

**The Role of the National Gallery of Canada.**—Founded in 1880 by the Marquis of Lorne, the National Gallery at first served mainly as an exhibition gallery. Provided with an Advisory Arts Council in 1907, and incorporated under a Board of Trustees in 1913, it has assembled its permanent collection largely during the latest 40 years. This collection of pictures and sculpture, prints and drawings, representing the styles of past and present of various parts of the world was assembled for public enjoyment, study and the improvement of arts and industrial products and as the necessary basis for any program of art education. The collection of the National Gallery to-day is of international repute and is accessible to the whole country by means of catalogues, photographs and colour reproductions and to a limited extent by loans. The Canadian Section, naturally the most inclusive, is the best available source for the study of Canadian art.

In 1946, the Massey Collection of 75 English paintings was presented by the Rt. Hon. Vincent Massey, C.H., and Mrs. Massey as trustees of the Massey Foundation. In 1948 the donors made a further gift. Now comprising 86 pictures, the Massey Collection makes the National Gallery a leading centre for the study of British art, and is the largest gift in the Gallery's history. Among other recent acquisitions and gifts are paintings by Quentin Massys, Murillo, and Richard Wilson. Additions to the Canadian Section include a group of important works from the early primitives to the present day. A new catalogue of the paintings in the National Gallery was published in 1948. The Department of Prints and Drawings made in 1948 what is probably the most important acquisition in its history: the Artaria collection of the "Iconography" of Van Dyck, including many extremely rare etchings and engravings. Drawings by Claude le Lorrain, Lorenzo Costa, Rowlandson, Cotman and others, have also been added by this Department.

Exhibitions of the art of other countries organized at the National Gallery during 1948 and 1949 include the following: *Masterpieces of Dutch Painting*, composed of pictures looted by the enemy during the War and lent by the Netherlands Government in recognition of the part played by Canadian and United States forces in their recovery; *British Drawings*; *Helene Schjerfbeck* (Finland); *The Hickman Bacon Collection of English Water Colours*; *South African Art*; *Paul Nash* (Great Britain). Special Canadian exhibitions included the *Prudence Heward* and *Pegi Nicol MacLeod* memorial exhibitions and a retrospective showing of *Lawren Harris*. The more important of the exhibitions sent abroad by the National Gallery during the year include the following: *Canadian Painters*, Virginia Museum, Richmond, U.S.A., February-March, 1949; *Forty Years of Canadian Painting*, Museum of Fine Arts, Boston, U.S.A., July-September, 1949; *The Massey Collection of English Painting*, Australia and New Zealand galleries, 1949-50.

The National Gallery carries out a program of extension work throughout Canada. Travelling exhibitions of the art of Canada and other countries are shipped through the country under the Gallery's auspices. About 25 such exhibitions, including those of the several chartered art societies, are circulated and other responsible organizations in various regions draw annually upon the services of the Gallery as the source of a great part of their offerings to the public. In this way actual works of art are constantly being brought to the attention of the Canadian people.

As the latest development in its general educational work the National Gallery established in 1948 a Design Index as the result of the public interest in bringing the design of Canadian goods up to the best international standards and in fostering distinctive Canadian designs. A number of exhibitions on Canadian industrial art have been held in various parts of the country.