

which would show the progress from the earliest stages of preparation to the more exciting happenings in the trenches and on the battlefields.

The second consideration was of a purely æsthetic nature: how to maintain some kind of homogeneity in so comprehensive a scheme, whilst avoiding the deadly monotony of the dull array of battle pictures which line the endless walls of the Palace at Versailles, which is as depressing as the clash and confusion of the haphazard gatherings of the ordinary picture gallery. Conditions to-day are vastly different from those prevailing in the golden days of the Renaissance, when a master-painter could with a light heart undertake the fresco decoration of entire churches or monasteries. He was the head of a *bottega*, and had under him a small army of trained assistants who worked under his direction in his own manner. If he died before the work was completed, another master, trained in the same tradition, could take it up and carry it to a successful conclusion. Thus Masaccio's work in the Brancacci Chapel was continued after his death by Filippino Lippi in a manner so closely akin to the earlier masters, that an expert's knowledge is needed to distinguish between the two. Sodoma, again, completed the decoration of the vast cloisters at Mont Oliveto Maggiore in the spirit in which it had been begun by Signorelli.

To-day the *bottega* system has become obsolete. We live in an age of individualism, and nowhere is this more pronounced than in art. In painting, the present condition is nothing short of chaotic. Apart from the men who stand outside all groups, we have academic painters, realists, naturalists, plein-airists, impressionists, neo-realists, neo-impressionists, expressionists, cubists, vorticists, futurists, representative of every step leading from strictly representational to abstract art. To make the collection of memorial paintings truly representative of

the artistic outlook during the momentous period of the great war, examples of all these conflicting tendencies had to be included. A completely homogeneous plan, like the great decorative enterprises of the Renaissance could not be thought of. The aim was bound to be diversity rather than uniformity, but diversity kept under control, with a definite end in view. This end was, that the principal pictures should maintain a certain unity of scale and decorative treatment which would make them suitable to take their place in a specially designed architectural setting, the smaller paintings and sketches being left to be arranged in groups in the various galleries provided for this purpose. A carefully organised decorative scheme was thus to be supplemented by a comprehensive pictorial record. A balance was to be maintained between the historical and the æsthetic aspects.

The importance of the proper housing of the collection cannot be overestimated. Such a series of pictures can never be housed adequately or exhibited appropriately in the manner of a general exhibition gallery. Europe is full of examples good and bad—generally bad—which might serve as precedents on conventional lines. Excuses may be made for them in many cases on the grounds of sentiment and tradition, but no one can deny that the majority, even those containing many of the world's masterpieces, are a weariness in themselves, and do but little assist the appeal of the pictures on the walls. But here there can be no excuse for such failure. These works have a message to deliver to the future. They are a memorial of sacrifice and heroism, expressive of a concentration of effort and production and denial which emanates from a complete and distinctive period.

Whilst the providing of a suitable setting for these works will naturally be in the hands of the Canadian Government, the Committee of the Canadian War Memorials