

own country with gay virility These Canadian landscapes, I think, are the most vital group of paintings produced since the war—indeed, this century.”
—*The Daily Chronicle*.

“With Canada, however, we are in a happier position. We can sincerely acclaim a vigorous and original art. Two modes of feeling emerge strongly; a fine decorative sense and a passionate preoccupation with the stress of growth.”—*The Saturday Review*.

It cannot fail to be seen from such comments that the British critics are of the opinion that Canada is developing something of a national and original school of painting. While the future will bring more complete proof of this, it is inspiring to record it, because nothing could be calculated to give more impetus to the growth of a proper understanding and appreciation of Canadian art than such a verdict, which gives it, for the first time, a status in the critical eyes of the artistic world.

Public appreciation of Canadian art is very much in its infancy and there is a very great need of education to show the prospective collector that Canadian art to-day possesses qualities vastly more enduring and original than does a very large proportion of the art that is imported from other countries.

The National Gallery of Canada.

The National Gallery of Canada was founded in 1880, by the Marquis of Lorne, Governor-General of Canada. The collections of pictures, statuary and other works of art, now occupying premises in the Royal Victoria Museum in Ottawa, consist of purchases made by means of the annual grants voted by the Dominion Parliament, the diploma works of the members of the Royal Canadian Academy, and gifts and loans by persons interested in art. In 1907 an Advisory Arts Council of three members was appointed by authority of an Order in Council, and in 1913, under the National Gallery of Canada Act (3-4 Geo. V, c. 33), the Advisory Arts Council was constituted a Board of Trustees for the management of the National Gallery and the administration of its annual grants.

In addition to the care and management of the National Gallery, the Act imposes upon the Board responsibility for “the encouragement and cultivation of correct artistic taste and Canadian public interest in the fine arts, the promotion of the interests generally of art in Canada.”

Amongst the collections of oil paintings now in the National Gallery are works by such old masters as Tintoretto, Caravaggio, Andrea del Sarto, Bartholomæus de Bruyn, Luca Giordano, Cima da Conegliano, Frans Floris, Chardin, Hogarth, Snyders, Daniel Mytens. Representative of the more modern schools are works by the great English masters—Reynolds, Hoppner, Beechey, Lawrence, Gainsborough, Millais, Leighton, Holman Hunt. The French masters include J. F. Millet, Edgar Degas, Claude Monet, Alfred Sisley and a number of others, while the contemporary British school is strongly represented by fine examples of the work of such artists as Arnesby Brown, Laura Knight, Glyn Philpot, W. Orpen, D. Muirhead, G. Henry, Austen Brown, Adrian Stokes and many others. The Gallery includes an excellent and representative exhibition of the work of Canadian artists, both past and present.

The National Gallery collections of engravings, etchings, lithographs, etc., have been developed and formed into a department of prints with a special curator at the head. Important acquisitions have recently been made of works by Mantegna, Robetta, Nicholetto, Rosex, D. Campagnola, Marcantonio, Canaletto; Master M.Z., Schongauer, Dürer, Altdorfer, Aldegrever, Pencz, Hirschvogel,