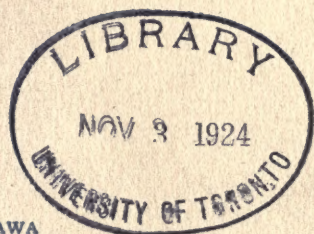


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1921/22

THE
NATIONAL GALLERY
OF CANADA

ANNUAL REPORT
OF THE BOARD OF TRUSTEES FOR
THE FISCAL YEAR
1921-22



OTTAWA
1922

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Ottawa
F. A. ACLAND
Printer to the King's Most Excellent Majesty
1922

To His Excellency, Baron Byng of Vimy, G.C.B., G.C.M.G.,
M.V.O., Governor General and Commander in Chief of
the Dominion of Canada.

MAY IT PLEASE YOUR EXCELLENCY:

The undersigned has the honour to lay before your Excellency,
in compliance with 3-4 George V, chapter 33, section 8, the
annual report of the Board of Trustees of the National Gallery
of Canada for the fiscal year ending 31st March, 1922.

J. H. KING,

Minister of Public Works.

OTTAWA, 15th May, 1922.

SIR,—I have the honour to transmit herewith the Annual Report of the Board of Trustees of the National Gallery of Canada for the fiscal year ended March 31st, 1922, as required by the National Gallery of Canada Act.

I have the honour to be, Sir,

Your obedient servant,

B. E. WALKER,

Chairman.

Hon. J. H. KING, M. D.,
Minister of Public Works,
Ottawa.

INTRODUCTION

The National Gallery of Canada was founded in 1880, and has grown by means of the annual grants voted by the Dominion Parliament for such purposes and by means of gifts.

In 1907 an Advisory Arts Council was appointed by the Dominion Government to administer its grants to the National Gallery. Its first members were Sir George Alexander Drummond, K.C.M.G., C.V.O., Chairman; Sir Edmund Walker, C.V.O., L.L.D., D.C.L., and Hon. Arthur Boyer.

Upon the death of Sir George Drummond in 1909, Dr. Francis J. Shepherd was appointed to fill the vacancy and Sir Edmund Walker was elected chairman.

In 1913 the National Gallery of Canada was incorporated by Act of Parliament and placed under the management of a Board of Trustees appointed by the Governor General in Council.

The work of the National Gallery is carried on by the Director, Mr. Eric Brown.

THE NATIONAL GALLERY OF CANADA

ANNUAL REPORT OF THE TRUSTEES, 1921-22

The past year has undoubtedly been the most important one in the history of the National Gallery and of Canadian Art. Its relations to the art of Canada throughout the country have been more pronounced and more fruitful, while at home in Ottawa the reopening of its galleries, with extended premises and improved arrangements, has given Canada the most concrete proof of the benefits of a National Gallery of Art and a promise of still greater good in the future, when the value of art to the community is better understood and more adequately supported by Parliament and the public.

The functions of a National Gallery of Art in a country such as Canada are twofold. One is to build up a collection of the standards of all art, ancient and modern, by which modern standards may be judged and sound artistic education obtained. The second important function is to do everything possible for the art of its own country, by purchasing it, exhibiting it and bringing its importance as a national asset and an influence for good before the people generally, and by creating and cultivating in them correct artistic taste.

In a country as extensive as Canada, there is naturally a vast amount of work to be done. Canadian education, like education everywhere, requires a close study of art at all times, because art is closely interwoven with the history of nations and the geography of countries and the story of its growth is the story of the growth of all that is intellectual and moral.

Canadian trade and manufacture are at present in great need of expansion and improvement, and if satisfactory markets are to be found and maintained, the relation of art to original

design and, consequently, to manufactures, needs to be more clearly understood. The work of the National Gallery has, therefore, been greater than in previous year and the following pages contain a brief summary of it, together with lists of purchases made during the year.

It is with deep regret that the Trustees record the death of the Honourable Arthur Boyer, which occurred on January 25, 1922.

Appointed one of the original members of the Advisory Arts Council in 1907, Mr. Boyer served the interests of art in Canada as a member of that body and since the passing of the National Gallery Act in 1913, also as a Trustee of the National Gallery, and it is with a high appreciation of his worth that the Trustees desire to record his unflinching devotion to the work of the Board for the development of the National Gallery and the furtherance of the cause of art in Canada.

THE WORK OF THE NATIONAL GALLERY THROUGH- OUT THE DOMINION

During the year 1921-22, the loan exhibitions of Canadian art, which the National Gallery has been distributing throughout the Dominion since 1913 and which were briefly reviewed in last year's report, have been continued and have proved the most important and successful since this activity was instituted. Not less than twenty (20) exhibitions, including 514 works of art, pictures, etchings, drawings, etc., have been sent to all

parts of the country at the request of art and other public institutions which possessed adequate facilities for exhibiting them. The following table shows the extent of the work during the past year:—

	HALIFAX, N.S.	
Victoria School of Art and Design		14 pictures
	MONTREAL, QUE.	
Art Association of Montreal		82 prints
	OTTAWA, ONT.	
The Public Schools		142 Medici Prints
	TORONTO, ONT.	
Art Gallery of Toronto		8 pictures
	WELLAND, ONT.	
Rotary Club		17 pictures
	TILLSONBURG, ONT.	
The Public Library		6 pictures
	HAMILTON, ONT.	
Art Gallery of Hamilton		13 pictures
	LONDON, ONT.	
Western Fair's Association		10 pictures
	SARNIA, ONT.	
The Public Library		17 pictures
	COLLINGWOOD, ONT.	
The Public Library		10 pictures
	PORT ARTHUR, ONT.	
The Public Library		8 pictures
	FORT WILLIAM, ONT.	
The Public Library		13 pictures
	WINNIPEG, MAN.	
Winnipeg Art Gallery		14 pictures
“ “		21 “
	REGINA, SASK.	
Regina College		17 pictures
	MOOSE JAW, SASK.	
The Public Library		12 pictures
	MEDICINE HAT, ALTA.	
The Public Library		10 pictures
	VANCOUVER, B.C.	
B. C. Art League		20 pictures
Vancouver Exhibition Ass'n.		25 “
	NEW WESTMINSTER, B.C.	
Provincial Exhibition		25 pictures

In addition to the foregoing, the Director, at the request of the Board of Trustees, undertook a lecture tour between Ottawa and the Pacific coast visiting most of the centres where loan exhibitions had been sent and speaking on the progress and strength of native Canadian art and the necessity of becoming acquainted with it and of providing local means for study and the education of artistic talent.

Slides of Canadian and other pictures were shown and the possessions and work of the National Gallery described. These lectures were very well attended and great pleasure and appreciation expressed at them. The places visited were Fort William, Winnipeg, Regina, Calgary, Vancouver, New Westminster and Victoria.

There has been a gratifying revival of art in many of the cities since the Director's visit. In Fort William, pictures by modern Canadian artists have been exhibited and purchased and presented to the Public Library.

In Winnipeg, the Art Gallery and Art School have been placed on a sounder and better footing and one of the most able of the Canadian artists and commercial designers, Mr. Frank Johnston, A.R.C.A., has been appointed Curator and headmaster of them, and there is much hope that his knowledge and energy will be a source of inspiration and education throughout the prairie provinces.

In Regina, the Regina College, under Dr. Stapleford, has understood the value of art to the students so well that, for a number of years, exhibitions of Canadian pictures have always been available to the students and people of the city within the college building.

The Calgary public library has been supplied with an exhibition of pictures and more recently an art society, called the Calgary Art Students Club, has been formed.

In Vancouver, the B. C. Art League has secured permanent premises of its own and has held an attractive programme of exhibitions and only needs greater public support to be able to extend the scope of its usefulness.

The re-mounting of the existing print collection in standard size mats has been in steady progress during the year and the work is now more than half completed. The prints have been re-classified and suitable boxes and cabinets have been provided in accordance with the most advanced museum practice. The drawings, lithographs and etchings forming part of the Canadian War Memorials have been removed from their temporary exhibition mats and are being measured for permanent mats. Nine separate exhibitions were held in the Print Galleries in the course of the year and one loan exhibition of modern etchings was arranged, and sent to the Montreal Art Association.

Print-lovers, collectors and all interested in the subject are invited to make the fullest use of the department. A study room for students and visitors has been provided on the third floor of the National Gallery, where the prints may be studied under excellent conditions of light and quiet and where all the standard works of reference may be consulted.

ACQUISITIONS

The acquisitions for the year by purchase number 144 originals; 1439 reproductions: by gift, 88 originals.

Reference and illustrated books by purchase—80.

Fifteenth Century

ITALY

Anonymous North Italian. *Poetry*, Hind 27B, engraving.

Sixteenth Century

ITALY

Domenico Campagnola. *The Virgin and Child*, Hind 6, from the Brayton Ives collection, engraving.

GERMANY

Albrecht Durer. *The Cook and His Wife*, B. 84, from the Artaria and Davidsohn collections, engraving. *Knight, Death and the Devil*, B. 98, engraving. *Samson Slaying the Lion*, B. 2, wood-cut. *St. Jerome in His Cell*, B. 114, from the von Lanna collection, wood-cut.

Augustin Hirschvogel. *Landscape with Castle on a Rock*, B. 74, duplicate from the Museum of Fine Arts, Boston, etching.

Jerome Hopfer. *Panel of Ornament*, B. 72 first state, from the von Lanna collection, etching.

NETHERLANDS

Anonymous W.C.I.E.F. *The Virgin*, B. 1, from the Fisher and Heseltine collections, engraving.

Seventeenth Century

ITALY

Ottavio Leoni. *Giovanni Baglione*, B. 14, engraving. *Pablo Giordano II*, B. 20, engraving. *Giuseppe Cesari*, B. 23, engraving. *Giovanni Ciampoli*, B. 25, engraving. *G. Galileus*, B. 27, from the C. Mariette collection, engraving. *Tommaso Stilianus*, B. 37, engraving.

GERMANY

Wenzel Hollar. *The Seasons*, Parthey 610-613, second states, from the Peltzer collection, engravings. *Arundel House*, Parthey 1035, from the Lawson Thompson collection, engraving. *Lambeth House*, Parthey 1038, first state, engraving. *Whitehall*, Parthey 1039, first state, engraving. *Charles II*, Parthey 1442, first state, from the Davidsohn collection, engraving.

NETHERLANDS

Nicholaes Berchem. *Three Cows Resting*, B. 3, second state, from the Rode-nacker and Goldschmidt collections, etching.

William Delff. *Jacob Cats*, Francken 19, engraving.

Sir Anthony van Dyck. *Willem de Vos*, Wiberal 15, third state, etching and engraving.

Rembrandt van Rijn. *Christ Presented to the People*, Hind 271, fourth state, from the Hubert and Artaria collections, etching.

FRANCE

Claude Gellée. *Le Pont de Bois*, Robert-Dumesnil, 14, second state, from the Rosenberg and Davidsohn collections, etching.

Claude Mellan. *Michel de Marolles*, de Meaume 210, engraving.

Jean Morin. *Henry II*, Robert-Dumesnil 59, from the Amann and Davidsohn collections, engraving. *Rene de Longueil*, Robert-Dumesnil 65, from the Davidsohn collection, engraving.

Eighteenth Century

NETHERLANDS

Jan Muller. *B. Spranger*, B. 21, second state, duplicate from the Museum of Fine Arts, Boston, engraving.

ENGLAND

William Blake. *Chaucer's Canterbury Pilgrims* (reprint) Russell 24, engraving. *Illustrations to the Book of Job* (proofs), Russell 33, I-XXI, engravings. *Illustrations to Dante's Inferno*, Russell 34, I-VII, engravings.

Nineteenth Century

GERMANY AND THE NETHERLANDS

- Adolf von Menzel. *The Pursuit*, D. 643, third state, lithograph.
J. B. Jongkind. *Batavia*, Delteil 16, second state, etching.

FRANCE

- Karl Bodmer. *Interieur de Forêt*, lithograph.
Felix Bracquemond. *Portrait of Meryon*, Béraldi 77, reproduction, *L'Eclipse*, Béraldi 435, etching.
J. B. C. Corot. *Dans les Dunes*, Delteil 9, second state, etching.
Charles F. Daubigny. *Le Verger*, Henriet 111, second state, etching.
Eugène Isabey. *Souvenir de Bretagne*, Béraldi 3, lithograph. *Souvenir de Bretagne*, Béraldi 4, lithograph. *Marée Basse*, Béraldi 10, lithograph. *Marée Basse*, Béraldi 20, lithograph. *Souvenir de St. Valery sur Somme*, Hédiard 9, lithograph.
Charles Jacque. *Le Troupeau de Porcs*, G. 85, third state, etching.
Jules Jacquemart. *La Pivoine*, Gonse 339, etching.
Maxime Lalanne. *Le Pont des Arts*, Béraldi 39, etching.
Edouard Manet. *Fleur Exotique*, etching and aquatint.
Charles Meryon. *Rivière de Seine et l'angle du Mail à Paris*, Delteil 12, second state, etching.
J. F. Millet. *La Couseuse*, Delteil 9, second state, etching. *Man with Wheel-barrow*, Delteil 11, third state, Duplicate from the Museum of Fine Arts, Boston, etching. *La Fileuse*, Delteil 20, fifth state, etching.
Auguste Raffet. *Combat d'Oued Alleg.*, G. 82, lithograph. *Le Reveil*, G. 85, lithograph. *De Quoi-vous plaignez-vous?* G. 407, Duplicate from the Museum of Fine Arts, Boston, lithograph. *L'Armée Française arrive à la Magianella*, G. 560, lithograph. *Saint Pierre*, G. 561, lithograph. *Prise de la villa Pamfili*, G. 565, lithograph.

ENGLAND

- R. P. Bonington. *Rue du Gros Horloge*, Bér. 1, lithograph (2 impressions)
Tour du Gros Horloge, Evreux, Bér. 4.
Sir Seymour Haden. *The Rookery*, etching.
James D. Harding. *Park and Forest*, twenty-six lithographs.
David Lucas. *A Heath*, Wedmore 8, first state, mezzotint.

SWITZERLAND

- Alexandre Calame. *Landscapes*, ten lithographs.

AMERICA

- Timothy Cole. *Madame Modjeska*, from the Bullard collection, wood-engraving.

Contemporary

ENGLAND

- Harry Becker. *The Mower*, lithograph.
Sir Frank Short. *Wensleydale*, Strange 98, mezzotint. *A Span of Old Battersea Bridge*, Strange 226, aquatint. *The Lifting Cloud*, Strange 231, mezzotint.
William Strang. *The Last Supper*, B. 129, dry-point.

CANADA

- Walter R. Duff. *Tony Guarino, Connie, The Little Village, The Three Trees*, etchings.
Fred S. Haines. *Landscape with Sheep, Dawn*, aquatints in colour.
Walter J. Phillips. *Holidays, Two Lakes*, wood block colour prints.

GIFTS

Nineteenth and Twentieth Centuries

- W. Biscombe-Gardiner. George Meredith, *Christ in the House of the Pharisees, A Priestess*, wood engravings. Mrs. Biscombe-Gardiner, through James Pennington, Esq., Montreal.
Timothy Cole, *Three wood engravings*. T. Johnson, *Four wood engravings*. J. F. Jungling, *One wood engraving*. F. S. King, *Three wood engravings*. G. Kruell, *Six wood engravings*. R. A. Muller, *Two wood engravings*. J. H. Whitney, *One wood engraving*. Thirty-seven wood engravings (proofs) from "Picturesque Canada" by various artists and Twenty-three others. F. G. Morley, Esq., Toronto.
Anthony R. Barker. *In Wensleydale*, lithograph. The Senefelder Club, London.
Frank Brangwyn. *Canadians Entering Cambrai*, lithograph. Mrs. M. K. Mackay, Ottawa.
Augustus John. *The Travelling Musicians*. The Senefelder Club, London.
Fred S. Haines. *The Ploughman, The Library*, wood-cuts. Eric Brown, Esq., Ottawa.

CANADIAN WAR MEMORIALS

At the close of 1920, the unique collection of War Memorials' paintings and other works of art developed by the Canadian War Records Office were given into the keeping of the National Gallery. Many of the most valuable pictures were found to be in a dangerous condition and in urgent need of immediate skilled attention. This care the Trustees undertook to give them and, in spite of the unusual pressure of work which the reopening of the National Gallery involved, considerable progress has been made toward placing them in a condition of permanency.

The Graphic Section, including drawings, etchings and lithographs, have been removed from their temporary exhibition mats and classified and prepared for standard mats. A number of the oil paintings have been framed and cleaned where this was necessary. At the request of the Commandant, a loan of fifteen (15) portraits of Canadian Corps Commanders was made to the Royal Military College, Kingston, for a period of one year. A few of the larger pictures were also hung in the Senate Chamber. The balance of the collection is stored in the fireproof store-rooms of the National Gallery and the necessary work on them is being done as rapidly as facilities will allow.

The Board wishes again to emphasize the fact that in this collection Canada possesses a record, the artistic value of which, apart from its great historical significance, it would be difficult to over-estimate. Much of its value must inevitably be lost, however, unless the collection can be adequately displayed. It seems to the Board that the best way to accomplish this is to include in the new National Gallery building, a section in which the Canadian War Memorials' paintings would be kept on continuous public exhibition and under expert care.

FINANCIAL STATEMENT

The total amount voted by Parliament for the work of the National Gallery during the year 1921-22 was \$40,000. While it is gratifying to note that this was a decided increase over the previous year, it must be pointed out that prior to the war the annual grant was \$100,000. The constantly growing work of the National Gallery and its responsibilities to the art of the nation requires increasing support if it is to maintain its usefulness and be successful in its purpose of raising the standards of national ideals.

Up to the present, the Dominion Government has been the only source of the National Gallery revenue, but the Board again takes the opportunity to point out that one of the reasons for the incorporation of the National Gallery under a Board of Trustees was that it might, in common with other art institutions throughout the world, receive bequests and support from independent sources. The National Gallery is, of course, essentially a national possession and, while the Government must always remain its main support, an excellent opportunity is available to all to assist in enriching Canadian national culture by helping to build up our national treasury of art.

FINANCIAL STATEMENT

Appropriation.....	\$ 40,000 00	
Accessions.....		\$ 21,822 19
Salaries, wages and general maintenance*.....		14,841 60
Customs sales tax.....		660 87
Catalogues, reproductions and photographs.....		2,639 27
Unexpended.....		36 07
	\$ 40,000 00	\$ 40,000 00

*This amount includes extra expenditures incidental to reconstruction, travelling loans, lectures, etc.

CONCLUSION

In presenting this report, the Board wishes to repeat the statement contained in their report of 1920-21, "that the support of art in Canada is not only far from being the support of any luxury, but is quite definitely the support of an economic necessity of the greatest national importance; successful manufacture cannot be undertaken without original design and original design is dependent entirely upon the teaching of artistic and commercial design in Canadian schools of art.

The Trustees, therefore, look hopefully forward to the time when every city in the Dominion shall have its art school as firmly established and supported as its public schools, so that the student possessing artistic ability can study and realize these abilities and become a valuable asset to his community without the necessity of leaving home and, as is now so frequently the case, of leaving his country in order to obtain the necessary training.

The results already achieved in the few art and technical, schools in the country are proof that with proper support, Canada need fear no competition with the great nations of the world.

B. E. WALKER,
Chairman.

F. J. SHEPHERD,
Trustee.

ERIC BROWN,
Director.

