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# THE MUSEUM IN OUR MIDST

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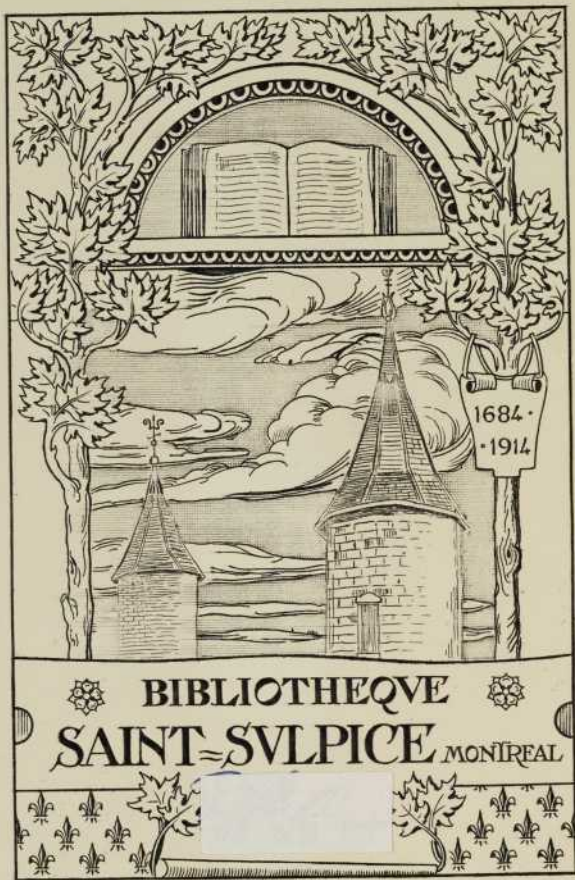
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## The Museum In Our Midst

# Art And The Community

It is close on a hundred years since the foundation of the Museum in 1860, as "The Art Association of Montreal." This establishes its proud claim to be the senior art Institution in Canada; moreover, only about half-a-dozen art institutions in the whole United States are older than this.

The founders were a group of public - spirited citizens, all of whom were English - speaking. Their "Association" originally grew out of the old Montreal Society of Artists, formed in 1847. During its early years, it was mainly an exhibiting society, housed in various temporary homes. However, it soon began to form a collection of its own, and in 1879 a permanent Gallery was built on Phillips Square, being opened by the Governor - General Lord Lorne (as he was then) and H.R.H. the Princess Louise. There the "Association" remained until 1912, when the present handsome building was erected on Sherbrooke Street; this also was opened by the then Governor-General, H.R.H. the Duke of Connaught; and was extended in 1939.

Subsequently the name of the Association was changed to its present far more suitable and

significant title, though the original name dies hard in the affection of Montrealers. While it reflected the original character of the museum as a more or less private institution, the old name had come to savour too much of privacy and privilege. The public in general were firmly convinced that entry to the Museum was only for Members, and that the membership was exclusively English-speaking. That may have been the case once, but for years it had ceased to be so. The new title did much to dispel that unfortunate illusion; as did also the increased use of French for the monthly Bulletin, for notices and for some labelling of pictures.

A big change in the character of the Museum came in 1916. Until then, the collection was limited to paintings and water-colours. In that year, however, the "Decorative Arts" made their first appearance. This change was inspired by F. Cleveland Morgan and the results have been of vast importance, especially in about the last ten years.

These various changes and extensions of policy have all been for the better; and the Museum is able to perform its functions in a way that was never dreamt of by its founders.

*Dr. Mary Mercier 18-9-57*

The basic functions of an art-museum can be quite simply stated. First, to acquire works of art and build-up its permanent collection; secondly, to conserve those works of art; thirdly, to advance knowledge of art and provide first-hand experience on as wide a scale as possible.

Most people would agree that a good art-museum is an asset to any city and that it has a considerable prestige value. But it is much more than that, if it performs its functions properly. It becomes one of the prime factors in public education, as does a first-rate symphony-orchestra. It sounds pretty dreary to describe an orchestra or an art-gallery as "educational" but in the widest sense they are precisely that. They are civilising agents, and to civilise means to enlighten.

The Victorians never had a doubt that art was educational; what they did rather doubt was whether it ought to be a source of enjoyment as well. We have no such puritanical distrust today. Indeed now, when "education" has become almost undistinguishable from "training," the humanities are of more real value to more people than they ever were before. These are the enlightened ones who realise that education only really begins after one has left college.

People who care nothing at all about art are always surprised to find how many there are who do care. If the Museum were

suddenly to disappear from the life of Montreal, probably half the population would never notice the fact, or would not especially deplore it if they did. For a remarkably large number, on the other hand, it would mean the loss of something essentially valuable. The service that an art-museum such as this renders to the public is to provide the opportunity for contemplation, for spiritual refreshment and for mental stimulus. More and more people in this anxious and restless age are discovering the value of these gifts. It is significant, in this context, that visitors to the Museum now number nearly 40,000 a year more than they did five or six years ago.

A fair proportion of this increase comes through visitors from the United States, especially during the summer months. Indeed it is not unfair to say that the reputation of the Museum is higher outside Montreal than it is at home. The fact is that the Museum is not yet being used as widely as it should be in a metropolitan city of this magnitude. The schools, for instance, do not use it enough. This is no doubt due largely to the religious and linguistic dichotomy in this complex community, but it is our cherished ambition to see both the educational authorities making regular visits to the Museum of Fine Arts a part of their extra-mural activities. It may come soon. The official visit to the Museum by His Eminence

Paul-Emile Cardinal Leger in October 1956 gives reason to hope that his very gracious gesture may bear fruit in that kind.



The public value of an art-museum is based, ultimately, on its reputation. That, in turn, is based on the respect with which its collection is viewed by connoisseurs and scholars. Their opinion, publicly made known, filters down and produces a growing awareness on the part of the educated public. To quote examples, within the last year or two distinguished visitors to

the Museum have included the Director of the Victoria and Albert Museum in London, the Director of the Rijksmuseum in Amsterdam and the Curator of Paintings at the Louvre. Each of them, while visiting the States, came specially to Montreal to see the Museum. They came because they had heard favorably of it. Each of them left with a profound impression of the importance of our collection.

The chief items among these treasures will be described in subsequent articles.

## Artistic Treasures

The Montreal Museum of Fine Arts is unique among the art-galleries of Canada, in that it covers both the Fine and the Decorative Arts in one and the same building. This article will be concerned with the Fine Arts collection only. A following article will describe some of the treasures to be found among the Decorative Arts.

One fact must be stated at the outset. That is, that not all the paintings mentioned here are on exhibition all the time. It is unfortunate, but at present unavoidable, that there is always a conflict of interests between the permanent collection and the series of temporary exhibitions. There just is not the space for both at the same time. I shall enlarge on this point in a later

article. For that reason, therefore, it is not possible to describe the Museum's artistic treasures in the form of a gallery-by-gallery tour. The best way is to consider them chronologically.



The earliest painting in the collection is the **Coronation of the Virgin**, by Agnolo Gaddi, who died in Florence in 1396. The great rarity of this lies in its perfect and untouched condition; it is indeed rare to find a 14th century painting that has not been tampered with at some time in its history. Two other works, slightly later than this, also come within the 14th century. One is the noble and sumptuous **Virgin and Child with Angels** painted by the Floren-

tine Giovanni del Biondo about 1380; the other is the exquisite little **Virgin and Child** by Andrea di Bartolo, painted in Siena about 1390. Its elegance and charm are entirely typical of the Sienese School, and I think it is my favorite picture in the entire collection. Both of these last-mentioned paintings have undergone change, which is due not to the hand of man but to unavoidable chemical causes; in each case the Virgin's mantle was originally the canonical blue but is now black, through oxidation of the pigment.



Nearly a hundred years later we have half-a-dozen distinguished paintings from the last quarter of the 15th century; these include our earliest Flemish work, the **Head of a Man** by Hans Memling, painted in Bruges about 1475. Although the face has suffered some slight damage in the past, the beautiful sky and landscape are untouched and in their original brilliant condition.

The other paintings of this period are all Italian. They include the Botticelli **Virgin and Child** of which the two heads are certainly by the master himself, the other passages being, in accordance with the usual studio-practice, probably by assistants. They also include two other Florentine pictures. One, the rather puzzling and interesting **Virgin Interceding for Mankind** by B. di Giovanni about 1490. The other, a beautiful and brilliant example of the little-

known Francesco Botticini, **The Virgin Adoring the Infant Christ**. This, with its tenderness and human charm is a whole world away from the remote majesty of the Giovanni del Biondo.



The Venetian School of this late 15th century period is represented only by two small paintings in tempera from the studio of Andrea Mantegna, representing **Dido** and **Judith**. The next century, the 16th, is not well represented, except by two very fine portraits. One of these is an impressive **Venetian Senator**, by Tintoretto, painted about 1570. It is undoubtedly a distinguished and very characteristic Tintoretto.

The other portrait of that century is Spanish, **A Man of the House of Leiva**, by El Greco, painted about 1580-85. It is in perfect, unrestored condition and is one of the most famous El Greco portraits in North America; indeed, this compelling portrait is probably the Museum's most valuable possession.

The 17th century is represented rather more richly, especially by the Dutch School. Among these the chief treasures are the three Rembrandts: the small **Landscape**, lent to Amsterdam for the great 1956 exhibition; the **Portrait of a Young Woman**; and the drawing, **Death of a Patriarch**. These are all well-known to Rembrandt scholars. Another justly popular Dutch painting is the **Lady at the Harpsichord**, by E. de Witte.

Two other paintings of the 17th century are of signal importance, one French and one Flemish. The first is the Poussin, **Venus and Aeneas**. The second is the Rubens **Head of a Young Man**. This, unlike so many paintings assigned to Rubens, is entirely "autograph;" its fresh directness and its swift certainty proclaim the hand of Rubens himself and of no studio-assistant.



There are some admirable things to be found among the 18th century paintings. From Spain, there are no less than three Goyas. From Venice, a very unusual Guardi **Storm at Sea**, an equally unusual Canaletto **Interior of St. Mark's**, and a very lively and charming early Tiepolo. From England, a fine Richard Wilson landscape; an early Reynolds portrait of a lady, which is unusual in being signed; and a large, very elegant Gainsborough portrait of a lady. These are perhaps the more important English pictures, but there are also really good examples of Romney, Raeburn and Lawrence.

With the great Constable **Salisbury Cathedral** we enter the 19th century. Here, the Museum's chief treasures, other than the Constable, are of the French School. Delacroix and Daumier (the latter's **Nymphs and Satyrs** being the most important Daumier in North America); Corot and Fautin-Latour; Courbet, Diaz, Boudin; two early

Cezannes; Renoir, Monet, Pissarro, Sisley; all these masters are represented by very good examples, as are the more contemporary masters Matisse, Derain, Vlaminck, Dufy, and above them all Rouault with his profound **Christ Crucified**.



Finally, the Canadian paintings. These provide a complete survey from the beginnings under Kriehhoff and the pioneers, through the development of the Academy, through the followers of Impressionism like Cullen or Gagnon, through the famous Group of Seven down to both the distinguished Academics of today and such famous moderns as Borduas, Pellan and Riopelle. Somewhat apart from the main stream is J. W. Morrice, 1865-1924, probably the most painterly painter, by European standards, that Canada has yet produced. He is more fully represented here than in any other public collection.

Reflecting thus on Montreal's collection, I would say that the seven most important treasures among the paintings are: the Giovanni del Biondo, the Gaddi, the Memling, the El Greco portrait, the little Rembrandt landscape, the Constable **Salisbury** and the Rouault. If only we could put all these and the others on exhibition all the time!

# Artistic Treasures

In my last article, I wrote about some of the paintings in the collection. This time I shall describe some of the treasures to be found among the Decorative Arts — that Department which makes the Montreal Museum unique in Canada, and which is almost like a miniature Victoria & Albert Museum.

Here are to be found objects representing 5,000 years of history and every quarter of the globe. Products of many races and many civilizations, they are here each in its own right as a work of art, and not merely as an archaeological or historical specimen. Whether they were for everyday use, or for religious and ceremonial purposes, they have their place here because of the aesthetic quality which makes them in our eyes lasting works of art, rather than just interesting artifacts.

Obviously, in a short article of this kind, it would be impossible to mention by name more than a fraction of these treasures. Even if one could do so, it would read like a catalogue. Let us instead consider first the range and scope of this collection.

A word of explanation first. It has always been the Museum's policy to be representative rather than specialist. To represent as many different cultures as possible, by a few good examples of each. This the Museum does, literally, from China to Peru

with the whole of Asia and Europe in between.



The cultures or civilizations represented in this way include China and Japan; Egypt and the Mediterranean world of antiquity; all Asia and the Middle East; Europe from the 12th century until today; Africa and Australasia; Central and South America; American-Indian and Esquimaux; and, notably, the traditional arts of French-Canada. The objects themselves include bronzes, ivories and enamels; gold and silver, ceramics and glass; stone-carving, woodwork and ironwork; tapestries, textiles, lace and jewellery. A pretty wide range, when you come to consider it.

Let's take a quick tour round this floor of the Museum, beginning with Gallery 1 on the left of the entrance-lobby. Some people consider this Gallery a little overcrowded, but I confess I rather like it that way. Its contents are mainly European, especially English, of the 18th century, and include an intriguing variety: glasses, excellently displayed, silver, porcelain and earthenware, lace, some fine Church vestments and a fascinating collection of porcelain shaving-bowls. This last must surely be unique as a collection.

Then we pass into Gallery II, which contains sculpture and

ceramics from Asia and the Middle and Near East. The first impression of this Gallery is of color, coming from the wonderful blues and greens of the early Persian pottery. Visitors sometimes overlook what is the great rarity in this Gallery, the collection of small bronzes from about 2000 to 1000 B.C., from Luristan and other parts of Asia. These are among the Museum's greatest treasures, and are very attractive. There is a charming little Scythian bronze "Galloping Antelope," of about 300 B.C., which is a favorite of mine.

The Main Hall and its contents, including the Norton collection of ancient glass, are too familiar to need much sign-posting now. But even here, it is easy to overlook some of the smaller treasures. Do you know the Egyptian blue faience hippopotamus of about 2500 B.C., for instance? Or the little bronze Etruscan figures of the 6th to the 3rd centuries B.C.?

Gallery III, over in the corner by the stairs, is the happy hunting-ground for those whose tastes are for the Medieval. Among the many riches here, there stand out, I think, the 12th century French enamel plaque with the Crucifixion; the small Byzantine "St. Matthew" in enamel on gold; and the superb carved stone capital, 13th century French, which dominates the Gallery.

Having reached this point, let us go downstairs. Here, to the left, the main interest lies in the collection of ancient Peru-

vian arts. Though small in quantity, it is extremely high in quality and is the admiration of experts.

Opposite this section, are the French-Canadian Rooms. Here perhaps more than anywhere else in the Museum is the lack of space most evident. Nevertheless, cunning advantage has been taken of what space there is. Three "reconstructed" rooms show typical interiors of the early 19th century in Quebec. These are always very popular with visitors; so much so, in fact, that people sometimes overlook the very rich collection of French-Canadian silver in this Gallery. The pure beauty of silver, in simple design, is shown very well by the pieces displayed not only in the *vitrines* but also in the drawer-cases below them. These are very well worth exploring.



Similar drawer-cases are to be found in the Main Hall and in other of the Galleries. They are filled with unexpected pleasures, to be enjoyed merely at the cost of pulling out a drawer here and there.

Upstairs is the Chinese Gallery. Though not large, it contains some outstanding examples, in bronze, jade and ceramic, of all periods from the 12th century B.C. to the 18th century A.D. My own favorite here is the superb green bronze Tsun, or wine-vessel, of about 1000 B.C.; it surely is one of the most beautiful objects in the whole museum.

The immense enjoyment to be got out of these collections does not come only from the well-known and more spectacular objects, like the Egyptian wooden statue, or the great blue Mosque lamp, or the lovely 15th century French tapestry. It comes perhaps even more from the countless objects which, because they may be small in scale, are too

easily overlooked. When discovered, they are infinitely rewarding. The best way to discover the Museum's riches is by repeated visits, not too long and each devoted to one particular section. In other words, it is true of this museum as of all others, that the way of getting the best out of it is to form the habit of visiting it.

## Showing Its Art

Exhibitions are always the best way of attracting the public in large numbers to the Museum. This is true not only of Montreal but also of Ottawa and Toronto, and of almost all American museums. It is perfectly natural; however rich the museum's collection may be, the average citizen has not yet formed the habit of coming in over and over again all through the year to see it.

The Montreal Museum, like others, has long recognized this fact, and has shaped its policy according. The result is that, with the possible exceptions of July and September, there is an exhibition of some kind or another to be seen every month. Such a policy provides the public with a wide variety of artistic experience, and is certainly evidence of great activity on the part of the Museum.



There is, however, the other side of the medal to consider. The Museum has very little pic-

ture-gallery space. There are only the three large galleries upstairs, the small Morrice and Norton Galleries and Gallery XII. This limited space has to do both for the permanent collection and also for temporary exhibitions. The unfortunate fact, therefore, is that when an exhibition goes up, the permanent collection comes down; or at least, the greater part of it has to. We do, however, ensure that, save in the most exceptional circumstances, one Gallery shall always contain a selection of the permanent pictures. It can be quite embarrassing for a Director when a distinguished visitor comes specially to see, shall we say, the French paintings, and has to be told that they are in the store-room.

In planning ahead for our schedules, we have to consider three different categories of exhibition. There is first the show organized by the National Gallery of Canada for touring, of which the National Gallery pays all the expenses. Secondly, there

is the show organized by ourselves and one or two other centres, of which the expenses are shared between the exhibiting galleries. Finally, there are the self-organized exhibitions, where the Museum bears the whole cost.



As a matter of policy, the Museum does not have one-man shows. This was not always the case in the past, but I imagine the policy was adopted as a way out of the difficulties which one-man shows gave rise to. Instead, we have a series of two-man or three-man shows throughout the season. These take place in our Gallery XII, which has made itself a familiar and permanent feature of the Montreal art-scene.

There are two exceptions to the veto on one-man shows, and in both cases the National Gallery has sole responsibility. The first is the Retrospective, in honor of some veteran Canadian artist of high national eminence. The other is a show of some contemporary European master of international fame, whose work Canadians would not otherwise be able to see. Recent examples of this have been the exhibitions of Matisse, Henry Moore and Ossip Zadkine.

By far the best-known of the recurrent annual shows is the Museum's Spring Salon, for which the exhibits are selected by a Jury from among the huge number of works sent in. There is a widespread understand-

ing about this. Many people believe that the Director himself is a member of the Jury *ex officio*. In fact he never is, and the Museum has no responsibility whatever for the character or the quality of the exhibition. The Director is, however, solely responsible for the hanging; a tricky but fascinating job, which only draws attention to itself when it is badly done.



The public, quite rightly, expects to be given a lot of exhibitions. Few people, however, are aware of the problems involved. These, for the larger and more important shows, can be quite complex.

First, these shows are very expensive. For a show brought from Europe that is shared, say, between Montreal, Ottawa and Toronto the cost to each Gallery can easily be \$10,000 or more. Insurance is the heaviest item, but shipping, travel-expenses of personnel and the provision of extra guards are also expenses. Some of the cost is recovered by an entrance charge to visitors and, very often, by a generous donation from our wonderful Ladies' Committee; but no Museum can expect these big, expensive shows to pay for themselves.



With a crowded schedule, and limited exhibition space, we have to think sometimes as much as three years ahead. For instance, Ottawa, Toronto and ourselves are planning a big show of British paintings,

coming mainly from England, to open in the Fall of 1957; arrangements for this with London began in 1954. We are planning a French show for 1959, and negotiations with the Louvre began in 1955. Exhibitions like these have to be got up onto a diplomatic and ministerial level before we can embark on the real work of selection and of persuading owners to lend.

I have no space here to describe the many behind-the-scenes problems, such as the highly-skilled uncrating, handling and recrating, and the usually complicated business of Cus-

toms formalities; to say nothing of catalogue compiling and proof-reading.

Last-minute crises can occur in all these activities. The worst moment I remember was over the Henry Moore show in 1956. Just as the last crate, containing the heaviest of all the sculptures, was being unloaded the freight-elevator chose to break-down; this was the day before the Preview. The piece was finally placed in position about two hours before the deadline, but by then the entire staff had been brought to the edge of nervous collapse.

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## The Scope Is Wide

In previous articles, I have described some of the Museum's principal treasures, and have said something about its activities in the matter of exhibitions. The Museum, however, does not consist only of its exhibition-galleries.

There is the library, for instance. Quite a number of people don't even realise that the Museum has a library at all, much less one that is open to the public. Anyone, not only Members, may read and study there, but it is a reference library and not a lending one; no books may be taken away.

A museum's library, is of course, an essential working tool for its staff. The ideal art-library should contain not only

all the standard books on artists and the arts, in every language; it should have complete runs of all the learned art-journals of Europe and America; it ought to have an extensive collection of sale-catalogues, especially from the two famous London sale-rooms, Christie's and Sotheby's; and it must have photographs of every school of painting, of sculpture, architecture and the decorative arts. Finally, to be of any real use, it must be run by a trained librarian able to read easily in English, French, German and Italian at least (ours can do that, fortunately).



Our own library has not yet attained all those ideals, but it gets nearer every year. It is

small, with only about 9,000 volumes (not counting bound periodicals), and it increases only at the rate of some 80 books purchased a year. Nobody realises, until he has to do it, how many hours of one's time are taken-up by scanning the booksellers' catalogues that pour in from England, Holland, Germany, Switzerland and the United States. I sometimes have to take them as my *livres de chevet*, and I expect the librarian does too; I also take a handful of them with me when travelling by train or plane.

Our collection of photographs is at present limited to Paintings only, and is still very small, numbering about 1700. These are matted and filed alphabetically under Schools and, within that, alphabetically under artists. Like the books, they are available for anyone to study.

The problem of cataloguing the works of art is, in our case, something of a headache. An internationally-known art-gallery, such as ours, ought to have a printed **Catalogue-Raisonné** which would be in the library of every other important art-gallery in the world. Although every picture and every object in the Museum is elaborately card-indexed, we have not yet published a catalogue. I have been working on a catalogue of the paintings for the last two years, and it will certainly take me another year to complete it.

A **catalogue-raisonné** is not just a check-list. In the case of

Old Masters, especially, it must not only describe each work fully, but it must also state its known history, what collections it has passed through and what sales, all the books it has been mentioned in and, in the case of doubtful attributions, all the alternative opinions that have been expressed by scholars. For instance we have a pair of paintings which, during the last 300 years, have been attributed to Titian, Veronese, Frans Floris and Bloemaert, and which are certainly by none of those masters!

The amount of research involved in all this is very considerable, and much of it can only be done in places like the Frick Library in New York or else by lengthy correspondence with the eminent European scholars who are the leading authorities on any particular school or period: men like Berenson, Friedlander, Burchard, Sanchez-Canton, Blunt, and so on.

The chief reason for such long delay in producing a catalogue, is that in our case I have to combine being the Director with being a researcher, both of which are whole-time jobs. Any job, however interesting and varied it may be, has moments when it becomes tedious or even exasperating. It is then that I like best to become the researcher in the library for an hour or two. If undisturbed, I might even get one picture catalogued in that time!

A museum, as I said, is not only its exhibition-galleries; it must also serve, as best it may, as an information bureau. A very large quantity of paintings and objects are brought in for an opinion or for a valuation. It is strictly against our principles to give either valuations or written **expertises**; on the other hand, it is our duty to look at whatever is brought in to us, and to tell the owner anything we can. It is not always easy to tell a hopeful owner that his supposedly valuable picture is worthless. This giving of information and helping enquirers is one of the Museum's more important duties, but we are handicapped in performing it by lack of the staff to cope with this very time-consuming function.

The Museum does not work only in and for Montreal. Its scope involves close contact with other museums in any part of the world. All museums have certain administrative problems in common, and they are morally bound to help each other by pooling their experience. The

same duty binds all curatorial staffs. Scholarship and knowledge are not private property, but are essential commodities which must be freely and generously exchanged.

These exchanges can best be made at the various annual conferences of such professional bodies as the Canadian Museums Association, the American Association of Museums or the Association of Art Museum Directors. Attendance at these meetings is very valuable, but not always possible. It is embarrassing to admit that a museum such as ours can't afford much in the way of travel-expenses, but that is the fact. The Big Three of Canadian art-galleries, Ottawa, Montreal and Toronto, have now achieved a status such that, if they are not represented at such official gatherings, their absence is adversely noted.

The maintenance of the Museum, its government and its financing are matters which I shall discuss in my next article.

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## Maintenance And Support

Previous articles in this series have tried to give a general picture of the Museum, its history, its contents, its services and so forth. To end the series, it may be fitting to say something about how the Museum is administered and maintained. There seems to be a healthy curiosity on the part

of the public about this, and also some misunderstanding.

All the facts and figures can be found in the annual reports and the constitution is laid-out in the By-Laws. Nobody, however, sits down and reads annual reports and By-Laws unless he has to.

First, then, how is the Museum actually run, and who runs it? Although the Museum serves the public, and all its services are for its use, it has, until recently, had very little support from public funds. The operating expenses for the year 1955-56 were \$143,000, which had to be found mainly from private benefactions and endowments. The Museum has been built-up on the endeavours of public-spirited and generous citizens, who have enabled it to achieve the high national and international position which it now enjoys. Just recently, the value of the Museum to the community has been recognized by a generous measure of support from the Arts Council of Greater Montreal.

The governing body of the Museum is the Council, which at present consists of the President and some 40 members. Responsible to them is the Executive Committee, which has the effective control of expenditure and administration. Other committees consisting of people highly experienced in, and equipped for, their particular function deal with activities which are fairly well defined by the committees' titles: Financial Administration, Revenue, Executive, Buildings and Maintenance, Programme-planning, Public Relations, Membership, the Annual Ball and, happily for us, the Ladies' Committee, of which more later. There are five Acquisition Committees, responsible for adding to the Museum's collections: Old Masters, Modern Paintings, Canadian Paintings,

Decorative Arts and the Library. The membership of Council and Committees is increasingly bilingual.



At this point the Director comes into the picture. He, or the Assistant Director, attends the meetings of all the Acquisitions Committees, but does not vote. He advises, expresses, his own views, makes his recommendation, and joins in the discussion; but the final responsibility for acquiring or rejecting anything is the Committee's.

While no work of art is purchased or accepted if the Director advises against it, a recommendation in favor can often be turned-down by a Committee. All museum Directors everywhere have had their defeats, and it is a very salutary experience for us, if rather chastening.

The office staff of the Museum is small. Excluding the School of Art, which I shall come to later, there are only ten of us. The Director performs a whole medley of functions, both advisory and executive, internal and external, while the Assistant Director is responsible for everything that a Controller has to do. The Keeper of Records and her Assistant maintain the elaborate card-indexes containing all available information about every picture and object in the Museum; these will ultimately take the form of printed catalogues. Then there is the Librarian, who is re-

sponsible directly to the Library Committee, about which I said something in my previous article. The Director's secretary, and her assistant, and the bookkeeper almost complete the tally but for one important addition, the Secretary.

The Secretary combines the job of Secretary to the Council and Committees with that of Membership Secretary. Like all privately-endowed Museums, we rely heavily on our membership for support; through the present Secretary and the Membership Committee, it has increased considerably in the past few years, and is now well over 2,500. That number, however, is still too small for a city of this size.

I cannot adequately express my admiration for the work and achievements of our Ladies' Committee, of which the Executive is about equally French and English speaking. They help tremendously in stimulating interest and participation in our activities, both by our Members and by the public. For instance, some nine thousand people this year attended the lectures and film-showings organized by them. About four thousand attended the famous Fête des Fleurs; and thousands of others came into the galleries to attend their luncheons and teas, with discussions on matters of art-interest. Some of these activities have been very profitable financially, and are a most important source of revenue. These monies do not go into the general funds of the

Museum, but are directed by the Ladies' Committee to some specific object, like donating an acquisition, contributing to the cost of exhibitions or buying a new piece of equipment for us. Moreover, they have brought in many new Members.



A word must be said here about our School of Art and Design, which the Museum has conducted since 1885 and to which has been added an Art Centre. Courses are provided in painting, sculpture, design and engraving, not only for the creative artist but also for the teacher of art, whether for school, community or summer-camp. In addition to this professional training, classes are held for adult amateurs and also for children. This latter activity is of particular significance, being designed not only to develop youthful talent, but also to equip the children to grow up with sound discrimination in the arts. This unique feature has brought an international renown to the Art Centre.

With a current total registration of 850 students, this flourishing Educational Department, under the able direction of Dr. Arthur Lismer, performs a function of high importance for the arts in Montreal. It is virtually the Museum's other half.

Finally, in closing this series of articles, we must ask the question: What of the future? Our policy is to succeed in our aims, and thus to earn the increased support we need. If the Museum is to satisfy the increas-

ing demands made on it in serving the public, it will sooner or later have to expand and double its staff. Yet even in its present state, funds are desperately short.

This may seem an odd situation for a Museum that can buy a Rubens and a Memling when it is so hard-up. There has been some misunderstanding about this. The point is, that we have certain funds that are for purchases only, and they cannot legally be used for any other purpose whatever. To meet the rising costs of maintenance, there is alarmingly little left.

The solution could be found, and perhaps it will, in increased support from public sources and from industry.

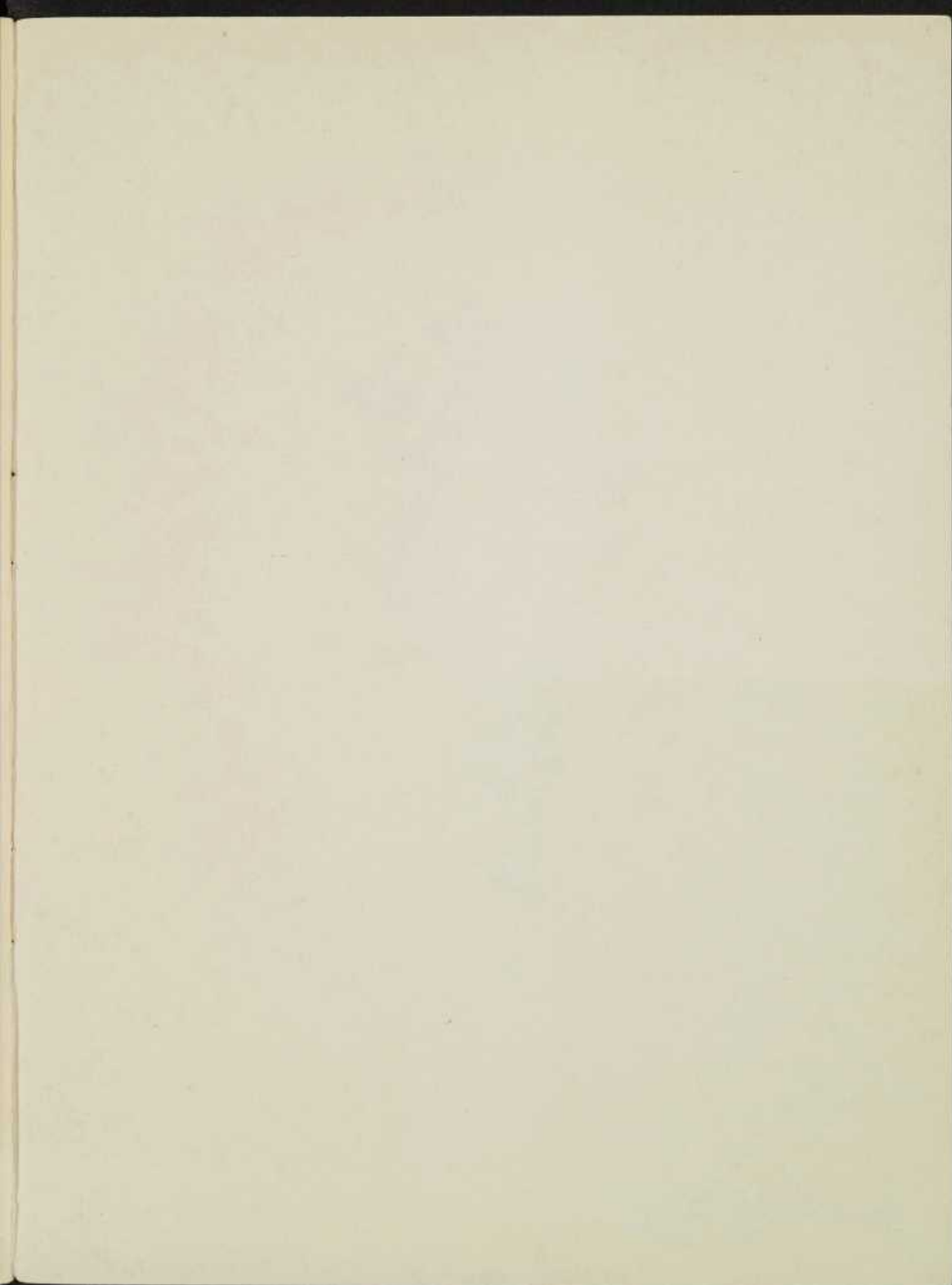
With this province facing such a golden future economically, it seems ironic that its greatest Museum is left barely able to maintain even its present standard, let alone expanding.

Meanwhile, the Museum stands nobly there on Sherbrooke Street, with its doors open for the pleasure and spiritual profit of all, secure at least in its high reputation at home and, perhaps even more, abroad.

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