

Paterson Ewen, painting for himself and for painting, following his own course, always youthful in his thinking, changing like twentieth-century man, producing works whose roughness places them in the world of things, speaks of the whole person through his work. Painting is returned to its tradition.

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NOTES

1. Lord was writing in *artscanada*, no. 138/139 (Dec. 1969), p. 60; the second reviewer, Merike Weiler, wrote for the *Toronto Star* (Jan. 18, 1972, p. 28).
2. *The Shape of Time*, (New Haven: Yale University Press, 1962), p. 24.
3. Ewen's other teachers included Arthur Lismer and Marian Scott and, earlier, he had been in John Lyman's course at McGill. During the summer of 1949 he and fellow students John Fox and Don Barrett rented a cabin near Fourteen Island Lake where they were joined by Roberts for sketching forays in the Laurentians. *Fourteen Island Lake, Number 5* (Cat. 3) is from that summer.
4. Ewen's work was accepted for the Spring Exhibition. He graduated from the Montreal Museum of Fine Arts programme that year.
5. All quotations are from a series of taped conversations we had this spring.
6. An interview with Ewen about his recent work is published in "Paterson Ewen: Rain," by Nick Johnson, in *artscanada*, no. 196/197 (March, 1975), pp. 40-45.