibility to exercise a "charitable, uplifting influence" on her community.[323] In their own lives, both

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322 Stuart Smith, "The Visual Experiences of Lucy Jarvis - A Review", University of New Brunswick Art Centre, Clipping File for Lucy Jarvis.

323 Orr (ed.), Women in the Victorian Art World, 3. Within the nineteenth-century ideology of Separate Spheres, middle and upper-class women were assumed to have a "natural" tendency to be nurturing, refining and spiritualizing, making women perfectly suited to the task of communicating society's moral principles and cultural values. Art, too, was considered to offer society a refining and elevating influence and therefore within this social matrix, women were often seen as "guardians of culture." This in

Caie and Knox demonstrated how women might broach the public sphere by extending private domestic roles. For their time, Knox and Caie represented successful women, and Jarvis developed a professional persona which, in many ways, reflected their influence.

Combining the two, Jarvis defined the Art Centre in terms of a "civilizing influence"[324] on the campus of the University of New Brunswick: she claimed responsibility for ensuring that "people who graduated from [UNB] need not graduate artistically illiterate."[325] Considered a resident authority on cultural matters on campus, several presidents of UNB looked to her for advice on matters ranging from the interior decoration of the library to the hiring of artists to fulfil portrait commissions.[326] On one such occasion, President Trueman asked Jarvis to recommend an artist to

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turn created a strong association between women's role in society and aesthetic interests which prevailed well into the twentieth-century. See Claire Richter Sherman and Adele M. Holcomb (ed.s), Women as Interpreters of the Visual Arts 1820 - 1979 (Westport, Conn., 1981), 18-20; and Georgia Collins and Renee Sandall, Women, Art and Education (Virginia, 1984), 52.

324 UNB, Archives and Special Collections, President's Papers, 1955-1957, File 5. Report written by Lucy Jarvis and addressed to Colin MacKay, 14 November 1955.

325 UNB, Archives and Special Collections, UA Case 75, No. 11. Unpublished manuscript "Facts about the Evolution of the Art Centre at U.N.B.: 1940 - 1954", 1955 [probably written by Lucy Jarvis]: 3; and UNB, Archives and Special Collections, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: 7.

326 UNB, Archives and Special Collections, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: tape 2, 1.

paint the portrait of former UNB president, Milton F. Gregg (1944-1947). Jarvis informed Trueman that she thought Lilias Torrance Newton would be the best choice in this instance.[327]

In 1946, she was approached by a history professor to give lectures in art history and later, a professor of philosophy asked her to offer a course in aesthetics.[328] She also worked in collaboration with Professor Cattley of the Classics department in 1949, by offering weekly "popular lectures" for the benefit of the public and students. In a memo to students, Cattley wrote that Jarvis had "revived" these "conversaziones" which were an old tradition at UNB in order to "foster interest in all the Arts, in City and Campus."[329]

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327 UNB, Archives and Special Collections, President's Papers, 1953-1955, File 3. Letter from Albert Trueman to Lucy Jarvis, 30 December 1952; and Letter from Lucy Jarvis to Albert Trueman, 1 February 1953.

328 These classes were non-credit. UNB, Archives and Special Collections, Case UARG 153. Unpublished Manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: 14. In the files of the Jarvis Estate, there are notes that appear to be a rough outline of one of Jarvis' art history lectures. Jarvis' notes suggest that she planned to discuss the connection between the visual arts and literature, how to look at pictures, various influences on art forms - including Greek Classical, Renaissance, Neo-Classical and so on. There are other similar notes in the files of the Jarvis Estate, but few are labelled or dated and they are only drafts of lectures.

329 UNB Art Centre, Art Centre History File: Documents/Letters/Clippings. Memo entitled "Classics - in - Translation" issued by R.E.D. Cattley, Professor of Classics, 13 October 1949.

Clearly, the time and place was right for Jarvis' personal vision and entrepreneurial skills: "...[T]here was existing, on the campus, a need for this kind of a centre...."[330] Jarvis found a way to fill this perceived void and, in the process, she created a unique role for herself.

By 1946, Jarvis believed the "character of the Art Centre had become apparent."[331] In this year, she had been appointed full-time director and was overseeing an overwhelming broad range of activities. While she continued to offer adult and junior classes, Jarvis often delivered lectures to audiences in Fredericton and throughout the Maritimes. The Maritime Art Association, the Student Christian Movement and the Fredericton Philosophy Club, are but a few of the groups who requested Jarvis as a speaker. And whenever it could be arranged, Jarvis had people come to speak at the Art Centre.[332]

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330 UNB, Archives and Special Collections, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: 13.

331 UNB, Archives and Special Collections, UA Case 75, no. 11. Unpublished manuscript, "The Art Centre Development at U.N.B. Founded by Dr. and Mrs. MacKenzie in 1940: 1940-1960": 3.

332 The following is a list of guest lecturers who gave talks during the Art Centre's first season in 1941-42. Pegi Nicol MacLeod; Louise Trites on lettering and posters; Miller Brittain on French Painting; Ted Campbell; Miss Bailey and Mr. MacLeod with slides and a lecture on French Painting from the National Gallery; David Scott on sculpture and then metal work; Jack Humphrey on colour; André Biéler; and Stanley Royle. This information is drawn from Lucy Jarvis' notebook, 1941-44 (Lucy Jarvis Estate). The only other source for these lectures may be found in UNB, Archives and

The organization of numerous cultural events occupied a large portion of her time as well. She hosted a regular recorded music program every Sunday evening throughout the academic term and often arranged music recitals. In 1950 - 1951, for example, Jarvis presented three concerts displaying the talents of Norman Copple, pianist; Mario Duschenes, flutist and the University's own President Albert Trueman, vocalist.[333] Jarvis also provided a forum for poetry readings given by local groups such as the Bliss Carman society and mounted exhibitions of creative writing from across the University.[334] And when "interesting films of a creative nature"[335] were available, Jarvis presented them and she also set aside evenings for students to show their photography.

Jarvis maintained an extensive collection of records, books and art magazines as well as a Print collection, comprised of reproductions of drawings and paintings to be

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Special Collections, President's Papers, 1955-1957, File 5: Art Centre Report compiled by Lucy Jarvis for Colin MacKay, 14 November 1955. In this report Jarvis lists the following lecturers who spoke at the Art Centre: Mr. MacDonald - Drama superintendent from Ottawa; Mr. Robert Miller - Canadian secretary of S.C.M. who spoke on Modern Art; and Avery Shaw, Director of the New Brunswick Museum.

333 UNB, Archives and Special Collections, President's Papers, 1951-1953, File 24. Observatory Art Centre Department Report.

334 UNB, Archives and Special Collections, President's Papers, 1955-1957, File 5. The Observatory Art Centre Report, dated 1952-1953.

335 Ibid.

used for the "...illustration of lectures, exhibitions, study and aesthetic enjoyment...."[336] She initiated art exhibitions in addition to receiving number of travelling exhibitions which she personally unpacked, hung and re-packed herself. In the academic year 1950-1951, for example, Jarvis mounted a number of exhibitions - including the photography of Allen Gordon, an R.C.A. exhibition, an exhibition of Western Canadian Art, paintings by Lucy Jarvis and an exhibition of the work of the Maritime Art Association.[337] Records for 1955-1956 demonstrate that Jarvis mounted four exhibitions this year: a selection from Madge Smith's private collection of works by artists associated with UNB, photographs of bridges taken by the UNB Faculty of Engineering, children's art from Saint John and paintings by Avery Shaw.[338] As a cultural educator, Jarvis

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336 Ibid. In the early years at least, Jarvis wrote to the National Gallery on a regular basis asking to borrow some of their prints in order to have them on display in the Art Centre. Therefore, the students of UNB and the people of Fredericton were given access to the work of many prominent national and international artists, at a time when no gallery existed in the province where they might be able to see this kind of art work. A sampling of these prints includes the work of European artists such as Cézanne, Van Gogh, Renoir; and Canadian artists like Casson, Coonan, Lismer, Heward and many others. However, the only known documentation of these prints is found in Lucy Jarvis' notebook, 1941-1944 (Lucy Jarvis Estate). Therefore, the frequency with which Jarvis borrowed these prints after 1944 is difficult to assess at this time.

337 UNB, Archives and Special Collections, President's Papers, 1951-1953, File 24. Observatory Art Centre Department Report.

338 UNB, Archives and Special Collections, 1955-1957, File 5. Observatory Art Centre Report, 14 November 1955. Another example of the range of exhibitions Jarvis mounted may be found in Jarvis' note book, 1941-44 (Jarvis Estate). Here Jarvis records the names of eight artists whose work she displayed in the Encaenia (Spring Graduation) Exhibition of 1942. These Maritime artists include Miller Brittain, Ted Campbell, Violet Gillett, Jack Humphrey, Julia Crawford, Erica Deichmann, Stanley Royle and Richard Howe.

used the Art Centre to exposed UNB students and the people of Fredericton to a wide range of artistic talent at both the local and national level.

Gary Saunders, a UNB forestry graduate recalled stumbling upon the Art Centre and finding a place where one could "relax and browse through big full-colour reproductions of Giotto or Matisse..., hear live poetry readings, music and theatre, even take art lessons....For me it opened a new window on life."[339] The Art Centre served as a gathering place for faculty, students and members of the community and many groups held their meetings here. She created a "relaxed and genial atmosphere"[340] which "held creative people together,"[341] and championed creative initiatives from the community.[342] According to Jarvis, "[t]he programs designed themselves for the most part and came as the result of an attitude that existed at UNB and in Fredericton at the time. Any new creative venture found its

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339 Gary Saunders, Unpublished manuscript "Remembering Lucy", n.d.

340 Alfred Bailey in Cameron, Visual Experiences of Lucy Jarvis, foreword.

341 Lucy Jarvis Estate. Notes made by Alex Gigeroff and Hugh Eamon for Franziska Kruschen, 17 May 1994.

342 Author's interview with Brigid Toole Grant and Richard Grant, Fredericton, New Brunswick, 31 October 1995.

way readily to the Observatory."[343]

For example, Richard Grant, a frequent visitor at the Art Centre, remembered bringing an idea to Jarvis which she then helped him to realize. His godmother Ruth Starr, sister-in-law to Miller Brittain, had several marionettes which fascinated him as a child. He told Jarvis about them,[344] and with characteristic enthusiasm, she said: "Oh, we should do this..." and they immediately got to work making marionettes which were eventually used in productions for children of the faculty.[345] [figure 7] In her role as catalyst, Jarvis was constantly stimulating and facilitating a creative atmosphere in her community.

When she had the opportunity, Jarvis expanded her outreach to a provincial level. Her first chance came during the Second World War when she secured a job as a film projectionist through the War Information Service division of the National Film Board of Canada. With only part-time work at the Observatory Art Centre, Jarvis took this job in

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343 UNB, Archives and Special Collections, UA Case 75, no. 11. Unpublished manuscript "The Art Centre Development at U.N.B. Founded by Dr. and Mrs. N.A.M. MacKenzie in 1940: 1940-1960": 3.

344 Author's interview with Brigid Toole Grant and Richard Grant, 31 October 1995.

345 Ibid.

1942 in order to serve the war effort and to supplement her income. As a film projectionist on the rural circuit of New Brunswick, Jarvis found herself coming into a broader contact with the people of her native province.

Jarvis enjoyed this connection immensely and in addition to showing the NFB films, she took it upon herself to organize community discussion groups for adults.[346] Given her love of debate, Jarvis found these intense and engaging discussions exhilarating.[347] For the children of these remote communities, Jarvis instituted creative art groups and exhibited their work around the province in a travelling Child Art exhibition.[348]

Jarvis' inspiration for these child art exhibitions came in the form of Ted Campbell. Jarvis had been working closely with Campbell since Art Centre opened. In January of 1941, Campbell was working at the Provincial Normal School in Fredericton when Jarvis invited him to teach art classes

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346 Kruschen, The Spirit of Yarmouth Lives, 7.

347 UNB, Archives and Special Collections, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: 8.

348 Ibid. and; and Kruschen, The Spirit of Yarmouth Lives, 7.

at the Art Centre on Tuesday evenings.[349] Jarvis was very "...interested in... Campbell's child art ventures..." at the Normal School;[350] her creative art groups and travelling art exhibitions reflected a desire to carry out her own "experiments" with child art.[351] Jarvis remembered thinking "...here's a chance to see about this child art business...."[352]

This "child art business" that Jarvis was referring to was the Child Art Movement. Introduced to Canada by Arthur Lismer, this movement strongly influenced art education throughout the 1930s and 1940s. Drawing on the work of European theorist, Franz Cizek, Lismer explored the authentic art production of children, allowing them free expression rather than imposing formal art technique.[353]

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349 Lucy Jarvis Estate. Lucy Jarvis' notebook, 1941-1944. In this notebook, Jarvis recorded the paintings she borrowed for exhibitions, lecture bookings, petty cash entries, artists' addresses, and a painting class schedule among other things.

350 UNB, Archives and Special Collection, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: 7.

351 Ibid.

352 Research files of Sophie Einola. Interview with Lucy Jarvis by Sophie Einola, 5 July 1983.

353 In the years following the First World War, Lismer began offering junior classes for children at the Ontario College of Art. This innovation stemmed from Lismer's belief that children held the promise of a new future. "...[I]t is through the children...," said Lismer, "that we wish for a new world, in which art and beauty may find a place in the common expression of living." (as quoted in Yanover, 9) Then, in 1926, Lismer began working at the Art Gallery of Toronto. He was given a great deal of freedom to form and enact educational policy and one of the first things he did in this capacity was to bring a well-known and impressive travelling child art exhibition to the Gallery. This exhibition displayed the work of Viennese school children who had been

Through Lismer's efforts, child - centred art education became a progressive educational trend in Canada by the late 1940s.[354] "The cone and the cube are gathering dust on the cupboard shelves and in their place a vital children's art has become generally accepted," Norah McCullough wrote in 1948.[355] These "modern creative methods" were taken up by several New Brunswick artists as well, including Ted Campbell.[356]

Campbell was a strong force behind the Child Art Movement in New Brunswick and his philosophy toward childhood art education closely mirrored that of Lismer's:

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taught by art educator, Franz Cizek. Lismer saw Cizek as "the pioneer of our day in the recognition of the child as artist (as quoted in Yanover, 10) One scholar argued that Cizek's exhibition forever "changed [Lismer's] ideas on children copying art..." as a means by which to teach art.(Angela Grigor, 3)
At the turn of the century, Franz Cizek began to develop a teaching method which was based on the idea of self-expression. Cizek believed that there was a kind of art that "children create for themselves. The child makes pictures and drawings, not for grownups, but to make real his own desires, inclinations, and dreams." (as quoted in Yanover, 10) For example, technical training through the use of copying exercises was viewed as stultifying to the child's creativity. Vanishing lines and the precepts of the cone and cube were replaced in favour of the child's own representation of their visual experience. (The findings of Angela Grigor suggest that neither Cizek nor Lismer allowed the child total freedom in the pursuit of self-expression.)
Although a prominent artist in his own right, Arthur Lismer devoted most of his life to working with child artists and his method of instruction would come to influence art education across Canada. See Shirley Yanover, The Gallery School: 1930-1980 - A Celebration (Toronto, Art Gallery of Ontario, 1980) and Angela N. Grigor, "Arthur Lismer: A Critical Analysis of his Pedagogy in Relation to his use of the project method in child-centred art education", unpublished M.A. thesis (Concordia, 1982).

354 Norah McCullough, "Child Art in Canada", Canadian Art Vol. V, No. 4 (Spring-Summer 1948): 173.

355 Ibid.

356 Edwin (Ted) D. Campbell, "Child Art and the School", Maritime Art Vol 3, No. 1 (October-November, 1942): 16.

> Give the youngster paint, pencil, crayon, chalk and paper or whatever happens to be on hand...and let him go ahead. Don't worry... [h]e will find his favourite medium and develop a technique suited to his needs.[357]

Campbell and Jarvis must have shared conversations about his work at the Provincial Normal School in Fredericton.

The activity and interest generated by her travelling exhibitions of childrens' art encouraged Ted Campbell to suggest Jarvis as his replacement at the Normal School. And in 1944, after Jarvis had left her film projectionist job, Campbell approached her about taking his place. Jarvis postponed her plans to return to full-time painting and took the job.[358]

Not surprisingly, the theories of free expression in "Child Art" appealed greatly to Jarvis because they bore a strong resemblance to her own introduction to art (see Chapter One). By example, Campbell had shown Jarvis that one did not "have to give an art thing,"[359] or provide formalized art instruction for children. Instead, they were encouraged to find their own creativity. Her total

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357 Ibid.

358 UNB, Archives and Special Collections, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: 9.

359 Ibid.

commitment to this concept can be seen in her reaction when people referred to her as a "teacher". Jarvis believed one could "teach people how to prepare paints etc. but not to paint, sing, dance - write poetry, etc. ...."[360] One could only teach the basics, "tools of vision" as Jarvis called them, which were "the same tools for poetry and music, and everything else....[people] could use [them] in their own way."[361] Jarvis considered rhythm and line to be the underlying foundations of all the arts - poetry, dance, music and the visual arts.

By virtue of her work throughout the province, Jarvis saw herself as belonging to a group of artist-teachers, including Ted Campbell and Violet Gillett, who were stimulating important changes in New Brunswick's cultural scene. Her article "Notes from a Benighted Maritimer" reveals that Jarvis thought herself to be somewhat of a trailblazer, usurping traditional methods of instructing children in favour of a freer, less formal approach which she obviously deemed to be better.

> When the Provincial Normal School started its splendid pioneer work in developing child art, ...I was once a judge at one of these first exhibits and saw [many] subdue their

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360 Lucy Jarvis Estate. Letter from Lucy Jarvis to Marjory Donaldson, 19 April 1982.

361 UNB, Archives and Special Collections, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: 10.

> wonder when we preferred the honest, even if untidy, efforts by the children at giving their own impressions of such things... to the previously admired and highly finished imitations or copies of adult work....Each year less false art was submitted... It was the lowest school grades which produced the interesting work in these early days, but each year it crept higher.[362]

While at the Normal School, Jarvis continued her work at the Observatory Art Centre. She directed her adult classes by the same principles she applied to children. Her objective was not to produce professional artists but rather to "open people's eyes to the creative process."[363] Jarvis took most pride in the fact that many of her students applied these ideas in their own unique ways.

> If you compare the work of my art centre students you will see that no two are a bit alike. Take Anne Hale, Brigid Grant, Catherine Hale, Mary Pratt - Gary Saunders etc. It is I who learned from them and am still doing.[364]

Jarvis did not see herself in terms of one who held greater knowledge; but rather as someone who fostered an environment where creative expression could be stimulated and shared.

Although previously stated, it bears repeating that

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362 Lucy Jarvis, "Notes from a Benighted Maritimer", Canadian Art Vol. IV, No.4 (Summer 1947): 162.

363 UNB, Archives and Special Collections, UA Case 75, no. 11. Unpublished manuscript "The Art Centre Development at U.N.B. Founded by Dr. and Mrs. N.A.M. MacKenzie in 1940: 1940-1960": 3.

364 Barry Grant papers, held in trust by Ken and Sheila Moore. Letter from Lucy Jarvis to Barry Grant, 1980.

Jarvis did not follow a traditional path for a woman of her time, and yet she was very much a product of her social education. Veronica Strong-Boag has asserted that even when a woman "...rejected a maternal role for themselves, [she] would be hard put to escape the realization that normalcy for their sex was inextricably linked with mothering, whether biological or social."[365] In absence of her own biological children, Jarvis nurtured other people's talents. One Art Centre habitue, Gary Saunders, likened Jarvis to a "mother hen"[366] and Alex Gigeroff, a student of Lucy Jarvis, said that her "...spirit and enthusiasm affected...many fledgling artists...."[367] Jarvis, he enthused, always made one feel they "...had much more to give, to do, to express for she tapped into your sources and made a gift to you of more of yourself...."[368] Jarvis was equally pleased to be able to nourish and draw out such creativity: "They were wonderful kids...it was fun watching them develop."[369]

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365 Strong-Boag, The New Day Recalled, 13.

366 Author's interview with Gary Saunders, 2 November 1995.

367 Gigeroff, "Welcome to the Yarmouth Region", 6.

368 Ibid.

369 UNB. Archives and Special Collections, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: tape 2, 14.

In a retrospective report, Jarvis wrote about her thoughts that "each year would be her last," and how she became "too absorbed to leave."[370] In essence, she had devoted her life to the Observatory Art Centre and the community at large, with little if no distinction between her personal and her professional life: "I was lucky if I got home before two in the morning."[371] It was not so much a profession or a career but rather "...a life...,"[372] and when she finally retired as Director of Art in 1960, Jarvis felt "guilty" leaving UNB,[373] so great was her feeling of responsibility and commitment.

The End of an Era

As demonstrated above, Lucy Jarvis drew aspects of the private sphere into the construction the Observatory Art Centre. By openly rejecting the professional art school model, Jarvis emphasised the importance of informality in the development of a creative environment. Yet, her Art

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370 UNB, Archives and Special Collections, UA Case 75, no. 11. Unpublished manuscript "The Art Centre Development at U.N.B. Founded by Dr. and Mrs. N.A.M. MacKenzie in 1940: 1940-1960": 4.

371 Research files of Sophie Einola. Letter from Lucy Jarvis to Einola, 19 July 1983; and Lucy Jarvis Estate. Letter from Lucy Jarvis to Marjory Donaldson, 19 April 1982.

372 Research files of Sophie Einola. Interview with Lucy Jarvis by Einola, 5 July 1983.

373 Lucy Jarvis Estate. Letter from Lucy Jarvis to Marjory Donaldson, 19 April 1982.

Centre existed within a larger, male dominated public establishment, namely the University of New Brunswick, whose purpose was to uphold the principles of scholarly knowledge and professional training. Thus, the Art Centre existed in a borderland between two spheres - neither entirely private nor entirely public - and Jarvis would repeatedly be required defend its borders as the University matured.

In the early years of the Art Centre, UNB was small and intimate, a time Jarvis remembered fondly, when the University "...transcended all the silly little regulations and so on..."[374] and when the Art Centre had a central place. However, as UNB grew in size and complexity and became more structured in character, Jarvis' commitment to an unstructured and informal model only served to marginalize the Art Centre.

One scholar has noted that, "[v]ery often, the larger, more 'professional' and bureaucratic institutions of higher learning became, the less welcoming and easy they became for women to negotiate."[375] This certainly seems to have been the case for Lucy Jarvis. In the beginning, she and Pegi

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374 Research files of Sophie Einola. Interview with Lucy Jarvis by Einola, 5 July 1983.

375 As quoted in Alison Prentice, "Scholarly Passion: Two Persons Who Caught It" in Prentice and Theobald (ed.s), Women Who Taught: 274.

Nicol MacLeod opened the Art Centre under the auspices of President MacKenzie (1940-1944), and even when the presidency changed hands, Jarvis continued to report directly to the President's office.[376] However, most Presidents, although generally supportive and encouraging of Jarvis' effort, were primarily concerned with UNB as a whole and did not interfere with the internal affairs of the Art Centre. This arrangement worked very well for Jarvis until 1946.

When the Art Centre opened, UNB enrollment was just under 400 students but by 1948, this number exceeded 1300. In 1946, with the tripling of the student body, the UNB administration reorganized into separate faculties, each which their own dean, initiating a new phase of greater decentralization.[377] But this restructuring effectively positioned the Art Centre and Jarvis without direct access to the President.

Six years later, the situation was still unclear. In a letter to President Albert Trueman (1948-1953), Jarvis

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376 UNB, Archives and Special Collections, UA Case 75, no. 11. "The Art Centre Development at U.N.B. Founded by Dr. and Mrs. N.A.M MacKenzie in 1940: 1940-1960": 5.

377 Alfred G. Bailey (ed.), The University of New Brunswick Memorial Volume (Fredericton, 1950), 44.

pointedly asked "Does the Art Centre belong to any particular faculty...?" and underscored her own position, "...Personally, I have always felt that the Art Centre belongs to all faculties."[378] Clearly Jarvis preferred to maintain the traditional position of the Art Centre. In response, Trueman wrote: "I agree with you that your work, as you have conceived it, and I have endorsed it, is related to all faculties...[and] that you should be on a sort of 'roving' commission...."[379] However, Trueman also stated that the administration could not regard Jarvis as "...a professional member of the faculty with a vote...."[380]

Jarvis replied positively: "Your letter...pleased me greatly."[381] However, what she did not realize until it was too late, was the significance of her designation as a non-professional without a vote. Now she had neither an "official voice"[382] nor legitimate access to power.

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378 UNB, Archives and Special Collections, President's Papers, 1953-1955, File 3. Letter from Lucy Jarvis to Albert Trueman, October 1952.

379 UNB, Archives and Special Collections, President's Papers, 1953-1955, File 3. Letter from Albert Trueman to Lucy Jarvis, 31 October 1952.

380 Ibid.

381 UNB, Archives and Special Collections, President's Papers, 1953-1955, File 3. Letter from Lucy Jarvis to Albert Trueman, 5 November 1952.

382 UNB, Archives and Special Collections, UA Case 75, no. 11. Unpublished manuscript, "The Art Centre Development at U.N.B. Founded by Dr. and Mrs. MacKenzie in 1940: 1940-1960": 9.

Furthermore as UNB became more bureaucratic, Jarvis' position on the margins of formalized power and professionalism became a perilous liability.

This tangential relationship of the Art Centre to UNB had already surfaced in the early 1950s, when Jarvis approached President Trueman about the possibility of including information about the Art Centre and its activities in the University's calender. Jarvis clearly wanted to address the growing confusion about the Art Centre's position on campus. "Lately...," Jarvis wrote Trueman, "...I have noticed a tendency on the part of the students and faculty to look upon the Art Centre as mine rather than the University's...."[383] Trueman responded that the calender was reserved for regular academic subjects, and not the proper place for information about the Art Centre.[384]

He suggested instead that a folder about the Art Centre be made up and "inserted into each calender."[385] This

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383 UNB, Archives and Special Collections, President's Papers, 1948-1950, File 7: Art Centre. Letter from Lucy Jarvis to Albert Trueman, 2 November 1950.

384 UNB, Archives and Special Collections, President's Papers, 1948-1950, File 7: Art Centre. Letter from Albert Trueman to Lucy Jarvis, 23 November 1950.

385 Ibid.

arrangement was symbolic of the peripheral position of Art Centre on campus. Although, the Art Centre might add the "charm of accomplishment",[386] it obviously remained outside the main educational objectives of the University.

Financial support from the University remained consistently minimal. Jarvis and MacLeod essentially volunteered their time for the first four years of the Art Centre's existence. Finally, in 1944, before leaving his post President MacKenzie arranged that Jarvis be awarded a modest honorarium of three hundred dollars.[387] Clearly, University administrators saw Jarvis and the Art Centre as an expense they could ill afford because when, in 1951, President Trueman announced to Jarvis that she would receive a raise in salary to $1,650 dollars per year, he added that although it was still a small sum "it is something to have made this amount of progress..."[388] with the Senate. And because Jarvis' "position [had] never been regularized by the Senate as involving any specific rank or specific

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386 Ted Guidry, "Miss Lucy Jarvis Leaves UNB Art Centre Shortly; Plans Return to Painting", The Daily Gleaner (Fredericton), 7 May 1960.

387 UNB, Archives and Special Collections, UA Case 75, no. 11. "The Art Centre Development at U.N.B. Founded by Dr. and Mrs. N.A.M. MacKenzie in 1940: 1940-1960": 2.

388 UNB, Archives and Special Collections, President's Papers, 1953-1955, File 3. Letter from Albert Trueman to Lucy Jarvis, 23 February 1951.

maximum..."[389] she was easily overlooked when wages were increased and found herself in the position of asking to be considered.[390] In 1959, after nearly twenty years of service, Jarvis made only $3700 dollars per year[391] which at the time, was on par with the lowest ranked professional member of the faculty - a lecturer.[392]

The administration was also reluctant to provide a fixed campus site for the Art Centre. Throughout Jarvis' tenure as Director, the Art Centre was continually moved from one temporary location to another. In 1940, when the University was still very small, it was located "smack in the middle of campus"[393] [figure 8] in the old abandoned

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389 UNB, Archives and Special Collections, President's Papers, 1953-1955, File 3. Letter from Albert Trueman to Lucy Jarvis, 12 November 1952.

390 UNB, Archives and Special Collections, President's Papers, 1953-1955, File 3. Letter from Lucy Jarvis to Albert Trueman, 5 November 1952. In this letter, Jarvis mentions a listing of the new high salary marks the administration had recently approved, pointing out to Trueman that "...the Art Centre was not mentioned but I had got [sic] so used to being unmentioned on account of the Art Centre's non-categorical [sic] nature that I had the impression that the $100 dollar a year increase...would still be in order..." Justifying her request, Jarvis added: "It is just that I do not want to throw money away if I am entitled to it."

391 Lucy Jarvis Estate. Application for Appropriations - General Expense and Summary form for the fiscal year 1959-60, January 1959. This form details the budget allocation for the Art Centre, including supplies, equipment, services, salaries and wages. The grand total of the budget approved for this year, including Jarvis' salary, was $5745 dollars.

392 UNB, Archives and Special Collections, President's Papers, 1957-1958, File 18. This document lists the salary schedule as approved 7 October 1958. A Lecturer's salary ranged from $3,500 to $5,200 dollars; an Assistant Professor $5,200 to $6,400; an Associate Professor $6,400 to $8000 and Full Professors and Deans $8000 to $11,000.

393 Murray (ed.), Daffodils in Winter, 145.

Observatory building. It fulfilled the need for a central meeting place for students and faculty.[394] But, as numbers grew, and the University constructed a number of new buildings in order to accommodate more students, the centrality of the Art Centre was challenged more directly. New residences were built, each with their own recreation rooms[395] and soon the need for a central, intimate meeting place became unnecessary. By 1957, after three moves, the Art Centre was transferred to a pre-fabricated hut located near the UNB woodlot on the outer rim of the campus.[396] When Jarvis queried the move to "no man's land,"[397] she was told "it would allow for a larger lawn in front of the Chemistry building."[398]

This response demonstrated just how little was the interest of the administration in actively preserving a place for the Art Centre on campus. Furthermore, its adaptability to a variety of sites signalled it as something

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394 Montague, A Pictorial History of the University of New Brunswick, 186.

395 UNB, Archives and Special Collections, UA Case 75, no. 11. "The Art Centre Development at U.N.B. Founded by Dr. and Mrs. N.A.M. Mackenzie in 1940: 1940-1960": 10.

396 The Art Centre was given a permanent home in 1961 in Memorial Hall located just below the Old Arts Building on campus.

397 UNB, Archives and Special Collections, UA Case 75, no. 11. "The Art Centre Development at U.N.B. Founded by Dr. and Mrs. N.A.M. MacKenzie in 1940: 1940-1960": 10.

398 Ibid., 8.

unfixed and impermanent. The situation was further compounded by Jarvis' insistence on the Art Centre remaining informal - an image which conflicted with UNB's presentation of itself as a public institution. Literally and symbolically, the University pushed the Art Centre from a central position in 1940 to the most outward boundary by 1957.

The strain between Jarvis' desire to maintain the Art Centre's informality and the University's desire for greater formal structure and professionalism became most apparent during Colin MacKay's presidency (1953-1969). In 1953, President MacKay was considering the development of a Fine Arts programme on campus. He sought the advice of Alfred Pinsky, a central Canadian artist, who was directing the Art Centre's summer school.[399] Then in 1956, a Fine Arts Committee was established to determine the feasibility of instituting this programme. Moreover, MacKay's interest in art institutions extended beyond the campus - he was actively involved in the plans to found the Beaverbrook Art

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399 UNB, Archives and Special Collections, President's Papers, 1953-1954, File 4. Letter from Alfred Pinsky to Colin MacKay, 23 September 1954. In this letter, Pinsky argued that "...[s]tudents at a University tend [only] to take those which contributed directly to their degree. If fine art remains without credits it discourages enrollment and places this type of activity on a different level, a lower level." Further, Pinsky reasoned that "...as a summer course it would not interfere with Lucy's idea of the Art Centre as a place for the free association of creative minds during the winter months."

Gallery in Fredericton.[400]

Jarvis, of course, was adamantly opposed to the organization of art for this end. However, she was cognizant of the changes that were happening. Remembering a moment when University administrators sent representatives to inquire about the "music appreciation group,"[401] Jarvis recalled with great pride that one of the Art Centre habitues spoke up and said "'[w]e are not a music appreciation group, we are people listening to music.'"[402]

This was precisely the distinction that Jarvis wished to make. A "music appreciation group" implied a formalized, and to her mind, artificial approach, which Jarvis believed could not, nor should not, replace an indigenous and individual response to art. In Jarvis' estimation, University administrators simply wanted to be responsible for promoting new initiatives. In her words:

> ...[E]verybody wants to start something...They don't want to push things that are growing, [instead]... its big shot, big

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400 The Beaverbrook Art Gallery opened in 1959 and in 1961 (one year after Jarvis' retirement), Edwy Cooke, the Gallery's curator, was appointed Head of UNB's newly founded Department of Fine Arts to lecture in art history. Harris, "Contemporary Painting" in Tweedie, Cogswell and MacNutt (ed.s), Arts in New Brunswick, 170.

401 UNB, Archives and Special Collections, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: 22.

402 Ibid.

boy stuff.[403]

As this statement clearly demonstrates, Jarvis believed herself to be nurturing a love of culture instead of imposing it. "[I]... never thought of having a big building and then looking around for art to put in it. I seems to me that one cannot boost art unless the seeds are already there."[404]

Quite obviously, Jarvis' goals were not shared by UNB administrators who were seeking to establish an important reputation that would allow the University to compete on a national, and perhaps even international level. Jarvis was angry and disillusioned that her vision for the Art Centre seemed in jeopardy of being replaced by the very institutionalized, professional type of art education that she had spent the last twenty years opposing. In an impassioned letter to President MacKay, dated 14 November 1955, she wrote:

> I look upon myself merely as the guardian of an idea...The pioneer work...that included making-shift - pennypinching - dishwashing and general housekeeping - furniture repair - carpenter work - (improvisations of all sorts) has been taken in stride while trying to demonstrate a theory. Now ... it is up to the university government to make some concrete decisions about it while there is still life in the thing. Continuation of the present static condition would be

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403 Ibid.

404 Research files of Sophie Einola. Letter from Lucy Jarvis to Einola, 19 July 1983.

> the end of its value in my eyes and I do not wish to be a part of it when that happens.[405]

This statement lays bare Jarvis' conception of her own contribution to cultural education on campus. As a trailblazer of sorts, Jarvis had brought to UNB an inclusive and broad-based approach to art that no other University campus in Atlantic Canada offered. Furthermore, she had championed the cause for nearly twenty years despite a meagre budget and frequent relocations, proving that it could work. This statement also reveals that Jarvis sensed she was losing her place on campus, and although she stayed a few years more, Jarvis resigned her position as Director of the Observatory Art Centre in February of 1960,[406] with plans to return to her painting full-time.

Throughout the duration of her involvement with the Art Centre, Jarvis remained a practising artist in the accepted definition of the term. But often her painting was sacrificed because Jarvis was busy with the "dishwashing,... housekeeping, [and] furniture repair..." and other duties required to maintain the Art Centre. Like so many women

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405 UNB, Archives and Special Collections, President's Papers, 1955-1957, File 5. Letter from Lucy Jarvis to Colin MacKay, 14 November 1955.

406 UNB, Archives and Special Collections, President's Papers, 1959-1960, File 4. Letter from Lucy Jarvis to Colin MacKay, 19 February 1960.

artists, Jarvis did not so much abandon her goals as a painter as she spread her energies so widely that she forsook "the singlemindedness of successful painters"[407] and this sometimes caused her frustration.

The summer was the only time of the year when she could focus entirely on her own work, and yet during these periods, she painted with "a tied up feeling of working under pressure...."[408] Once back at UNB in the fall, Jarvis would resolve to "...try to work along with the job...always say that, don't I?"[409] With every passing year, Jarvis became more attached to Yarmouth and as she wrote to her friend Madge Smith, she would have stayed there "if [she] were not a bit tied to UNB...."[410]

But Jarvis did not view her work at the Art Centre as an encroachment on her career as an artist. In her conception, painting was not "any more important than the

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407 Marsh, "Art, ambition and sisterhood", in Orr (ed.), Women in the Victorian Art World: 41.

408 PANB, Madge Smith papers. MC 168, 1/140 - Correspondence with Lucy Jarvis, 1941-1970. Letter from Lucy Jarvis to Madge Smith, 29 July 1947.

409 Ibid., Letter from Lucy Jarvis to Madge Smith, 12 August 1947.

410 Ibid., Letter from Lucy Jarvis to Madge Smith, 29 July 1947.

Art Centre."[411] In fact, Jarvis viewed the Art Centre as an extension of her creativity - it was as much art as painting: "...I think these things are a work of art in themselves. I don't think works of art are just paintings."[412] Witzling argues that "[a] creative woman's attempt to find voice involves searching for a medium through which she can effectively communicate her experience."[413] In part, the Observatory Art Centre was the medium through which Jarvis chose to express herself.

Pollock has argued that Art History is "not just indifferent to women; it is a masculine discourse".[414] To this point definitions of professional art practice have been located in sexual difference and have left us with no means to recognize or qualify women's contributions. Witzling believes however that "as more women claim the identity of artist, the gender associations with that term are beginning to be subverted".[415] So too are the gender associations surrounding success and also cultural

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411 UNB, Archives and Special Collections, Case UARG 153. Unpublished manuscript of interview with Lucy Jarvis by Janet Toole, 26 February 1974: 29.

412 Ibid., 27.

413 Witzling, Voicing our Visions, 5.

414 Pollock, Vision and Difference, 11.

415 Witzling, Voicing our Visions, 11.

production.

Conclusion

> ...we often find that women and their institutions don't [sic] fit the categories and frameworks that historians have established as important. The point, we have learned, is to stop challenging the women and to start challenging the categories. It is the latter that are unsatisfactory.[416]

This "feminist intervention" has attempted to retrieve Maritime artist, Lucy Jarvis, from the margins of Canadian art history, by arguing she rejected established categories for inclusion in Canadian art historical study. Although the thesis maintains that Jarvis was marginalized, it also demonstrates that Jarvis purposefully positioned herself on the margin. To her, it was a choice, not an imposition. However, favouring a feminine model over the professional male archetypes of artist and art practice, Jarvis constructed an identity for both herself and the Observatory Art Centre which has not been acknowledged to date.

This thesis examined the social formation of sexual difference as it presented itself during Jarvis' lifetime,

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416 Alison Prentice, "Scholarly Passion: Two Persons Who Caught It" in Prentice and Theobald, Women Who Taught: 260.

and demonstrated how the construction of ideal womanhood informed all aspects of Jarvis' life, including her art practice. As an artist, Jarvis broached the public sphere, entering into a profession which was defined by and for men. Like many women artists, Jarvis found herself in the position of having to negotiate both her womanhood and her artisthood.

Her response was to redefine a professional identity which included aspects of the feminine ideal. Through the Observatory Art Centre, Jarvis was able to bridge the gap between the private domestic sphere of women and the public realm of men by drawing aspects of the private sphere into the character of the Observatory Art Centre situated in the public sphere, on the campus of the University of New Brunswick. This thesis has located Jarvis' reworking of patriarchal structures in terms of her personal history and feminist theory. It is hoped that this paradigm will allow for other women artists to be retrieved from the "grey mists of neglect".[417]

One important avenue wanting more in-depth analysis is the painting of Lucy Jarvis. The extent of this task

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417 As quoted in Campbell, "Canadian Women's History: A View from Atlantic Canada", 184.

warrants a separate project and is beyond the scope of this thesis. However, a close look at Jarvis' style and themes could potentially reveal many of the same aspects of marginality examined in this thesis. It is anticipated that future researchers will build upon the foundation laid by this thesis, in order that the complete representation of Lucy Jarvis' art practice be established.

Appendix

Chronology: Lucy Jarvis

1896	27 July. Lucy Mary Hope Jarvis was born in Toronto.
1900	Chatham, New Brunswick.
1904	Yarmouth, Nova Scotia. Attended the Milton School and attended Clara Caie's Art Club meetings with her mother.
1909	Andover, New Brunswick. Father became manager of Bank of Montreal, at Perth, New Brunswick, across the river from Andover. Attended Andover Academy. Miss Beatrice Welling was the principal at the time.
1912	Havergal Ladies College in Toronto. Miss Ellen Knox presided as Headmistress.
1915	Graduated from Havergal with a diploma in Domestic Science. Went to live with her family in Woodstock, New Brunswick, where they had moved in 1912.
1915	The First World War began and Jarvis went to work at her father's branch of the Bank of Montreal, replacing male employees who had gone to war.
1917	Chatham, New Brunswick.

1924 Chatham, Ontario.

1925 Enrolled in the Boston Museum School. Met lifelong friend Helen Weld on the first day of classes here.

1929 Withdrew from the Boston Museum School, with Diploma.

Summer. Camped around Yarmouth, Nova Scotia. Stayed for a while at Clara Caie's Cottage at Cape Forchu in Yarmouth County.

21 October. Father died at age 67, in Chatham, Ontario.

1930 Exhibited for the first time with the Royal Canadian Academy of Arts.

Summer. Family stayed at Caie's cottage in Yarmouth while finalizing arrangements to settle permanently in Fredericton, New Brunswick.

August. Helen Weld joined Jarvis and her family in Yarmouth. She and Jarvis lived in a little tent on Caie's property.

Fall. Family relocated to Fredericton, New Brunswick and Lucy Jarvis accompanied them.

1931 Exhibited with the RCA.

Exhibited with Goodridge Roberts in Fredericton.

Instructor of art, King's Hall Ladies College, Compton, Quebec. Remained here until 1933.

1932 Spring. Exhibited with the Art Association of Montreal, Spring Exhibition.

1933 Left King's Hall and returned to Yarmouth. Joined by Weld, the two painters stayed in Yarmouth throughout the summer and fall and into the winter

staying in friend's - the Doane's - uninsulated cottage until 1934.

1934 Jarvis' sister Hope and mother were leaving the Maritimes for Toronto in order for Hope to pursue librarian studies and Jarvis joined them. Her mother rented a house for the three of them and Jarvis leased at least two studios downtown - the first on Jarvis street and later, a second on Saint Joseph's street.

1935 Jarvis' mother and sister returned to Fredericton and Jarvis secured a position at the Royal Ontario Museum as a cataloguer and draughtsman.

1936 Fired from the R.O.M.

Received a number of requests to do portraits in Brantford.

Moved to Brantford, set up a studio and worked as a full-time freelance painter.

1938 Solo Exhibition at Brantford, Ontario

Returned to Toronto, set up a studio over the Robert's Art Gallery.

1939 Jarvis returned to live with her family in Fredericton, New Brunswick.

1940 December. Opened the Observatory Art Centre together with Margaret MacKenzie and Pegi Nicol MacLeod on the campus of the University of New Brunswick.

1941 June. Attends the Conference of Canadian Artists in Kingston, as part of a Maritime contingent that included Ted Campbell, Jack Humphrey, Miller Brittain, Frances Simmonds and Julia Crawford.

Decided to divide Art Centre duties between herself and MacLeod, leaving the Summer School portion of the Art Centre's activities to MacLeod but continuing to direct the operation of the Art Centre during the University's academic year.

1942 Began working as a National Film Board film projectionist on the rural New Brunswick circuit. Organized discussion groups and travelling Child Art exhibitions throughout the province. Left the NFB in 1944.

1943 28 August. Mother died at age 75.

1944 Appointed part-time director of the Observatory Art Centre.

1944 Part-time art instructor at the Provincial Normal School in Fredericton. Remained here until 1946 when she was fired because school officials discovered that she did not have a teaching certificate.

1946 Appointed full-time director of the Observatory Art Centre. Also asked to give lectures in aesthetics and cultural history.

1948 She and Helen Weld had an artists' studio/house built at Pembroke Dyke, Yarmouth County.

1956 Went to Europe on a half-year sabbatical. Accompanied by Helen Weld.

1960 Retired from the University of New Brunswick and settled permanently at Pembroke Dyke. Returned to painting full-time.

1961 Awarded a unsolicited "Senior Artist Award" from the Canada Council. Went to Europe for a second time, spending time in England, France, Switzerland, Germany, Austria and Spain. While in Paris, Jarvis attended the Studios of André

Lhote and La Grande Chaumière and while in Salzbourg, Austria, she studied at the Salzbourg Art Seminar under Oskar Kokoschka.

Named honourary life member of University of New Brunswick faculty.

1965 Spent several months in France, sharing a studio with Marie-Thérèse Gourceaux.

1967 Travelled to France.

1973 Travelled with Helen Weld to France.

1977 Camping and painting trip around Newfoundland with Helen Weld.

1985 24 May. Died in Yarmouth, Nova Scotia.

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Figure 1. Portrait of Lucy Jarvis (c. 1965.)

BASKETBALL SCHOOL TEAM

Figure 2. Jarvis, first on the left, second row

GROUND HOCKEY. SCHOOL TEAM

Figure 3. Jarvis, on the right, first row

Figure 4. Jarvis, centre

Figure 5. The house/studio at Pembroke Dyke

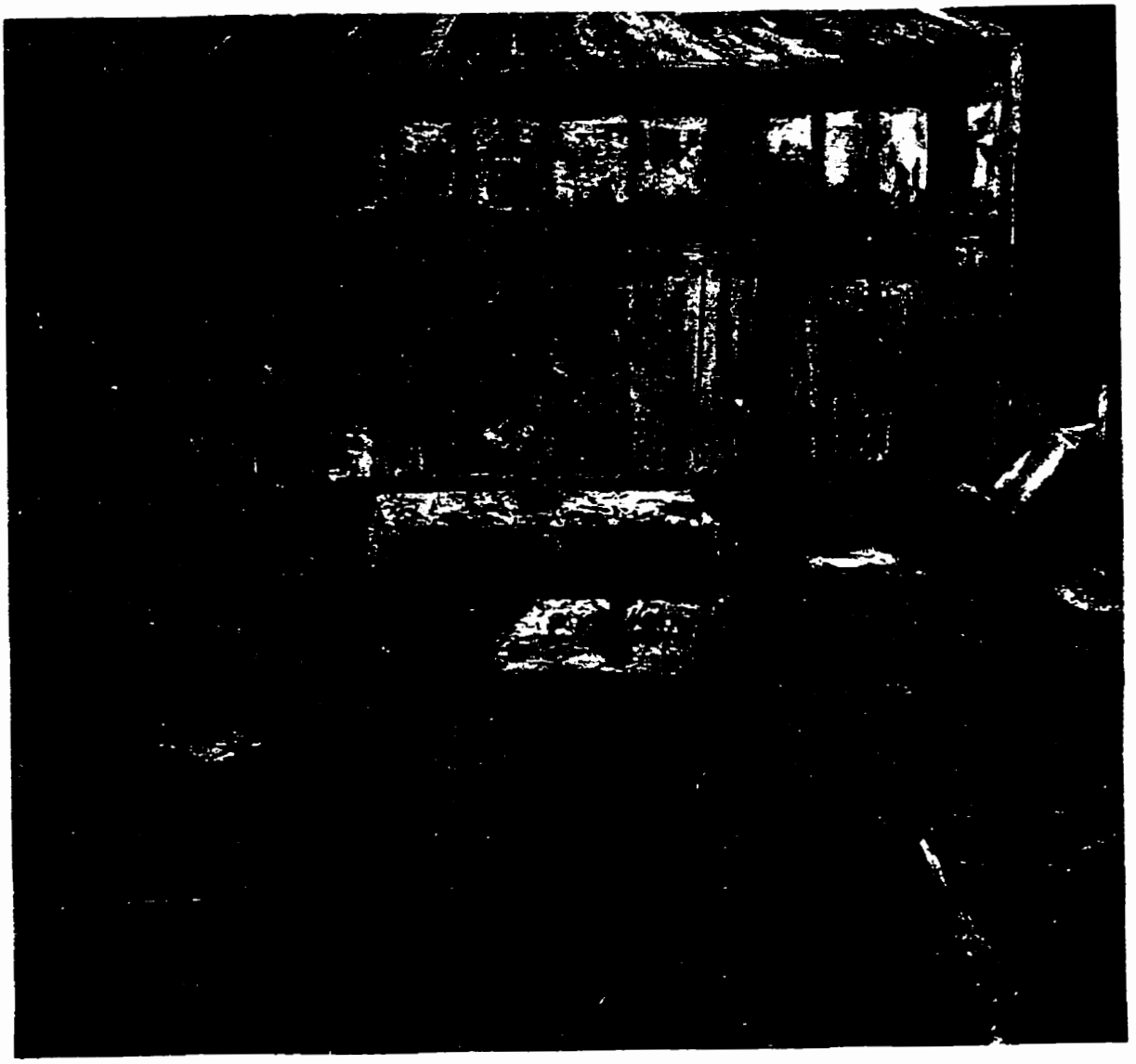

Figure 6. Lucy Jarvis, Studio with Mary Thompson (c. 1975)

Figure 7.

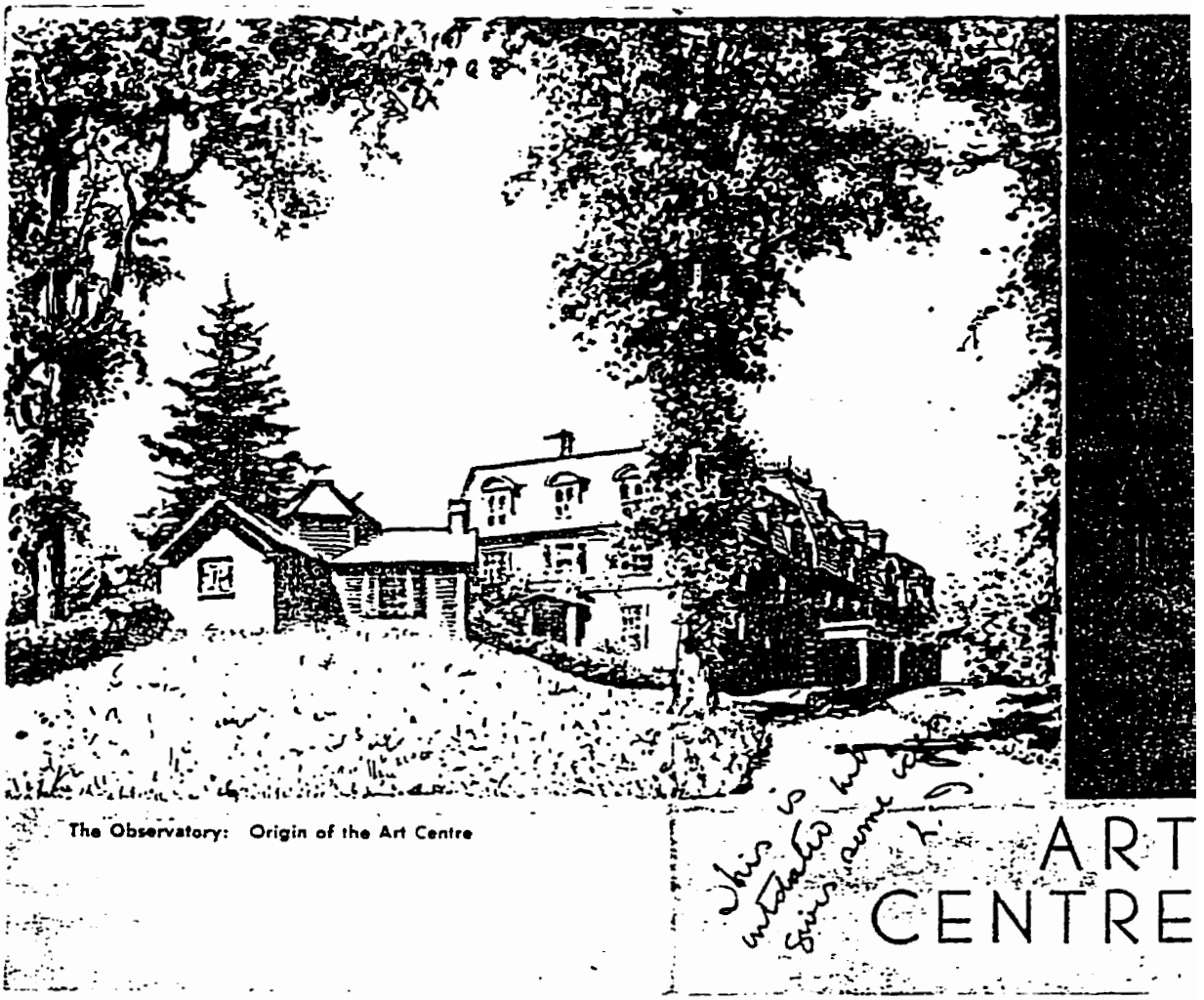

Figure 8. The Observatory Art Centre

IMAGE EVALUATION
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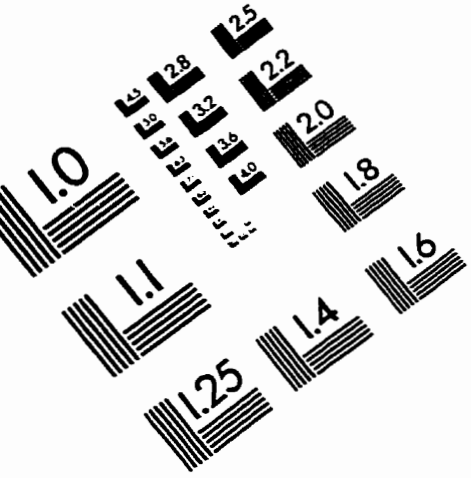

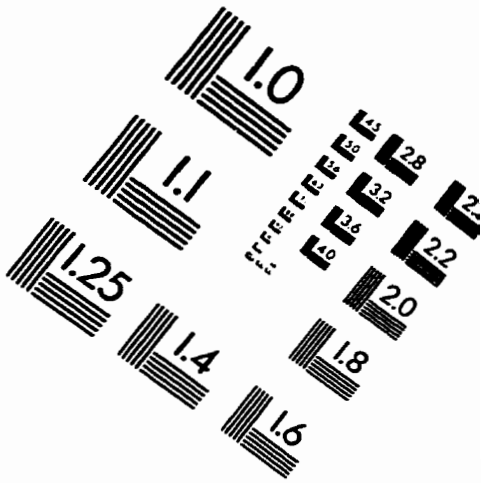

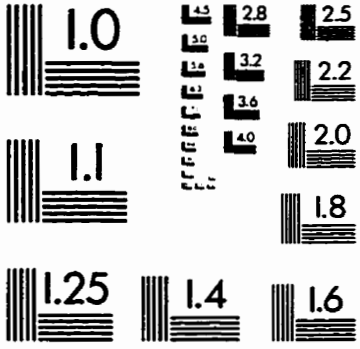

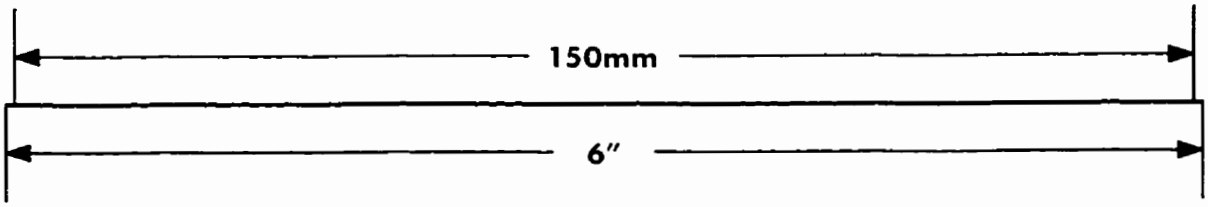

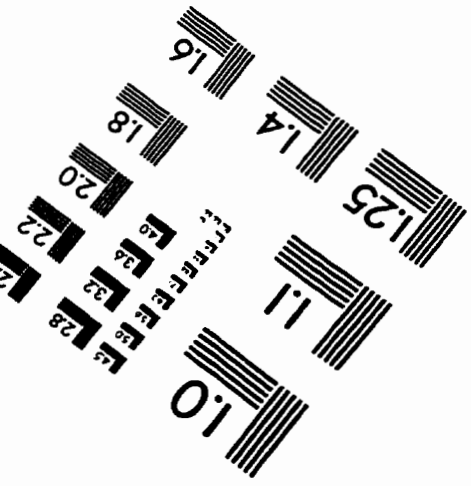

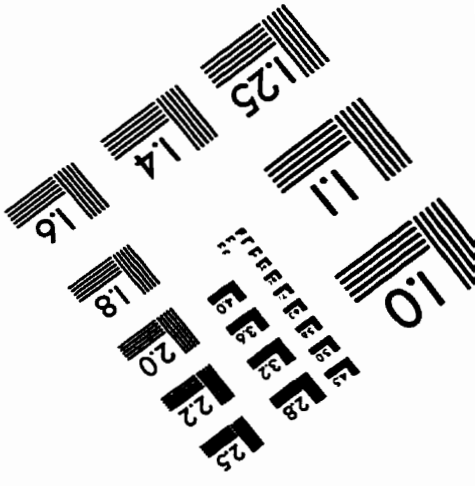

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