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## *SOURCES & DOCUMENTS*

### CANADIAN ARTIST COPYISTS AT THE NATIONAL GALLERY, LONDON

The archive of the National Gallery in London contains a collection of record books of artists and art students who were given permission to copy works in the Gallery collection. The addresses, personal references and other information found in these records may be used to supplement biographical studies of British artists and students, as well as of those from other countries who studied or lived in Britain. Research has already been published about Canadian artists who were permitted to copy pictures in the Louvre.<sup>1</sup> The present article summarizes the first attempt at a systematic study of National Gallery copyists working before the end of the Second World War who were either Canadian or British North American citizens or foreign nationals who had some connection with Canada.

Unfortunately, the record book covering the years 1856 through 1900 disappeared from the archive several years ago. This is particularly regrettable because it was during the latter half of the nineteenth century that travel abroad for Canadians became common; and because it was during those decades that art education tended to lay the heaviest emphasis on copying as a means of improving one's technique and of gaining a deeper understanding of past masterpieces. The inconsistencies and lacunae in both the National Gallery, London, record books and information sources on Canadian artists in this country have created major difficulties. However, the use of a research methodology based on extensive background investigation and common sense has enabled the author to propose a reasonable account of the activities of Canadian artists abroad.

A total of five relevant record books are held by the National Gallery. Two of them list the approximately 7340 persons granted permission to

copy Gallery pictures, and cover the years 1824-1855 and 1901-1939. The first of these, *Copyists Register 1824/1855* (NG11.1) includes only two pieces of information for each artist: his or her ticket number, and the name of the person on whose authority the ticket was issued.

The second book, 1901-1939 (NG11.2)<sup>2</sup> contains the same type of information, as well as the addresses of both the artists and whoever recommended them, and very brief notes on why a copyist ticket was issued. In some cases the candidate gained admittance on the strength of his or her inclusion in a recent exhibition. Other artists submitted specimen work to Gallery officials, and still others were students at recognized schools of art or art history.

A third archive record book (NG11.3) lists ticket holders from 1923 to 1939 in rough alphabetical order, notes their ticket numbers and records when the tickets expired and were renewed. However, the lists appear to be very incomplete and so have not proved particularly useful for this study.

The fourth record book (NG11.4) identifies the paintings and sculptures copied by ticket holders from 1923 to 1938, and the approximate dates on which copying was done. It is not known if this book is complete. Certainly the number of artists whose names are entered is a mere fraction of the total who were issued tickets during those years. At least some of those who were given tickets appear to have received them for purposes of study not requiring the actual copying of artworks.

The National Gallery collection was evacuated to safety outside London in 1939. After the conclusion of the Second World War the practice of admitting copyists to the public galleries was resumed, but the Gallery archive includes no record books comparable to those of the pre-war years. Instead a daily logbook was used, in which those who came to study or copy pictures signed their names and noted their ticket numbers. One of the five record books in the archive (NG11.5) is the daily logbook to 1971. However, this article is concerned only with copyists working before the end of the Second World War, and so NG11.5 has been of limited use for present purpose.

In researching this article, the names entered in the first two record books were checked against several published and unpublished lists of Canadian artists, and of artists of other nationalities working in Canada.<sup>3</sup> A small number of entries in the record books do not include initials or Christian names. These omissions are aggravated by the fact that the over-

whelming majority of names in the record books tend to be very common and could correspond not only to any one of several entries in reference lists of Canadian artists, but also to many amateur and professional artists listed in the numerous compendia of British painters, printmakers and sculptors. Without knowing that a Canadian artist with a corresponding surname had been in London when one of these entries was made in the record book there seemed little to be gained in identifying the many dozens of Miss Smiths and Mr. Browns as possible Canadian artists. The decision was therefore made to ignore most of the surname-only entries.<sup>4</sup> Such entries were found most often in the 1824-1855 record book which, unlike the 1901-1939 book, does not include notes about the artists' addresses, thus making identification even more difficult.

Yet another problem encountered in using the 1824-1855 book involved information about the sponsors of the applicants for copyist tickets. The sponsors were almost always officials of the National Gallery rather than personal friends or business colleagues of the applicants. Conversely, the entries in the 1901-1939 record book include names and addresses of sponsors who were, for the most part, friends or associates. This information has sometimes proved helpful in establishing whether or not a particular artist had connections with Canada.<sup>5</sup> Information about sponsors as given in the 1824-1855 record book could rarely be used for similar purposes.

Finally, the first 818 of the 2116 entries in the 1824-1855 book are all listed under the year 1824, and entry 819 with the year 1838. Although it is possible that the first 818 artists were all given their tickets in 1824, and that the issuing of tickets was then suspended until ticket number 819 was given out in 1838, it seems odd that fully 818 persons would thus have been given tickets in 1824 while only 1298 tickets were distributed from 1838 to 1855 inclusive - an average of 72 per year.

The remainder of this article is divided into four sections:

*Section 1:* Record book entries corresponding to Canadian artists (or artists associated with Canada) who are known to have spent time in Britain. A Canadian identification has been made because no reference to a non-Canadian artist of the same name has been found.<sup>6</sup>

*Section 2:* Entries corresponding to Canadian artists (or artists associated with Canada) who are known to have spent time in Britain *but* who have the same name as British artists with no known Canadian association.

*Section 3:* Entries corresponding to Canadian artists (or artists associated with Canada) for whom there has been no *prior* evidence that they spent

time in Britain. Their inclusion here is based on 1) the uniqueness of their names or 2) their not having been identified elsewhere as British or American artists.

*Section 4:* Entries corresponding to Canadian artists (or artists associated with Canada) for whom there has been no prior evidence that they spent time in Britain and who share the same name as British artists with no known Canadian association. However, circumstantial evidence suggests the artists listed here may well be Canadian.

All entries use the following key of letter designation:

- (a) artist's name as entered in the record book
- (b) copyist ticket number
- (c) date on which the ticket was issued
- (d) artist's address in Britain
- (e) basis on which the ticket was issued
- (f) name and address of the artist's sponsor
- (g) artist(s) (Canadian or having contact with Canada) with whom the artist's name (a) corresponds
- (h) other artists (not Canadian or having contact with Canada) with whom the artist's name corresponds<sup>7</sup> (Sections 2 and 4)
- (i) relevant information about the artists named in (g) and (h)
- (j) picture(s) copied; National Gallery room number, and dates when the copying was done<sup>8</sup>

*Section 1:*

Record book entries corresponding to Canadian artists (or artists associated with Canada) who are known to have spent time in Britain.

- 1.
  - (a) Mr. G.S. Newton
  - (b) 37
  - (c) 1824 [+?]<sup>9</sup>
  - (e) On his own application
  - (f) Mr. Seguier [William Seguier, Keeper of the National Gallery, 1824-1843]
  - (g) Gilbert Stuart Newton (1794-1835)
  - (i) Newton was born in Halifax and lived there until 1803. Aside from a short period during 1832 he lived in London from 1817 or 1818 until his death.
- 2.
  - (a) William Booth
  - (b) 138
  - (c) 1824 [+?]
  - (f) Mr. Stothard, R.A. [Thomas Stothard, elected a Royal Academician in 1794]
  - (g) William Booth (fl.1785-1788)

- (i) Captain in the Royal Engineers of the British Army, stationed in Halifax.
3. (a) Edward Chatfield  
 (b) 189  
 (c) 1824 [+?]  
 (e) On his own application  
 (f) Mr. Segquier  
 (g) Edward Chatfield (1802-1839)  
 (i) Born and trained in England, Chatfield painted a picture of three Indian chieftains at Jeune Lorette in or before 1825.
4. (a) Mr. W. Williams  
 (b) 558  
 (c) 1824 [+?]  
 (e) On his own application  
 (f) Mr. Segquier  
 (g) W.J. Williams (fl.1833-1872)  
 (i) Williams emigrated to New Brunswick from Bath in 1833.
5. (a) Mr. F.W. Lock  
 (b) 1072  
 (c) 1841  
 (f) Mr. Segquier  
 (g) Frederick W. Lock (fl.1843-1860)  
 (i) Lock worked in England from 1843 to 1846 before emigrating to the United States. He frequently visited and worked in Ontario and Montréal, but is assumed to have been resident in England in 1841.
6. (a) Viscountess Falkland  
 (b) 1502  
 (c) 1847  
 (g) Lady Amelia Falkland (fl.1840-1846)  
 (i) Daughter of King William IV, Lady Falkland was in Halifax from 1840 to 1846 with her husband, the Governor of Nova Scotia. They returned to England at the end of his term of office.
7. (a) Mr. Wm. Mason  
 (b) 2042  
 (c) 1854  
 (g) William Mason (fl.1886)  
 (i) Mason was a member of the Royal Engineers of the British Army, and was stationed in Halifax in the mid-1880's.
8. (a) Mr. R. Leitch  
 (b) 2120  
 (c) 1855  
 (f) R.N. Wornum [Ralph N. Wornum, Keeper of the National Gallery, 1855-1877]  
 (g) R.P. Leitch (fl.1862-1866)  
 (i) A series of Leitch's watercolours of Canadian scenery was printed in

*The Illustrated London News* in 1862, although it is unknown exactly when he was in Canada.

9. (a) Mr. W. Forster  
(b) 2125  
(c) 1855  
(g) William Charles Forster (1816-1902)  
(i) Almost no biographical information survives, and it is unknown whether or not this Dublin-born artist was ever in London before he emigrated to Canada in 1869.
10. (a) Alfred Hayward  
(b) (1) 16,423; (2) 18,459 (2 separate tickets)  
(c) (1) 7 January 1902; (2) 3 December 1908  
(d) (1) 169 King's Road, Chelsea; (2) Carlyle Studios, Carlyle Square, London  
(e) (1) Exhibitor, New Gallery (London); (2) exhibited, Royal Academy, 1907  
(f) (1) Professor Brown, UCL; (2) *Ibid.* [Eric Brown taught at the Slade School of Art, University College London]  
(g) Alfred Frederick William Hayward (1856-1939)  
(i) Hayward, who was born in Port Hope (Ontario), travelled to England in c.1875 and remained there until his death. He first exhibited at the Royal Academy in 1880 and continued to do so, with rare exceptions, every year until at least 1923.
11. (a) J. Oppenheimer  
(b) 16,597  
(c) 9 October 1902  
(d) The Hotel Metropole, London  
(e) Specimen  
(f) H.J. Pfunget [sic?], 44 Cleveland Square [London]  
(g) Joseph Oppenheimer (1876-1966)  
(i) Oppenheimer lived in London c.1898-1908. He moved to Montréal in 1948 and had a home there until his death.
12. (a) Miss G. des Clayes  
(b) 16,606  
(c) 18 October 1902  
(d) 38 Cheyne Walk [London]  
(e) Exhibitor, New Gallery [London]  
(f) J. Shannon, A.R.A., 3 Holland Park Road [London]  
(g) Gertrude des Clayes (b.1879, fl.1905-1927)  
(i) Gertrude, Bertha and Alice des Clayes (see below, nos. 13,26) lived together in London for several years around the turn of the century. Gertrude studied art in England, and moved to Canada in 1912.
13. (a) Miss B. des Clayes  
(b) 16,607

- (c) 18 October 1902
  - (d) 38 Cheyne Walk [London]
  - (e) Specimen
  - (f) F. Shannon, A.R.A., 3 Holland Park Rd. [London]
  - (g) Bertha des Clayes (fl.1905-1927)
  - (i) Des Clayes studied art in England and moved to Canada in 1912.
14. (a) H. Sandham, R.A.
- (b) 17,093
  - (c) 15 July 1904
  - (d) c/o Lord Strathcona, 17 Victoria Street, [London] S.W. [Donald A. Smith, Lord Strathcona and Mount Royal, Canadian High Commissioner in London 1896-1914]
  - (e) Exhibitor, Chicago
  - (f) Lord Strathcona, 17 Victoria Street
  - (g) Henry Sandham (1842-1910)
  - (i) Sandham had moved to England in his later life, possibly in 1901, after living and working in his native Montréal and in Saint John, N.B.
15. (a) T. Mower Martin
- (b) 17,347
  - (c) 17 May 1905
  - (d) 54 St. George's Road, Leyton [London]
  - (e) Member, RCA
  - (g) Thomas Mower Martin (1838-1934)
  - (i) Although Martin had moved to Canada in 1862, he was living in England in 1905.
16. (a) Norman Wilkinson
- (b) 17,525
  - (c) 3 February 1906
  - (d) 55a Bedford Gdns, [London] W
  - (e) Exhibitor, New Gallery [London]
  - (g) Norman Wilkinson (1878-1971)
  - (i) Wilkinson was a British artist who is known both to have exhibited at the New Gallery and to have travelled extensively in other countries, including Canada.
17. (a) Miss M.S. Samuel
- (b) 18,133
  - (c) 11 October 1907
  - (d) 97 Drakefield Road, Balham [London] SW
  - (e) Specimen
  - (f) Mrs. Champion, 97 Drakefield Road
  - (g) Matilda S. Samuel (b.1860, fl.1920)
  - (i) Samuel was born in Toronto but studied art in both North America and England (at the Newlyn Art School, n.d.).
18. (a) L. Theodore Dube

- (b) 18,287
  - (c) 23 April 1908
  - (d) 9 Leinswater Square, Bayswater [London]
  - (e) Exhibitor, Salon [d'Automne, Paris], 1900
  - (f) Geo. Read, Sun Life Insurance Co., 93 Queen Victoria Street [London]
  - (g) Louis-Théodore Dubé (1861-after 1925)
  - (i) No reference has been found to Dubé having been in London in 1908, but he is known to have worked in Paris from 1891 to 1909. He was born in Saint-Roch-des-Aulnets (Québec) and studied in Montréal.
19. (a) S. Strickland Tully
- (b) 18,301
  - (c) 7 May 1908
  - (d) Gordon Hall, Gordon Sq., [London] WC
  - (e) Exhibitor, Royal Academy Salon
  - (g) Sydney Strickland Tully (1860-1911)
  - (i) In 1906 Tully had been a student at the Slade School of Art. She still had a studio in Britain in 1908, but returned to her native Toronto shortly before her death.
20. (a) F. Boyd Waters
- (b) 18,381
  - (c) 13 August 1908
  - (d) 41 Bumfelde [sic?] Road, Clapham, [London] SW. [No such street existed in London in 1908.]
  - (e) Specimen
  - (f) Mrs. G.C. Dutton, 41 Bumfelde[?] Road
  - (g) Frederick Boyd Waters (b.1879)
  - (i) Waters' professional name was "F. Boyd" (as it appears in the National Gallery record book) rather than "Frederick Boyd." Following his emigration to England from Ontario he became a member of the Royal Society of Miniature Painters.
21. (a) Mrs. J.S. McLennan
- (b) 18,488
  - (c) 19 January 1909
  - (d) 43 Clarges Street, [London] W
  - (e) Exhibitor, Canada (temporary)
  - (f) Lord Strathcona, Eaton Square, [London] SW [see no. 14, above]
  - (g) Louise Ruggles Bradley McLennan (1860-1912)
  - (i) Louise Bradley lived in Toronto and Sydney following her marriage in 1881 to John S. McLennan. She is known to have been in Europe in 1909-1910.
22. (a) Harriet Ford
- (b) 18,498
  - (c) 26 January 1909
  - (d) Lyceum Club, 128 Piccadilly, [London] W



- (e) Exhibitor, Salon; R.A. student
  - (f) Miss E.C. Hayes, Lyceum Club
  - (g) Harriet Mary Ford (1859-1938)
  - (i) Born in Brockford, Ontario, Ford moved from Ontario to London sometime before 1898 and returned, temporarily, to Canada in 1914. As of 1909 she is not known to have exhibited in any Salon (see (e), above).
23. (a) Archibald Barnes
- (b) 18,811
  - (c) 8 July 1910
  - (d) 81 Blenheim Gardens, Willesden Green [London]
  - (e) Recommended
  - (f) Keeper, National Gallery [Hawes Turner, Keeper from 1898 to 1914]
  - (g) Archibald George Barnes (b.1887)
  - (i) Born in London, Barnes did not emigrate to Canada until 1931.
24. (a) Miss H.M. Shore
- (b) 19,216
  - (c) 2 May 1912
  - (d) Kingsley Hold, Hart Street, [London] WC
  - (e) Recommended
  - (f) Governor-General of Canada [Prince Arthur William Patrick Albert, the Duke of Connaught, Governor-General 1911-1916]
  - (g) Henrietta Mary Shore (fl.1926-1939)
  - (i) Born in Toronto, Henrietta Shore studied at the Heatherly School of Art in London before moving from Europe to the United States in 1913. See also (f), above.
25. (a) Miss E.M. Scott
- (b) 18,596
  - (c) 1 July 1909
  - (d) 20 Granville Place, Portman Square [London]
  - (e) Temporary admission (American student)
  - (g) Miss E. Scott (fl.1881-1882)
  - (i) Almost nothing is known about E. Scott, including whether or not she was American. However, in 1881 and 1882 she exhibited landscapes in Canada.
26. (a) Miss A. des Clayes
- (b) 19,315
  - (c) 4 October 1912
  - (d) 156 Holland Park Avenue W. [London]
  - (g) Alice des Clayes (fl.1901)
  - (i) Alice, Gertrude and Bertha des Clayes (see above, nos. 12,13) lived together in London for several years around the turn of century. Alice studied art in England, and moved to Canada in 1914.
27. (a) F.R. Halliday
- (b) 19,565

- (c) 10 December 1913
  - (d) 98 Maur [Mauer?] Rd., Brockley, SE [No Maur or Mauer Road currently exists in London, nor does a district or borough of any kind named Brockley. If the latter reference were to a town other than London, it would be identified by county, not by the vague geographical designation "south-east."]
  - (e) Specimen
  - (f) Headmaster, Goldsmith's College of Art, London
  - (g) Francis Robert Halliday (b. c.1884)
  - (i) Halliday was studying art in London immediately prior to the First World War. He returned to his native Canada in 1914.
- 28.
- (a) Miss I. Knox
  - (b) (1) 19,879; (2) 22,204 (2 separate tickets)
  - (c) (1) 27 February 1919; (2) 31 October 1936
  - (d) (1) 10 Primrose Hill Studios, Fitzroy Rd., [London] NW; (2) 59 Cadoogan Square, [London] SW 1
  - (e) (1) Recommended; (2) [admitted until] 31.10.37. Amended to 31.10.38, and later to 31.3.40.
  - (f) (1) Slade School; (2) Percival Huffman, Dominion Bank, 3 King William Street, [London] EC 1
  - (g) Isobel Mary Knox Huffman (b.1895)
  - (i) Knox emigrated to England from Canada sometime before 1924. She is known to have studied at the Slade School, and to have married Percival Huffman (see (f), above).
- 29.
- (a) Ernest Board
  - (b) 20,047
  - (c) 25 October 1920
  - (d) 7 St. Paul's Studios, Barons Court, [London] W4
  - (e) Exhibitor, 2 years [no venue indicated]
  - (f) Prof. Tonks, Slade School
  - (g) Ernest Board (1877-1934)
  - (i) Board is known to have lived in England, although the precise dates are unrecorded. He is listed in J.R. Harper's *Early Painters and Engravers in Canada*, although his exact connection with this country is not noted.
- 30.
- (a) Inglis Sheldon-Williams
  - (b) 20,273
  - (c) 20 August 1922
  - (d) Hampton Lodge, Flitwick, Ampthill, Beds. [Bedfordshire]
  - (e) Student, [admitted until] 10.2.23
  - (f) Sir Philip Dawson, M.P., Maybourne, Laurie Park, Sydenham, [London] SE
  - (g) Inglis Sheldon-Williams (1870-1940)
  - (i) A British artist, Sheldon-Williams studied art at the Slade School. He lived in Saskatchewan as a young man and later taught at Regina College.

31. (a) P.L. Larking  
 (b) 20,599  
 (c) 6 March 1925  
 (d) 7 Radnor Street, Chelsea, [London] SW 3  
 (e) Student  
 (f) Royal Academy  
 (g) Patrick Lambert Larking (b.1902 or 1907)  
 (i) This Canadian artist was a student at the Chelsea School of Art and the Royal Academy Schools.
32. (a) W. Townsend  
 (b) 21,044  
 (c) 7 May 1929  
 (d) 4 Taviton Street, [London] WC 1  
 (e) Student, [admitted until] 31.5.31  
 (f) C. Koe Child, Slade School  
 (g) William Townsend (1909-1973)  
 (i) A British artist, Townsend was a guest lecturer at the University of Alberta Summer School of Fine Arts at Banff in 1951 and on eight subsequent occasions.
33. (a) S.A. Medd  
 (b) 21,668  
 (c) 2 February 1933  
 (d) Royal Academy Schools  
 (e) [Admitted until] 31.3.35. Amended to 31.3.36, and later to 31.3.37, 8.4.38, 28.1.39, 30.4.40  
 (g) Scott Ackerman Medd (b.1911)  
 (i) Medd travelled to London from Canada in 1932 to enroll in the Royal Academy Schools where, amongst other honours, he won the Edwin Abbey Fellowship in 1934.  
 (j) – T. Gainsborough, *The Painter's Daughters*; Room V; 29 September 1936, 2 October 1936. [Either: (1) *The Painter's Daughters Chasing a Butterfly*, c.1758; 1900 bequest, or (2) *The Painter's Daughters With a Cat*, c. early 1760's; 1923 purchase]  
 – Raphael, *Ansidei Madonna*; Room A; 4 February 1937, 26 November 1937, 25 March 1938. [*Madonna and Child with Saint John the Baptist and Saint Nicholas of Bari* altarpiece, 1505; 1885 purchase]  
 – T. Gainsborough, *The Baillie Family*; Room X; 10 October 1935, 6 December 1935. [c.1784; 1868 bequest; coll., Tate Gallery, London]<sup>10</sup>
34. (a) Arthur Chrystal  
 (b) 21,699  
 (c) 11 July 1933  
 (d) 13 Lav(or "r")esleit(or "l")t [?] Gardens, Edinburgh [This name does not appear in Edinburgh directories dating from the period. The closest possibility is Lauriston Gardens.]  
 (e) [Admitted until] 31.7.35

- (f) F.V. Ruehfeult [sic?], Edinburgh College of Art
  - (g) Arthur Chrystal (b.1904, fl.1926-1940)
  - (i) Born in Edinburgh, Chrystal studied part-time at the Edinburgh College of Art throughout the 1920's, and full-time at the same College from 1932 to 1934. He emigrated to Canada in 1947.
  - (j) J.-B.-S. Chardin, *Still Life*; Room V; 20 July 1933, 14 August 1938. [*Still Life with Bottle, Glass and Loaf* (inscribed "Chardin.1754" but now thought to be by a follower); 1888 presentation]
35. (a) Michael Kuczer
- (b) 22,158
  - (c) 3 July 1936
  - (d) 74 Fairhazel Gdns., Hampstead, [London] NW 6
  - (e) [Admitted until] 31.7.37. Amended to 15.9.38
  - (f) Ernest L[?]erry, St. John's Art Schools, 29 Elm Tree Road, [London] NW 8
  - (g) Michael J. Kuczer (b.1910)
  - (i) Kuczer was born in Winnipeg but moved to London to study in 1929. He was still in London after the Second World War, returning to Toronto only in 1949.
36. (a) J.L. Shadbolt
- (b) 22,336
  - (c) 18 February 1938
  - (d) 9 Charlotte Street [London]
  - (e) [Admitted until] 18.2.39
  - (f) Vancouver School of Art
  - (g) Jack Leonard Shadbolt (b.1909)
  - (i) Shadbolt was born in England and studied at the Euston Road School in 1937. In 1938 he was teaching at the Vancouver School of Art, where he remained for many years.

### *Section 2:*

Entries corresponding to Canadian artists (or artists associated with Canada) who are known to have spent time in Britain *but* who have the same name as British artists with no known Canadian association.

1. (a) Jack Gardiner
- (b) 17,137
  - (c) 19 September 1904
  - (d) Broadway House, Worthing
  - (e) Specimen
  - (f) Mrs. Yeates, 15 Cleveland Gdns., [London] W
  - (g) J. Rawson Gardiner (fl.1897)
  - (h) John H. Gardiner (fl.1918-1925)
  - (i) No specific record has been found to show that J. Rawson Gardiner was ever in Britain, but in Montréal in 1897 he exhibited landscapes of Eng-

- lish locales. The earliest recorded address for John H. Gardiner post-dates 1904.
2. (a) Alice Turner  
 (b) 18,470  
 (c) 21 December 1908  
 (d) 29 Lady Somerset Road, Highgate [London]  
 (e) Exhibitor, I of P in O.C.  
 (g) (Mrs.) Alice Killaly Turner (fl.1868)  
 (h) Alice Turner (fl.1905-1907)  
 (i) Alice Turner (fl.1905-1907) exhibited at the Royal Institute of Oil Painters, to which "I of P in O.C.," an otherwise enigmatic anagram, may be a reference. Alice Killaly Turner, a Canadian painter of miniatures, is known to have lived permanently in England following her marriage, and so may be identical with the Alice Turner who was active 1905-1907.
  3. (a) Miss M. Mitchell  
 (b) 22,448  
 (c) 26 January 1939  
 (d) 32 Dorset Square, [London] NW 1  
 (e) [Admitted until] 31.2.41  
 (f) Walter Russell, R.A.  
 (g) Marjorie Chambers Mitchell (b.1884)  
 (h) Miss M. Mitchell (fl.1885)  
 Miss M. Mitchell (fl.1896)  
 Miss M.D. Mitchell (fl.1881-1889)  
 Madge Y. Mitchell (fl.1930-1938)  
 (i) Marjorie Chambers Mitchell was born in Devon but had been resident in Canada since c.1928 (although this does not exclude the possibility of a later trip to Britain). Of the four other artists, the first three lived in London during their years of recorded activity, while the fourth lived in Aberdeen. None of them is recorded as being active in 1939, but little biographical information is available on them.

### *Section 3:*

Entries corresponding to Canadian artists (or artists associated with Canada) for whom there has been no *prior* evidence that they spent time in Britain.

1. (a) Mr. R.A. Pauling  
 (b) 1410  
 (c) 1844  
 (e) Recommended  
 (f) Mr. Eastlake [Charles Eastlake, Keeper of the National Gallery 1843-1847, and later its first Director]  
 (g) Richard A. Pauling (also: Paulding, Paulin, Palin) (fl.1841-1870)  
 (i) Almost no biographical information is available. He was probably the

son of an Ontario architect. He was in New York from 1841 to 1854, although this does not necessarily preclude a trip to England during those years.

2.
  - (a) Wm. P. Clarke
  - (b) 1448
  - (c) 1846
  - (g) William Pardoe Clarke (fl. c.1845)
  - (i) Clarke's nationality is unknown but he did paint views in St. John's.
3.
  - (a) Francis Dixon
  - (b) 16,830
  - (c) 18 August 1903
  - (d) 40 Tharp Road, Wallington, Surrey
  - (e) Renewal of [ticket no.] 16,302 [16302 is an entry from the 1856-1900 record book, no longer in the National Gallery archive.]
  - (g) Francis Fitz Roy Dixon (1856-1914)
  - (i) Dixon emigrated from London to Manitoba in 1882. It is unknown whether or not he ever returned to Britain.
4.
  - (a) Henri Wirth [?]
  - (b) 17,354
  - (c) 24 May 1905
  - (d) 42 rue de Labane [or Labanc], Deuil S. & O., France
  - (e) Exhibitor, Salon de [illegible]
  - (f) A.G. Fry, 56 Berners St., [London] W
  - (g) H. Wirth (fl.1887)
  - (i) Wirth was born in Labrador. He was recorded as a silhouette cutter and painting teacher in Königsberg in 1877.
5.
  - (a) H.W. Vallance
  - (b) 17,638
  - (c) 21 June 1906
  - (d) Castle View, Abergele, N. Wales
  - (e) Renewal of [ticket no.] 14,726 [14,726 is an entry from the 1856-1900 record book, no longer in the National Gallery archive.]
  - (g) Hugh Vallance (1866-1947)
  - (i) Vallance was an architect who was born in Hamilton and died in Montréal.
6.
  - (a) Miss Kate [?] Gray
  - (b) 17,701
  - (c) 23 October 1906
  - (d) 25 Geraldine Road, Wandsworth [London]
  - (e) Specimen
  - (f) Mrs. Gray, 25 Geraldine Road
  - (g) Katherine Gray (fl.1929)
  - (i) Almost nothing is known about this artist, who was working in British

- Columbia in the late 1920's.
7. (a) Miss E.M. Thacker  
 (b) 18,206  
 (c) 14 January 1908  
 (d) 34 Bedford Place, [London] WC  
 (e) Recommended  
 (f) Master, Heatherly's School, Newman Street [London]  
 (g) E.M. Thacker (fl.1887)  
 (i) The only information available for this artist is that she was living in Canada in 1887.
  8. (a) Leila Dickinson  
 (b) 19,958  
 (c) 10 March 1920  
 (d) 2 Cadogan Mansions, Sloane Square [London]  
 (e) Student  
 (f) Slade School  
 (g) L. Vivian Dickinson (fl.1948-1949)  
 (i) All that is known of Dickinson is that she exhibited with the Manitoba Society of Artists in 1948 and 1949.
  9. (a) Clare Wallace  
 (b) 21,645  
 (c) 16 January 1933  
 (d) Royal Academy  
 (e) [Admitted until] 31.1.34. Amended to 31.1.35, and later to 1.2.36  
 (f) W.W. Russell, Royal Academy [Keeper, Royal Academy Schools]  
 (g) Clare Wallace (fl.1958)  
 (i) Wallace exhibited in Toronto in 1958 but little else is known about him.
  10. (a) L. Zwerling  
 (b) 22,123  
 (c) 5 March 1936  
 (d) 194 Crowborough Road, [London] SW 17  
 (e) [Admitted until] 31.3.37  
 (f) Walter W. Russell, Keeper, Royal Academy Schools  
 (g) Leon Zwerling (b.1906)  
 (i) Zwerling lived in British Columbia after studying art in London.
  11. (a) Leonarde [sic] Thomas  
 (b) 22,168  
 (c) 15 July 1936  
 (e) [Admitted until] 30 September 1936  
 (f) Vacation Scholarship, Edinburgh College of Art  
 (g) Leonard Thomas (fl.1949)  
 (i) It is uncertain whether or not "Leonarde" was a mis-spelling of this British Columbia artist's name.

**Section 4:**

Entries corresponding to Canadian artists (or artists associated with Canada) for whom there has been no prior evidence of having spent time in Britain and who share the same name as British artists with no known Canadian association.

1. (a) A.C. Stanfeld Jones [sic]  
(b) 17,222  
(c) 7 December 1904  
(d) 94 Huron Road, Upp[er] Tooting [London]  
(e) Recommended  
(f) Mr. T. McKeggie, Lambeth School of Art [London]  
(g) C. Stansfeld Jones [sic] (fl.1941)  
(h) Charles Stansfield Jones [sic] (fl.1909)  
(i) Charles Stansfield Jones's 1909 address (the only one available) was in Wimbledon Park, approximately 2 1/2 miles from Huron Road.
2. (a) Miss E.M. Walker  
(b) 17,461  
(c) 23 October 1905  
(d) Wilbury Sunningdale  
(e) Specimen  
(f) Mrs. Horridge, 14 Pall Mall [London]  
(g) Ella May Walker (d.1960)  
(h) Miss E.M. Walker (fl.1906-1912)  
(i) The address of Miss E.M. Walker (fl.1906-1912) was Sunningdale, Berkshire from 1909 onward.
3. (a) John Bowman  
(b) 17,506  
(c) 9 February 1909  
(d) Elmhurst, Elstree, Hertfordshire  
(e) Exhibitor, Royal Academy  
(g) John Bowman (n.d.)  
(h) John Bowman (fl.1892-1915)  
(i) According to the *Union List of Artists in Canada*, the Tom Thomson Memorial Gallery is the sole repository of an artist's file on John Bowman, but a search at the Gallery has failed to locate the file.
4. (a) Vera Gibson  
(b) 18,119  
(c) 12 September 1907  
(d) 526 Oxford Street, [London] W  
(e) Specimen  
(f) Miss Samuda, 32 Albion Street, Hyde Park [London]  
(g) Vera Sandowsky Gibson (n.d.)  
(h) Vera Gibson (fl.1891-1899)  
(i) It is unclear whether or not Vera Gibson (h) lived in London in 1907.
5. (a) Lillie T. Cameron



- (b) 18,520
  - (c) 24 February 1909
  - (d) Brownwood, Bexley Heath [London]
  - (e) Specimen
  - (f) R.B. Chapman, 6 Knaresborough Place, Earl's Court, [London] SW
  - (g) Lillian T. Cameron (fl.1897)
  - (h) Miss L.T. Cameron (fl.1914-1920)
  - (i) It is unclear whether or not L.T. Cameron (h) lived in London in 1909.
6. (a) Miss M.M. Mason
- (b) 18,708
  - (c) 19 November 1909
  - (d) 15 Sutherland Ave., Maida Vale [London]
  - (e) Exhibitor, RA, 1904
  - (f) Mrs. Sinclair, 15 Sutherland Ave.
  - (g) Miss M. Mason (fl.1891-1892)
  - (h) Mary Mason (fl.1881-1901)  
Mary May Mason (fl.1904-1917)
  - (i) Mary Mason and Mary May Mason both exhibited at the Royal Academy. Both also lived in London during their years of recorded activity. Mary's street address was not Sutherland Avenue in 1881-1901, and no 1904 address is known. No street address is recorded at all for Mary May.
7. (a) J. Power
- (b) 18,918
  - (c) 16 December 1910
  - (d) 50 Harrington Gdns., [London] SW
  - (e) Recommended
  - (f) Harold Speed, Goldsmiths College, New Cross [London]
  - (g) Joseph William Power (b.1848, fl.1874-1912)
  - (h) J.W. Power (fl.1919-1921)  
James P. Power (fl.1924-1938)  
John Power (fl.1925-1927)
  - (i) J.W. Power lived in London in 1910. No address is recorded for John Power, and the earliest one available for James P. Power (1930) was in Holland.
8. (a) Miss E. [?; P.?; F.?; T.?] Pentland Smith
- (b) 19,075
  - (c) 2 September 1911
  - (d) St. Rule, Bridge of Weir Renficsashire [sic; Renfrewshire, Scotland]
  - (e) Temp. student, Glasgow Aca.
  - (f) Temp. student, Glasgow Aca.
  - (g) Effie Smith (1867-1960)
  - (h) Elizabeth P. Smith (fl.1906)
  - (i) Elizabeth P. Smith's only recorded address (1906) was The Knave, Kil-

barchan. Kilbarchan, like Bridge of Weir, is situated very close to Glasgow, where Smith may have been a student.

9.
  - (a) Miss M.M. Sankey
  - (b) 19,092
  - (c) 30 September 1911
  - (d) c/o F.G. Kenyon [Director, British Museum]
  - (e) Slade School
  - (f) F.G. Kenyon, British Museum
  - (g) Marjory Sankey (n.d.)
  - (h) Miss M.M. Sankey (fl.1921-1929)
  - (i) It is unclear whether or not M.M. Sankey was a Slade School student in 1911.
10.
  - (a) Walter Taylor
  - (b) 19,190
  - (c) 22 March 1912
  - (d) Whitchurch, Aylesbury
  - (e) Exhibitor, RA
  - (g) W.S. Taylor (n.d.)
  - (h) Walter Taylor (1860-1943)  
Walter Taylor (b.1875)
  - (i) Both of the British Walter Taylors lived in Aylesbury.
11.
  - (a) Miss M.S. Robinson
  - (b) 19,405
  - (c) 19 February 1913
  - (d) Sea View, Priory Hill, Dover
  - (e) Renewal
  - (f) G. Clausen, R.A.
  - (g) Marjorie Robinson (n.d.)
  - (h) Mary Stewart Robinson (fl.1890-1940)  
Maud Robinson (fl.1880-1881)  
Miss M. Robinson (fl.1887)  
Marian Robinson (fl.1893-1913)  
Mildred Robinson (fl.1899-1901)  
Miss M. Robinson (fl. 1921-1922)
  - (i) Mary Stewart Robinson lived in Dover in 1913, the only one of the six British artists named above to do so, and one of only two of them known to have been active in 1913.
12.
  - (a) Mrs. G. Bosworth Smith
  - (b) 19,538
  - (c) 23 October 1913
  - (d) Gothic Lodge, Chiswick Mall, [London] SW
  - (e) Renewal [of a ticket recorded in the 1856-1900 record book]
  - (g) Gertrude Smith (n.d.)
  - (h) Gladys Bosworth-Smith (fl.1939)

- (i) If Mrs. G. Bosworth Smith and Gladys Bosworth-Smith were the same person, the omission of the hyphen in the National Gallery record book might be explained by the fact that all entries in the record books were written not by the artists themselves, but by Gallery officials.
13. (a) F. Robson  
 (b) 19,952  
 (c) 23 February 1920  
 (d) 16 Wrotham Rd., High Barnet [London]  
 (e) Copyist  
 (g) F. Robson (n.d.)  
 (h) Featherstone Robson (b.1880)  
 Forster Robson (fl.1888-1906)  
 Frederick C. Robson (fl.1926)
- (i) Featherstone Robson lived in High Barnet.
14. (a) Miss E. Anderson  
 (b) 20,110  
 (c) 13 May 1921  
 (d) 47 Redcliffe Road, [London] SW 10  
 (e) Student (2 years)  
 (f) Slade School  
 (g) Effie J. Anderson (fl. from early 1920's, d.1969)  
 Elenor Anderson (fl.1912)  
 (h) Miss Ellen Anderson (fl.1890-1901)  
 Miss Elspeth M. Anderson (fl.1928-1935)
- (i) It is not known if either of the two British artists (h) were students at the Slade.
15. (a) Miss E.S. Smith  
 (b) 20,945  
 (c) 21 June 1928  
 (d) 61 Heathcroft, Hampstead Way, [London] NW11  
 (e) Student [admitted until] 21.6.30  
 (f) C. Koe Child, Slade School  
 (g) Effie Smith (1867-1960)  
 (h) Elsie Smith (fl.1920)  
 Eleanor Smith (fl.1940)
- (j) [Not all of the following paintings may be copied by the same artist]:<sup>11</sup>  
 – Etty, *Pleasure at Helm*; Room J; 20 September 1929 [*Youth on the Prow, and Pleasure at the Helm*, c.1832; 1847 presentation; coll., Tate Gallery, London]  
 – F. Boucher, *Pan and Syrinx*; Room B; 30 January 1930 [1759; 1880 presentation]  
 – [H. Fantin-] Latour, *Flowers*; Room U; 20 March 1930, 8 October 1936. [One of: (1) *The Rosy Wealth of June*, 1886; presented 1899, (2) *Still Life With Glass Jug, Fruit and Flowers*, 1861; 1917 bequest, (3) *A*

- Basket of Roses*, 1890; 1923 bequest]
- W.P. Frith, *Derby Day*; Overflow Room; 1 January 1931, 6 January 1937 [1856-1858; 1859 bequest; coll., Tate Gallery, London]
- [Unidentified artist], *Bacchanalian Dance*; Room U; 29 October 1931. [In 1931 the National Gallery had five paintings of bacchanalian subjects: (1) Titian, *Bacchus and Ariadne*, 1522-1523; 1826 purchase, (2) S. Ricci, *Bacchus and Ariadne*, c.1700/1710; 1871 purchase, (3) copy after Poussin(?), *Bacchanalian Festival (The Triumph of Silenus)*, n.d.; 1824 purchase, (4) Poussin, *A Bacchanal*, c.1630; 1831 bequest, and (5) Poussin, *A Bacchanalian Revel Before a Herm of Pan*, c. early 1630's; 1826 purchase. Dancing figures do not feature in the Ricci.]
- J.-B.-S. Chardin, *House of Cards*; Room J; 6 July 1933 [n.d.; 1925 bequest]
- R.P. Bonington, *Coast Scene*; Room B; 7 January 1937 [*On the French Coast* (now thought to be after a painting by Bonington), n.d.; 1927 presentation; coll., Tate Gallery, London]
- [H. Fantin-] Latour, *Flower Piece*; Room U; 6 May 1937 [see above]
- S. Botticelli, *Mars and Venus*; Room K; 29 July 1937, 31 March 1938 [*Venus and Mars*, n.d.; 1874 purchase]
16. (a) J. Kelly  
 (b) 20,970  
 (c) 13 August 1928  
 (d) 28 Boileau Road, Barnes, [London] SW  
 (e) [Admitted until] 30.9.30  
 (f) College of Art, Edinburgh  
 (g) John David Kelly (1861 or 1862-1958)  
 Jack Kelly (b. c.1909)  
 (h) James Kelly (fl.1886)  
 John Kelly (fl.1886)  
 John Turner Kelly (fl.1890-1907)  
 Joseph Kelly (fl.1895)  
 Joseph Kelly (fl.1931)  
 (i) Of these seven artists, only two, John Turner Kelly and Joseph Kelly (fl.1931), were from Edinburgh. John Turner may perhaps have died by 1928. Neither his 1890-1907 address, nor that of Joseph in 1931, was in London.  
 (j) – Guercino, *Dead Christ*; Room J; 13 September 1928, 18 September 1928 [*Angels Weeping Over the Dead Christ*, c.1618; 1831 bequest]  
 – J.A.McN. Whistler, *The White Girl*; Room X; 22 September 1928, 22 September 1928 [*The Little White Girl: Symphony in White*, 1864; 1919 bequest; coll., Tate Gallery, London]
17. (a) Miss H. Cooper  
 (b) 21,637  
 (c) 30 September 1932

- (d) 108 Belgrave Yd., [London] SW 1; amended to 14 East Heath Rd., [London] NW 3
- (e) [Admitted until] 30.9.33. Amended to 30.9.34
- (f) Prof. Constable, Courtauld Institute [John Constable]
- (g) Harriett Davison Drummond Cooper (b.1873)
- (h) Hercelia S. Cooper (fl.1929-1930)
- (i) No 1932 address is available for Hercelia Cooper. In 1930 she lived outside of London, in Hastings.

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I am very grateful to Mrs. Angelina Bacon and Miss Lucy Whittacker, Archivists of the National Gallery, for their assistance and patience during my research. All information from the National Gallery record books is reproduced by courtesy of the Trustees of the National Gallery, London.

#### Notes

<sup>1</sup> Laurier LACROIX, "Les Artistes Canadiens Copistes au Louvre (1838-1908)," *Annales d'histoire de l'art canadien*, vol. II, no. 1, (summer/été1975), pp. 54-70. M. Lacroix also made suggestions regarding methodology.

<sup>2</sup> NG11.2: 1901/46 *Copyists*. Contrary to its title, this book only extends to September 1939, when the National Gallery was closed because of the Second World War.

<sup>3</sup> The two principle sources used to identify National Gallery references to Canadian artists or foreign artists who worked and/or lived in Canada were: (1) J. Russell HARPER, *Early Painters and Engravers in Canada* (Toronto: University of Toronto Press, 1972); and (2) *Artists in Canada: A Union List of Files* (Ottawa: National Gallery Association, 1982; revised edition 1988). Supplementary lists were supplied by Laurier Lacroix. Also useful were the lists compiled by Sylvain ALLAIRE in his thesis *Les Artistes Canadiens aux Salons de Paris, de 1870 à 1914 (Salon des Artistes Vivants - des Artistes Français, Salons de la Nationale des Beaux-Arts, Salons des Artistes Indépendants, Salons d'Automne)* (mémoire de maîtrise, Université de Montréal, 1985).

<sup>4</sup> Occasional exceptions were made when the surname was sufficiently unusual to make identification of the artist feasible. Similarly, artists with titles (e.g., Viscountess Falkland, Section 1, no. 6) could be identified with confidence.

<sup>5</sup> For example, the fact that Henrietta Mary Shore was recommended for a ticket by the Governor-General of Canada supports other evidence that she may well have been synonymous with the holder of ticket no. 19,216: Miss H.M. Shore (Section 1, no. 24).

<sup>6</sup> Evidence used in identifying artists has been drawn from artists' files in museums, libraries and archives in Canada and England, from individual bibliographies in HARPER (op.cit.), and from va-

rious dictionaries of British artists. Of the latter sources the two most valuable have been: J. JOHNSON and A. GREUTZNER, *The Dictionary of British Artists* (England: Antique Collectors' Club, 1976); and Grant M. WATERS, *Dictionary of British Artists Working 1900-1950*, 2 volumes (Eastbourne: Eastbourne Fine Art, 1975). However, because directories of British artists are frequently compiled only from lists of art society members and exhibitors, artists not entered on such lists are often left completely unrecorded.

<sup>7</sup> All the names entered under (h) are taken from JOHNSON and GREUTZNER, and from WATERS. Johnson and Greutzner compiled their book from names of artists who exhibited work with any of a number of British art societies, and therefore included several foreign artists resident in Britain. However, it is assumed that most or all of the artists listed under (h) in my text were British.

<sup>8</sup> NG11.4 lists, for each picture or sculpture that was copied, the name of the artwork and the original artist, the name of the copyist, the room in the National Gallery in which the original was displayed (or, alternatively, to which it was removed in order to be copied), and the date(s) on which the copying was done.

<sup>9</sup> "1824 [+?]" indicates that the artist was one of the 818 listed at the beginning of the 1824-1855 record book under the year 1824. As noted in the main text, there is doubt about exactly when, from 1824 to 1837, most of these artists were granted their copyist tickets.

<sup>10</sup> The Tate Gallery, originally the National Gallery (British Art), was founded by Sir Henry Tate and was opened in 1897 to display British art from the collection of the National Gallery in Trafalgar Square. It was long under the direct control of the Trustees and the Director of the National Gallery, and its Keeper was responsible to the National Gallery Board. Only with the coming into force of the National and Tate Galleries Act (1954) did the Tate and its art collection become independent of the National Gallery.

<sup>11</sup> Entries in NG11.4 are alphabetical by copyist's name. Initials are not included, and as a result every copy made by (for example) the many Miss Smiths who held valid copyist tickets anytime from 1923 to 1938 are entered under only one heading, with no distinction being made between different artists. This problem affects almost all the copyists. To a substantial degree I have been able to minimize potential confusion by assuming that most copyists would begin using their tickets within two or three years of receiving them. Matilda Samuel (Section 1, no. 18), for example, received her ticket in 1907. The first recorded copy made by a Miss Samuel was in 1934. This and all subsequent copies made by any Miss Samuel have therefore been omitted from this article.