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**LA THÈSE A ÉTÉ
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**F. Cleveland Morgan and the Decorative Arts Collection
in The Montreal Museum of Fine Arts**

Norma Morgan

**A Thesis
in
The Department
of
Art History**

**Prepared in Partial Fulfillment of the Requirements
for the Degree of Master of Arts at
Concordia University
Montreal, Québec, Canada**

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ABSTRACT

F. Cleveland Morgan and the Decorative Arts Collection in The Montreal Museum of Fine Arts

Norma Morgan

F. Cleveland Morgan (1881-1962) and his activities as Curator of Decorative Arts from 1916 to 1962 are the subject of this thesis. Morgan's education, his experience gathering his own collection, his associates in Montreal and in museums in North America and abroad, are all examined in order to demonstrate how he acquired the knowledge, judgement and skills that prepared him for this task. The original concept that inspired the establishment of a museum at the Art Association of Montreal is studied and the collection itself is analyzed. This, combined with an examination of Morgan's correspondence and diaries, revealed changes in the collection policy during that period. The decorative arts collection, or Museum as it was originally called, was established as an Industrial Gallery containing specimens of different crafts as examples for designers and craftsmen, but it gradually changed until its main purpose was to demonstrate the history of art by including articles collected mainly for their value as works of art.

ACKNOWLEDGEMENTS

This study would not have been possible had it not been for the extensive collection of private papers that were graciously made available to me by Cleveland Morgan's son and daughter, J. Bartlett Morgan and Lorraine Markey. The other major source of information was the Archives of The Montreal Museum of Fine Arts, and I am indebted to Elaine Tolmatch and her staff who made their material so accessible and my many hours of research there so pleasant.

I was encouraged to try to convey Cleveland Morgan's unique qualities and his amazing contribution to the Museum by Ruth Jackson, former Curator of Decorative Arts who had worked with Morgan and generously shared her memories and extensive knowledge of the decorative arts collection.

I am also grateful for the assistance I received from Robert Little, Curator of Decorative Arts at the MMFA, from Pamela Miller, Archivist and Conrad Graham, Registrar of the McCord Museum, from Olga Berman, Canadian Guild of Crafts and from the staff of the Archives and Rare Book Department of McGill University and the MMFA Library. Sandra Paikowsky and Elaine Tolmatch, as readers, contributed immensely with their comments.

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ABBREVIATIONS

AAM	Art Association of Montreal
ALM	Anna Lyman Morgan, mother of PCM
CHG	Canadian Handicraft Guild
Diary 1894	F. Cleveland Morgan, "A Boy's Diary 1894"
Diary 1943	F. Cleveland Morgan, "Incomplete Diary 1943"
Diary 1949	F. Cleveland Morgan, "Incomplete Diary 1949"
DM	Douglas Morgan, brother of PCM
PCM	Frederick Cleveland Morgan
JBM	J. Bartlett Morgan, son of PCM
JM	James Morgan, jr., father of PCM
MB	Marius Barbeau
LM	Lorraine Markey, daughter of PCM
MMFA	Montreal Museum of Fine Arts
NMM	National Museum of Man
RJ	Ruth Jackson
RL	Robert Little
ROM	Royal Ontario Museum

PREFACE

In spite of the fact that a visitor to The Montreal Museum of Fine Arts might find the name F. Cleveland Morgan on the donor card of many of the articles displayed in the museum, particularly in the decorative arts section, few know today, the immense contribution this man made to the development of the museum, and in fact, to many other organizations in Montreal in the first sixty years of this century. A few articles were written about Morgan at the time that the museum mounted an exhibition of some of his donations to the museum on the occasion of his eightieth birthday,¹ and a bust (ill. 12), sculpted by Ivan Mestrovic (1883-1962)² was commissioned by the museum in 1957 and stood at the head of the main stairs at the time

¹"Anniversary Exhibition in Honour of the 80th Birthday of Mr. Cleveland Morgan," 1 December 1961 - 7 January 1962.

"Dr. Morgan Gets Credit For Fine Art Collection," Montreal Star, Undated clipping, Private papers, Montreal.

Paul Dumas, "A Montreal Connoisseur and Benefactor," Canadian Art, vol. 16 (February 1959), pp. 10-19.

"An Exhibition Honors Mr. Morgan," Unidentified clipping, Private papers, Montreal.

Anne MacDermot, "Montréal est son château," Vie des arts, no. 25 (hiver 1961-62), pp. 25-33.

²Mestrovic, born in Yugoslavia, studied in Vienna and in Paris with Rodin. He became a naturalized American citizen in 1954. There is a Mestrovic Museum in Split. The Art Gallery purchased a monograph on Mestrovic in 1920 (London: Williams and Norgate, 1919), Dr. Peter H. Brierley of the University of Toronto lectured on "Epstein and Mestrovic" and an exhibition assembled by the National Gallery of Canada was held at the gallery December 5-31, 1951. Morgan travelled to South Bend, Indiana in June 1957 to sit for Mestrovic (Travel Diary June 1957, Private papers, Montreal).

of Morgan's death in 1962.³ The decorative arts were Morgan's love and he, as the first "curator" of decorative arts almost single-handedly built up that collection: for forty-six years it was "his" museum. From its founding in 1916 until Morgan's death in 1962 the decorative arts collection grew to over seven thousand objects. And yet, in assessing Morgan's contribution to the MMFA, it must be remembered that it was made in his leisure time: his career in his family retail business engaged the majority of his efforts until in later years he spent half of each day on Museum affairs.

Over a period of time, policies of museums tend to change. There were changes in the policies of The Montreal Museum of Fine Arts during Morgan's period of influence and there have been further changes under various managements since. The size of the collection and the extreme shortage of space, combined with these changes in philosophy have resulted in certain segments of the decorative arts being relegated to storage. Fortunately, the collection is gradually being examined and catalogued by experts and publications have been issued on ironwork, Greek and Roman coins, ancient ceramics of Central and South America and chairs. Particular treasures have been exhibited in the "Highlights of the Collection" series and the decorative arts have been featured in some of the exhibitions prepared by the Extension Services. Much of the Quebec furniture collection was exhibited at the Calvet House in Old Montreal from 1973 to 1984. The articles on Medieval, Islamic, and Far Eastern art and on Quebec furniture in the issue of Apollo published in 1976 were the first to appear about the decorative art collection, except for the odd note in the museum's M magazine.

³"Cleveland Morgan Dies in 81st Year," Unidentified clipping, Private papers, Montreal.

The original proposal for this thesis included the intention to prepare and analyze a catalogue of the donations of F. Cleveland Morgan to The Montreal Museum of Fine Arts. Research in the Archives of The Montreal Museum, however, made it apparent that a catalogue of Morgan's donations would not be significant. As will be established in this paper, Morgan was in fact the curator of the decorative arts section of the museum from the time of its founding until his death forty-six years later and his influence touched a vast majority of all the works in it. Not only did he make almost all the purchases during that period but many of the works that were catalogued as being donated by others were in fact purchased by Morgan. Invoices and correspondence in the files of the museum demonstrate that when several articles were purchased from a dealer by Morgan, one might be purchased from the general funds raised by Morgan, another might be paid for by a specific donor and yet another by Morgan, himself. While Morgan donated a significant number of very valuable works to the museum, especially after about 1940, there was a period in his life that he did not have the funds available to make the kind of contribution to the museum that he obviously wanted to, and so he persuaded others to make it for him. Consequently it has been necessary to study the entire decorative art collection of the museum in order to establish the extent of Morgan's influence.

The material pertaining to the decorative arts from 1916 to 1962 in the archives of The Montreal Museum of Fine Arts was studied. Every card file for that period was examined in twenty-six categories of decorative arts (twelve craft or material and fourteen anthropological) and brief notes made of the accession number, source (including dealer and purchase price when known), material, country of origin and date. In addition, the files containing any further documentation or correspondence relating to these items were

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read and further notations collected when pertinent. This last information was especially important in documenting purchases made by Morgan when the object is attributed to another donor.

While every effort was made to ensure that the data accumulated were as accurate and complete as possible, there may be some errors or omissions amongst the more than seven thousand entries considered. Some articles have been transferred from one category to another in the past; in this case they have been included in the second as it was not always possible to ascertain the original category. Some items have been de-accessioned for one reason or another; these have been included if the information was available. In some cases the only information on the card was that the item had been stolen; these have not been included in statistical analysis. In some divisions the accession numbers are not consecutive; no attempt was made to ascertain if the missing numbers pertained to articles that had been transferred, stolen or sold. The total number of objects in that category then, equalled the total number of cards in the file.

During the preparation of the material for analysis a number of charts and graphs were prepared for each of the different categories of decorative arts and it was intended to include them in the paper, but it was found that many of them, by themselves, were not particularly enlightening. A major problem in the analysis of the material was the fact that over the years changes in the system of cataloguing have resulted in similar objects being catalogued in different categories. Luristan bronzes for instance, were catalogued in both Dm, Metalwork and Ea, Persia. While there is a category Dt, Textile, textiles are also found in almost every cultural or geographical category. It was impossible therefore, to make a statistical analysis of each of the categories as catalogued in the archives that would have any meaning.

Morgan kept a catalogue of his personal collection contained in five ledger books (ill. 1). Arranged chronologically by acquisition date within different categories, some groups contained a particular material and others work from one country.⁴ Each entry in the catalogue was identified by material, country of origin and date. The date, place and price of purchase were almost always included. The price was entered in code.⁵ Further notations were made, almost always dated, of any comments made by visiting experts that saw his collection. Also included were comparisons with similar articles seen at sales, museums or catalogues. Sometimes a small sketch of the article or a detail of it was made in the margin where the location of the article was usually noted especially for such items as furniture. Photographs were sometimes included. Any articles disposed of were noted: "to Museum" or "to McGill" or "gift to ---".

Morgan himself has said: "It should be remembered that the progress of the Museum should be measured by the quality of the additions and not by the quantity."⁶ This should be true too in measuring the quality of the contribution that Morgan made to The Montreal Museum of Fine Arts. Unfortunately such an assessment of the articles in the decorative art collection of the museum is beyond the scope of this study. Rather, this thesis will deal with the philosophy underlying the accumulation of those

⁴Categories in Morgan's catalogue were: B a Bronzes, b Sword Guards. C a Coins, b Medals. E Egypt. F Furniture. G Glass J Japanese a Prints, b Paintings. L a Laquer, b Jade, c Seals, etc. M Miscellaneous. O a Oils etc., b Etchings. P Porcelain, Pottery etc. a Japanese, b Nearer East, c China, d Egypt [transferred to Egypt], e Classical, f European, g American Native, h Korean. R a Rugs, b Fabrics, c Needlework. S Silver, Plate. T Gold.

⁵Not all of the code has been interpreted. What is known is:

1 = --, 2 = |, 3 = U, 4 = Ω, 5 = O, 6 = ?, 7 = 7, 8 = 7, 9 = ?, 0 = C.

⁶AAM Annual Report for 1920, p. 19.

articles. It will examine the forces behind the creation of the decorative arts section of the Art Gallery. It will show that the original purpose reflected the aims of the Arts and Crafts Movement's philosophy by creating an Industrial Gallery with a collection of examples for designers and craftsmen, and that a different philosophy gradually emerged, one of acquiring works that would demonstrate the history of art and the evolution of design in different civilizations. It is hoped that the information gathered here could be the foundation on which future researchers might build. Particular articles of different material in the collection described in the body of the paper do not reflect any qualitative judgment but have been chosen indiscriminately.

In order to avoid confusion in terminology, in this study the institution will be called the Art Association of Montreal (AAM) while writing of its activities before 1949 when the name was changed. Thereafter it will be referred to as The Montreal Museum of Fine Arts (MMFA). The term the Art Gallery, the gallery or the museum may also be interchanged with either of the above. The room at the left of the entrance which was set aside for the display of objects in 1916 was referred to as The Museum and was so designated with a sign over the door of that room. There was a Museum Committee until the name was changed to the Decorative Arts Committee at the same time as the name of the institution was changed. The word "Museum," in quotations, will be used in any discussion of the activities that fall under the jurisdiction of that committee and to designate any parts of the art gallery that housed the decorative arts collection.

INTRODUCTION

In December of 1916 it was decided by the members of the Council of the Art Association of Montreal on Sherbrooke Street to set aside the room to the left of the entrance for the purpose of displaying objects that would be of use to craftsmen. This Museum, as the room was called, was a new departure: since its founding in 1860¹ the Art Association had been primarily interested in collecting and displaying paintings and a few pieces of sculpture.² The first chairman of the "Museum" committee was F. Cleveland Morgan. He occupied that position for forty-six years until his death in 1962.

The idea of having a museum in Montreal had been growing gradually for several years before its founding in 1916. It is very likely that the establishment of the "Museum" at the Art Association was inspired largely by the Arts and Crafts Movement in England and the South Kensington Museum which embodied it. This could be expected when one considers the

¹The first permanent gallery, in a building on Phillips Square, opened in 1879.

²The early collection of the AAM was made up largely from donations from the city's private collectors. The first decorative arts items the gallery received were part of the bequest of William and Agnes Learmont in 1909. (E. H. Turner [introduction], The Montreal Museum of Fine Arts [Montreal: MMFA, 1960]) A South American church vestment and an image of Siva in wood were donated in 1913 (AAM Annual Report for 1913, p. 6). Interest had been shown in decorative arts as early as 1881 when a loan exhibition was held (Catalogue of the Loan Collection of Decorative Arts Objects. Bric-a-Brac, etc. etc. [Montreal: AAM, 1881]).

close ties that Montreal had with Britain at that time.³ First as a colony and later as a member of the British Commonwealth, Canada had turned many times to England for guidance and models for its institutions. The embodiment of this British influence was the Governor General. He and his wife attended most important functions and officially opened exhibitions. Lord Dufferin, Governor General from 1872 to 1878 had encouraged the Ontario Society of artists to become a national body--"the Academy of Great Britain began pretty much like this society"⁴ he told them. His successor the Marquis of Lorne has been credited with being the catalyst for the actual establishment of the Royal Canadian Academy of the Arts, and he and his wife, Queen Victoria's daughter, Princess Louise were the first patrons. They officially opened the new building of the AAM in 1879. Just as the Academy had been inspired by its counterpart in Britain, the Art Association of Montreal had earlier turned to England for assistance when it was founded in 1860.

At the first meeting of the Council, 18 February 1860 the members passed the following motion:

³"Jealousy and fear of the American, that estranged and too successful elder brother, lies in the very origin of the English-speaking Canadian, but for Great Britain he has had all the affection of a child for its mother. . . . For both Canadian peoples, the British connection has been a constant concious counterweight against the power of the magnet to the south. To the English Canadians, it has been emotionally heightened by the concept of Empire: they have pictured themselves as part of a ruling race, whose mission it was to carry 'British and Christian civilization' (in the late 19th century the two words were equated) to the ends of the earth". In 1943 the Prime Minister of Canada said "I do not believe the British Empire is an accident. . . . we have a divine mission to rule the world." (A.R.M. Lower, Colony to Nation. A History of Canada [Toronto: Longmans, Green, 1946], pp. 441-442).

⁴Dennis Reid, Our Own Country Canada (Ottawa: National Gallery of Canada, National Museums of Canada, 1979), p. 278.

Resolved that the secretary shall write to the secretary of the Department of Science and Art, Kensington, London to ascertain whether any assistance may be obtained from the home authorities.⁵

Although there is no record of the results of this request, it is indicative of the high regard in which the colony held the opinion of the "home authorities."

Princess Louise, an artist herself, also gave encouragement to the decorative arts in Canada. She was patroness of both the British Lady's Needlework Society and the Montreal Decorative Art Society.⁶ This British connection was further reinforced by events such as lectures. Oscar Wilde visited Montreal in 1882 and delivered his celebrated lectures "The Decorative Arts" and "House Beautiful," instructing Montreal women how they should decorate their houses. One of his sponsors was Dr. W. H. Hingston whose wife was President of the Montreal Decorative Arts Society.⁷

The Canadian Handicrafts Guild was another organization with close associations with England. An early history written by one of its members notes this influence of the Arts and Crafts Movement:

In its early days the Canadian Handicrafts Guild drew inspiration from the crafts revival in Great Britain started by William Morris and his associates some years before. This led to great interest being taken in the Guild's work by English people from the start. In fact, it is recorded that even before its incorporation in May 1905, an exhibition was sent by the newly-formed Canadian Handicrafts Guild to the Home Industries and Arts Association, Royal Albert Hall, London, England in care of Lady Bruce.⁸

⁵ MMFA Library, AAM Minute Books, Meeting of 18 February 1860.

⁶Kevin O'Brien, Oscar Wilde in Canada: an Apostle for the Arts (Toronto: Personal Library, 1982), p. 47.

⁷Ibid., p. 57.

⁸CHG Archives, file "Annual Reports."

As late as 1922, more than one-third of the members of the Council of the CHG (possibly an honorary group) lived in Britain.⁹ Given these close connections with England and the colonial attitude of English-speaking Montrealers at that time, it is not surprising that the philosophy of William Morris and the Arts and Crafts Movement were well known. Their influence can be seen in many of Montreal's associations and their activities and exhibitions. In 1892, only four years after the founding of the Arts and Crafts Exhibition Society in England, the Art Association of Montreal held an exhibition of the works of Walter Crane, one of the founders of the Society.¹⁰

The Association of Architects of the Province of Quebec also espoused the concepts of the Movement. In 1896 they held an exhibition in the galleries of the Art Association designed to be of special interest to the craftsman. It consisted of "(a) Architectural Drawings, (b) a loan collection of Antiques of all kinds, and (c) examples of modern Industrial Art in its application to Architecture."¹¹ The annual report of the Art Association of Montreal noted that the exhibition was:

of great value to all interested in art and especially art craftsmen, as they were thus afforded an opportunity of studying good examples of art work in their various branches of industry and given a stimulus by comparison of their work with that of others to aim at a higher standard of excellence in design and technique.¹²

Nine years later, Percy Nobbs (1875-1964), a professor of Architecture at McGill University, was the first to call for a permanent exhibition designed to assist craftsmen. Nobbs, a Scottish architect and follower of Morris's Arts and Crafts philosophy, had come to Montreal via

⁹CHG Archives, CHG Annual Report for the year 1921, p. 5.

¹⁰MMFA Archives, Exhibition file, August 1 to October 5, 1892.

¹¹AAM Annual Report for 1896, p. 7.

¹²Ibid.

London in 1903.¹³ A lecture he delivered to the Art Association in November 1905 outlined the reasons why he thought a museum was necessary, and is of particular interest because it was probably the germ of the idea that would eventually grow into the "Museum" at the Art Association of Montreal. The Montreal Witness quoted some of his speech:

"Art on Downgrade: Canadian bricklaying is so abominably bad that polite language cannot describe it."

This was the opinion expressed last night by Prof. P. E. Nobbs, of McGill University, in a lecture he delivered to the Art Association on "The relation of art and industry."

Professor Nobbs went further. He said the execution of joinery had not improved with the introduction of machinery, and plaster work was daily growing more slovenly in the same proportion as it was growing more expensive.

"What is true of the building trades is true of the industrial arts in general" he declared. "Unskilled labor is continually combining with mechanical devices to drive skilled labor out of the market. A Clydesdale mare will never produce a Derby winner, and it is idle to suppose that an unskilled generation will on the morrow give birth to an industrial population."

In order to stay this deplorable tendency, he made an earnest appeal for the establishment in Montreal of an art museum on the principle of those of the Old World, which have done so much toward developing the latent genius of designers and craftsmen. A museum of this nature would, he thought, do more to stimulate home production than any artificial tariffs.¹⁴

¹³Nobbs had worked for the L.C.C. [London County Council Architect's Department] Fire Brigade Branch in London which had just come under the leadership of Owen Fleming and Charles Winmill, two Arts and Crafts idealists who had previously inspired the Housing Branch with their enthusiasm for the architecture of Philip Webb, Morris' close friend and associate." (Susan Wagg, Percy Erskine Nobbs [Kingston, Montreal: McGill-Queen's University Press, 1982], p. 6).

¹⁴"Art on Down Grade," Montreal Witness, 24 November 1905.

The Montreal Herald headlined its story "Art Museum Should Be Established in City" and noted that it would be for "the encouragement of art, bricklaying, masonry and the industrial arts in general."¹⁵ A Montreal Star article included Nobb's description of how the museum should be set up. In addition to having paintings, photographs and engravings, it would have two divisions: architectural drawings and models, and industrial design and examples. The description of the industrial design division called for the inclusion of:

specimens of good industrial work, such as furniture, textiles, cameos, enamels and so on. At present a student could not go, as in the days of Cellini, to a rich man's house and examine his works of art and measure his furniture. What would one of our wealthy men think if a poor designer of furniture came to measure his Chippendale chair? All these advantages, the advantages of seeing the good work of the past should be open to the artisan. . . . Prof. Nobbs stipulated that it should be open on Sundays, as that was the only day that the working-man could profit by it and there should be no free days as all days would be free.¹⁶

Perhaps in an effort to get the support of business men, Nobbs pointed out the economic advantages of his proposed museum:

Could anything be more absurd, than for our Government to foster industries by protection and then to neglect to furnish the necessary industrial education?¹⁷

The Star article was more specific as to which of the Museums in the 'Old World' Nobbs would pattern his museum after:

Anyone who knows the manner in which the South Kensington Museum is used by the people will understand the utility of such an

¹⁵"Art Museum Should Be Established in City," Montreal Herald, 24 November, 1905.

¹⁶"Professor Nobbs Lectures on Art," Montreal Star, 24 November, 1905.

¹⁷Ibid.

institution. It is to be hoped that it will someday before long be realized in Montreal.¹⁸

It was some time before there was any public response to Nobb's challenge, and then it came from his father-in-law, Dr. F. J. Shepherd.¹⁹ As president of the Art Association of Montreal, Shepherd announced at the annual meeting in 1909:

It was the intention of the Council to extent (sic) the scope of the Association by having Industrial Galleries in the new building in which to show the best examples of technical work, to be accessible to the general public, and by opening free to the public on one or more days a week.²⁰

But in spite of this announcement, when the new building on Sherbrooke Street was opened in December 1912 there was no mention of Industrial Galleries in contemporary accounts²¹ and it was not until 1916 that the subject was brought up again at the annual meeting. Curiously it was the Honorary Treasurer, W. R. Miller who made the proposal.

He then suggested it was desirable to begin to acquire a collection of models in metal, wood and plaster, of all kinds of objects of artistic value, iron work, architectural casts, etc. to serve as examples to our artisans, to which they should be given free access, in order that they might take their place among the skilled workers, and advance in their work instead of falling behind in artistic achievement, and becoming the servant of others, instead of their equals and masters.²²

¹⁸Ibid.

¹⁹Nobbs married Mary Cecelia Shepherd, daughter of F. J. Shepherd, Dean of Medicine at McGill University and President of the Art Association of Montreal from 1906 to 1910 and from 1918 to 1928.

²⁰AAM Annual Report for 1909, p. 18.

²¹A newspaper article a year earlier had noted that the gallery to the left of the main entrance in the plans of the new building was being prepared to receive 'case objects.' ('The New Montreal Art Gallery Designed in Simple Classic Style,' Montreal Star, 9 December 1911). It is possible that this room contained objects from the Learmont Bequest and other miscellaneous objects that had been given to the Art Association of Montreal. In any event it was this room that eventually became the 'Museum'.

²²Minutes of the Annual Meeting held 20 January 1916, AAM Annual Report for 1915, pp. 26-27.

Less than two weeks later, William Brymner, President of the Royal Canadian Academy and head of the school at the Art Association of Montreal, added his voice to the campaign in a speech that received wide-spread coverage in the Montreal press. Speaking at a dinner held in the Windsor Street dining room of the Canadian Pacific Railway at which he was being honored by his fellow artists on the occasion of being made a Companion of the Order of St. Michael and St. George, he called for the founding of a museum in connection with technical schools.²³

Art is not merely a picture, but applies to furniture and articles of everyday use, and all the manufactures depend on it. This was not realized in England until the Great Exhibition of 1851, when the English people saw that articles produced by skilled labor brought better prices than those made in England by men who were not artists of their craft. The foundation of the South Kensington Museum was the result, and the establishment of Museums with the same object throughout England followed, thousands of pounds being spent on these institutions yearly. . . . The money is not spent to encourage art but to put the citizen on the same basis as other countries. . . . the great need was the establishment of museums where the artisan could see exhibits of the articles he was trying to produce.²⁴

Brymner, too, stressed the economic aspect of a museum: its establishment would enable manufacturers to compete with other countries, otherwise "we will have to content ourselves with being hewers of wood and drawers of water to our neighbors."²⁵

These different voices being raised to propose the establishment of a museum at the Art Association of Montreal all saw the same purpose: industrial galleries to support the craftsmen. They proposed that it should contain specimens of industrial works, models in metal, wood and plaster, and architectural casts. Both Nobbs and Brymner specifically mentioned the

²³"Artists Dined, Honored Confrere," Montreal Star, 7 February, 1916.

²⁴Ibid.

²⁵Ibid.

South Kensington Museum.²⁶ As a result of all these proposals, the "Museum" opened in December 1916 with F. Cleveland Morgan in charge.²⁷ It became such an important part of the Association's collection that the Council decided in 1948 to change the name of the institution from the Art Association of Montreal to The Montreal Museum of Fine Arts.²⁸

²⁶The name of the South Kensington Museum was changed to the Victoria and Albert Museum in June 1909.

²⁷Both Evan Turner (became Director MMFA 1959) and Morgan himself stated that the establishment of the "Museum" had been Morgan's idea. Except for one reference this has not been substantiated.

²⁸In common English usage, a distinction is drawn between the word "gallery"--meaning a building used to show paintings, and the word "museum"--which implies a collection consisting of different categories of art works. (MMFA, *Collage*, vol. 10, No. 3 [April 1985]). The Museum Committee became the Decorative Arts Committee in 1949.

I. FREDERICK CLEVELAND MORGAN

When the Council of the Art Association of Montreal appointed Cleveland Morgan as Chairman of the new "Museum" committee¹ they were selecting a man well qualified for those times. Although Morgan had no formal training in the arts, a brief biographical sketch and an examination of his development as a connoisseur will show that he was an enthusiastic collector; he understood classification, care and display of objects; he was knowledgeable about other museums in North America and abroad; and he had already acquired a considerable collection in the decorative arts himself. Morgan had joined the Art Association of Montreal in 1907² and had been appointed to the Council as a member of the Hanging Committee in 1915.³ As we shall see he served on several committees in the community with other men active in the Art Gallery (appendix B). He was a man interested and qualified to be chairman of the "Museum" committee at the Art Association of Montreal.

Frederick Cleveland Morgan was born in Montreal 1 December 1881,⁴ son of James Morgan, Jr. (1846-1932)⁵ and Anna Elizabeth Lyman (1846-

¹Morgan's name first appears as Chairman of the Museum Committee on the list of officers and committees for 1918 (AAM Annual Report for 1917, p. 1), but his name appears as Chairman in the Museum Report which includes a "Complete List of Donations, Purchases and Gifts to the Museum from its Foundation December, 1916 -- December 31st, 1917" in the same Annual Report, pp. 17, 18.

²AAM Annual Report for 1907.

³AAM Annual Report for 1914, p. 26.

⁴Interview with Lorraine Markey, Montreal, 23 June 1981.

⁵"James Morgan Passes Away in 86th Year," Montreal Gazette, 20 May 1932.

1929)⁶ (appendix A). He had two brothers James Douglas (1880-1972)⁷ and Harold Matthew (1882-1940).⁷ His early education was probably with a tutor.⁸ In September 1895 he and his brothers went to school in England at Hill House, St. Leonard's by the Sea.⁹ He was at Dover College in Dover, England during the academic year of 1897-1898.¹⁰ He may have attended school in Switzerland from the fall of 1899 to spring 1900.¹¹

In September 1900 he entered Trinity College, Cambridge,¹² graduating with a Bachelor of Arts degree 23 July 1903.¹³ After graduation, he returned to Montreal where he obtained a Master of Arts degree in Zoology at McGill University in the spring of 1904.¹⁴ He has said that

⁶Hedwidge Asselin, Inédits de John Lyman (Montreal: Bibliothèque nationale, 1980), p. 65.

⁷Interview with Lorraine Markey, Montreal, 11 February 1985.

⁸Mr. Clay, a tutor accompanied the family to Europe when Morgan was twelve, in December 1894. Morgan's mother wrote of "the school room" in their house in a letter when Morgan was at school in England, (ALM to FCM, 9 January 1898, Private Papers, Montreal).

⁹Correspondence, 15 October 1895 to 14 May 1897, Private Papers, Montreal.

¹⁰Correspondence, 20 October 1897 to 11 May 1898, Private Papers, Montreal.

¹¹Morgan's biography in the Canadian Who's Who (published in his lifetime) states that he attended school in Switzerland. (Toronto: Trans-Canada Press, 1957], vol VII, 1955-57). While most of his letters written from school abroad have survived, those from the fall term of 1899 and the spring of 1900 have not, with the exception of one letter written to his brother Douglas at Cambridge (29 October 1899, Private Papers, Montreal). Written from the Hotel Mont Fleuri, Territet, Switzerland, he notes "only six weeks until you come." As he appears to have spent an extended length of time in Switzerland, it is possible that he attended school or studied with a tutor there. His mother had suggested earlier that he should try for a scholarship to Cambridge in June 1900, "and you would probably have to have some especial coaching better than what Dover College could give in Science." (ALM to FCM, 9 October 1898, Private Papers, Montreal.)

¹²FCM to ALM, 30 October 1900, Private Papers, Montreal.

¹³FCM to ALM, 22 June 1903, Private Papers, Montreal.

¹⁴FCM Diary, 26 April 1904, Private Papers, Montreal.

although he wanted to pursue a career in natural history he was advised against it by his doctors. He had lost the sight of an eye when he was seven years old and it was felt that continued use of a microscope might be harmful to his remaining eye.¹⁵ As a result, when he graduated from McGill in 1904 he entered the family business, Henry Morgan and Company where he worked until his retirement in 1952.¹⁶

On March 5, 1906 he married Elizabeth Marcia Shaw (1883-1963). Known to family and friends as Bessie, she was the daughter of Charles Thaxter Shaw, President of the Anglo-Canadian Leather Company, Ltd. of Montreal¹⁷ and Elizabeth Garman Shaw.¹⁸ Morgan's wife Elizabeth, attended Dana Hall in Boston. Her intentions to continue her education at Wellesley College were interrupted by her marriage.¹⁹ Cleveland and Bessie Morgan had three children, Ian (1906-1981), Lorraine (1909-) and James Bartlett (1911-).²⁰

In addition to his duties as chairman of the "Museum" committee, Morgan served on several other committees and was president from 1948 to

¹⁵"The Gentleman That Does Not Want To Have His Name Mentioned". An unpublished typescript; an autobiography in fictionalized form, Private Papers, Montreal.

¹⁶Morgan worked in many areas including display, special decorations, renovations, special events, etc. (After 1947 he visited suppliers and agents when he was abroad). He was Vice-President when he retired and a Director of the store until his death.

¹⁷William Wood, ed., The Storied Province of Quebec (Toronto: Dominion Publishing Co., 1931), pp. 251-2.

¹⁸Elizabeth Garman Shaw was educated at Vassar College, Poughkeepsie, New York where she was valedictorian. President for three terms of the Ladies' Morning Musical Club, she was a musician herself. She was also a member of the Women's Canadian Club, the Women's Art Club and the University Club of New York. (Ibid. and Lorraine Markey to author, 11 February 1985).

¹⁹Lorraine Markey to author, Montreal, 11 February 1985.

²⁰Interview with JBM, Montreal, 15 January 1985.

1956 of The Montreal Museum of Fine Arts (Appendix E). He was named to the board of trustees of the National Gallery in Ottawa in 1952 by Prime Minister St. Laurent and resigned in 1959 as a protest against unwarranted interference.²¹

In 1954 Bishop's University honoured Morgan with a Doctor of Civil Law degree²² and McGill followed suit in 1960 with a Doctor of Laws.²³ Morgan died in Senneville 3 October 1962, at the age of 81 years.

Cleveland Morgan's passion for collecting began when he was a boy and continued all his life. His early interest was almost entirely in natural history. Soon after he lost the sight in his eye, the other eye became infected and he wore a black bandage for six months. During this period of darkness, his mother read stories which fed his imagination²⁴ and his father brought him many things to amuse and probably to educate him. He has said that he loved especially to feel the different shapes of shells and the first thing that he wanted to see when the bandage was removed from his eyes was his shell collection.²⁵ Never in his life would he forget the overwhelming joy in discovering their manifold beauties.²⁶ With the encouragement of their parents and probably a tutor, he and his brothers began their own museum called the Evergreen Collection.²⁷ The collection was mounted and displayed in a special room set aside for this purpose. A photograph (ill. 2) of the three brothers taken when Cleveland Morgan was about eight, shows a

²¹ *McGill News*, vol. XLIV, no. 1 (winter, 1962), p. 57. See pp. 68-70 for background to his resignation.

²² Interview with Lorraine Markey, Montreal, 21 June 1981.

²³ *McGill News*, vol. XLIV, no. 1 (winter, 1962), p. 57.

²⁴ "The Gentleman Who Does Not Want his Name Mentioned."

²⁵ *Ibid.*

²⁶ *Ibid.*

²⁷ Interview with Lorraine Markey, Montreal, 23 June 1981.

butterfly collection mounted and framed hanging on the wall, trays of coins and a large museum-type chest with shallow drawers to hold their collection. The Evergreen Collection seems to have consisted largely of natural history material. At the age of fourteen and at school in England, Morgan wrote his father that he had collected eleven hundred stamps, sixty-seven different sorts of eggs, crabs, seaweed, mosses and shells,²⁸ "part of a skull (sic) of a man taken from some caves in Jamaica (sic)," wildflowers and ferns.²⁹ He even started a collection of "stones from castles."³⁰ Not only did Morgan learn to collect and display his objects, but his interest in administration began in those early days too. He wrote his father from school:

We have a good many nice things in our school Museum some of them rather nice but not nearly as good as our own. We have a committee with a president and secretary. I am president (sic) . . . I have been president for 3 terms.³¹

Even at university he added to his collection. He collected molluscs of the county while he was at Cambridge³² and this interest resulted in his being elected to the Natural History Society. He wrote that he was "deep in bones"³³ having bought skeletons of a rabbit and a gannet. During his spring

²⁸FCM to JM, 3 May 1896, Private Papers, Montreal.

²⁹FCM to JM, 13 November 1896, Private Papers, Montreal.

³⁰FCM to JM, 8 January 1897, Private Papers, Montreal.

³¹FCM to JM, 27 December 1896, Private Papers, Montreal. (The letters indicated that there were three other members besides his brothers).

³²FCM to ALM, 28 May 1901, Private Papers, Montreal. "I have had introductions to a lot of scientific men lately & both Carr (pres. Nat. Hist. Soc.) & Shipley have taken a lot of interest in my work. I have been elected to the Nat. Hist. Soc. & asked to continue collecting the Mollusca of the county. I have managed to collect some forty odd species & on Sunday afternoon am to take those I cannot identify to a conchologist named Brindley who has promised to help me."

³³FCM to ALM, 23 October 1902, Private Papers, Montreal.

vacation in Switzerland in 1902 he collected 250 specimens of things he wanted for a type collection.³⁴

It is quite possible that having collections was the fashion amongst schoolboys at that time. Morgan spoke in his letters of trading material with friends and also purchasing from others.³⁵ Notwithstanding, Morgan was an enthusiastic collector as a child: his enthusiasm was maintained through university and for the rest of his life. It was an enthusiasm that would enormously effect The Montreal Museum of Fine Arts.

Not only were the boys collecting for the Evergreen Collection but they were learning to classify and mount their specimens. Morgan wrote his brother from Switzerland describing the way he was mounting snails accompanied with a sketch and asking him to bring more plates.³⁶

Morgan's mother wrote him: "I must tell you something I saw this morning, that is, a new way of mounting butterflies for a collection. I saw them in a window, so I bought two for the Election."³⁷

The boys were apparently encouraged to carry their activities further:

³⁴FCM to ALM, 6 April 1902, Private Papers, Montreal.

³⁵FCM to JM, 24 November 1895, Private Papers, Montreal. "One of the boys named Haskey collects insects so we had a grand exchange one day."

FCM to JM, 8 December 1895, Private Papers, Montreal. "One day Poyer, one of the boys, told me he wanted to sell his collection of eggs so we bought them from him for fifteen shillings which is very cheap because there are sixty-seven different sorts and two of almost every kind."

³⁶FCM to Douglas Morgan, 29 October, 1899, Private Papers, Montreal. "Snails are plentiful here & I have made a collection of about 3 doz species already. I am mounting them gradually in this fashion. Take a piece of cardboard 2 in. broad & 3 1/2 long. Cut about half through the card at boarder (sic) 1/4 in broad. Cut at the corners & bend the boarder up to form a tray." In the sketch snails are identified "Planorbis/Territet/Switzerland/Banks by Storams/Common."

³⁷ALM to FCM 13 June 1896, Private Papers, Montreal.

Harold is painting some plates of moths which he does splendidly and I am going to write about them so we will have a book of our own making.³⁸

Douglas is taking pictures so we ought to add some new slides to the collection for next summer's lecture.³⁹

Through the Evergreen Collection the brothers learned to collect and to research, classify, mount, display, and even to write and lecture about their collection.

Morgan continued to pursue this interest in Natural history throughout school and university. Although he studied Latin, Greek, French, Geography, Roman History, Script, Mathematics and Science at Dover College⁴⁰ it was Zoology that interested him most and that he wanted to study at university. His mother suggested several different career possibilities but she eventually agreed with him that he should study science. At Cambridge, he studied Geology, Practical Zoology, Advanced Embryology, Botany and Practical Botany.⁴¹ But in spite of his determination to study natural science subjects, in January of his graduating year (1903) his father received a letter from A. S. Shipley⁴² advising him that Morgan should "go into business--He is much interested in science but is not strong enough in my opinion to do great things at this even if he devotes his whole time to it."⁴³ Morgan's mother wrote that McBride had also advised that he go into business.⁴⁴

³⁸FCM to JM, 24 January 1896, Private Papers, Montreal.

³⁹FCM to JM, 1 January 1901, Private Papers, Montreal.

⁴⁰FCM to ALM, 4 November 1898, Private Papers, Montreal.

⁴¹ALM to FCM, 30 September 1900, Private Papers, Montreal.

⁴²possibly a teacher, see footnote 32.

⁴³A.S. Shipley to JM, 8 January 1903, Private Papers, Montreal.

⁴⁴ALM to FCM, 25 January 1903, Private Papers, Montreal. McBride was a professor of Zoology at McGill. See note 72, p. 30.

Morgan apparently was resolute. After graduating with a third from Cambridge,⁴⁵ ranking fourth in Zoology,⁴⁶ he went to McGill University to study for his Master of Arts degree in Zoology. The subject of his thesis was cell lineage. Possibly because of his problems with his eyes, when he left McGill in 1904 he went to work in the family firm,⁴⁷ and abandoned his study of natural history except for a life-time interest in botany.⁴⁸

It was soon after this turning-point in Morgan's life that he began to seriously collect the decorative arts. It is more difficult to document the source of Morgan's interests in the arts than his interest in natural history, for there are very few letters after his return from school abroad. He himself has stated:

I feel completely self-educated in this work of collecting. Although as a young man I was taken to Italy to study the arts I really had no formal training in this field. I was brought up to consider the quotation that "a thing of beauty is a joy forever," and it has certainly been a magnificent experience for me. I think that quality has been the guiding point in my collecting.⁴⁹

Morgan was constantly reading and studying and he learned from everyone with whom he came in contact.⁵⁰ His earliest influences were his

⁴⁵ALM to FCM, 19 June 1903, Private Papers, Montreal.

⁴⁶Cable, FCM to ALM and JM, 19 June 1903, Private Papers, Montreal.

⁴⁷Diary 1904, 9 June, Private Papers, Montreal.

⁴⁸Interview with Lorraine Markey, Montreal, 11 February 1985.

Morgan was interested in the dissemination of rare seeds, and developed two varieties of phlox. He designed the gardens in front of the Parliament Buildings, Ottawa. He was appointed the first President of the Royal Horticultural Society of Canada in 1940 (FCM to Ramsay Traquair, 7 December 1940, MMFA Archives, file "Traquair Silver, 1939") and was a Vice-President of the Royal Horticultural Society, London, representing Canada on their Council from 1944 until his death (Journal of the Royal Horticultural Society, vol. LXIX(1944), pp xxii - xxvi).

⁴⁹"Dr. Morgan Gets Credit for Fine Art Collection," Unidentified clipping, Private papers, Montreal.

⁵⁰Interview with Ruth Jackson, Montreal, 9 January 1985.

parents and his tutor. At school and university his friends were also interested in the arts and visited museums with him. In later years he had interesting and informed friends in clubs and associations in Montreal and eventually in most of the major museums in North America and London.

Morgan's father James Jr. was born in Scotland and had come to Canada with his parents in 1852. His grandfather, James Sr. had come to Montreal to join his brother Henry Morgan in the firm of Henry Morgan and Company, situated at 240 Notre-Dame Street West. James Jr. worked in the family firm, serving as president from 1906 until his death in 1932.⁵¹

Although a business man, Cleveland Morgan's father was interested in the arts and encouraged young artists. James Jr. was a member of the Art Association of Montreal. He sketched and painted himself. His letters to Morgan when he was at school often included small sketches. He frequently mentioned in them going painting or sketching, sometimes with the artist Ben Foster.⁵²

⁵¹"James Morgan Passes Away in 86th Year," Montreal Gazette, 20 May 1932.

⁵²Ben Foster, born North Anson, Maine, 1852, landscape painter and art writer. Student of Abbott H. Thayer, New York and Morot and Merson, Paris. Society of American Artists, 1897 and National Academy, 1904. (James F. Carr, Mantle Fielding's Dictionary of American Painters, Sculptures and Engravers [New York: Carr, 1965], p. 125). Visited Morgan on several occasions in Senneville where they painted together. Writing that his pictures had been hung "on the line" in the center of the wall at the exhibition of the Society of American Artists--"I don't believe I should be weak enough to bore you with all this egoism, were it not for the fact that you have invested in me and may find gratification for your perspicacity... (30 March 1896). The next year (5 January 1897) he wrote to thank James Jr. for the cheque which made it possible to pay his rent. Private Papers, Montreal. James Jr. gave A Country Hillside by Ben Foster to the AAM in 1909 in exchange for Misty Moonlight which had been given by James Morgan and the artist in 1898. A Country Hillside was sold to Dominion Gallery in October 1945 for ten dollars.

As a partner in the department store Henry Morgan and Company he assisted several artists. The store had its own Art Gallery which sold engravings, reproductions, posters and original works. In its 1902 catalogue it stated:

Not sparing any pains nor expenses to provide for every taste, we have always in stock the avowedly largest selection of engravings and etchings of every description, embracing all possible subjects, such as: landscapes, marines, sports, portraits, views, genre, allegory, mythology, religion. etc., all by the best known artist-engravers.

Original water-colour paintings by well-known artists are always shown in our art gallery; their prices range from \$10.00 up to \$5,000.00.⁵³

James Jr. was responsible for the store giving an allowance to Georges Chavignaud⁵⁴ and Clarence Gagnon⁵⁵ in return for pictures to be sold in the store's gallery. He collected paintings and sculpture⁵⁶ himself and had a considerable Gagnon collection. As has been noted he also financially assisted Ben Foster from time to time. James Jr. corresponded with

⁵³Colonial House Catalogue, Private Papers, Montreal.

⁵⁴Georges Chavignaud (1865-1944), born and died in France. Came to Canada in 1884. (Colin S. Macdonald, A Dictionary of Canadian Artists, vol. 1 [Ottawa: Canadian Paperbacks, 1967], pp. 127-128). James Jr. signed contract similar to that signed with Gagnon with Chavignaud in 1902. Chavignaud studied with Jacob Smets in Moll in 1903. (McCord, Morgan folder 6). Chavignaud sent pictures to James Jr. by Smets and Alexander Robinson. Contract with Chavignaud discontinued in 1905. (McCord, Morgan folders 2, 3).

⁵⁵Clarence Gagnon (1881-1942), born and died Montreal. (Macdonald, vol. 2, pp. 244-248). James Jr. signed contract with Gagnon whereby he agreed to pay Gagnon an annual salary in return for a certain number of paintings and etchings (letter FCM to Clarence Gagnon, 25 March 1907, contract 7 August 1908, Private papers, Montreal). This contract continued until about 1909 and enabled Gagnon to live and study abroad.

⁵⁶He purchased a Carrara marble statue of a fisher boy at an Italian exhibition in London 15 August 1888. Private Papers, Montreal.

Alexander Robinson⁵⁷ and Jacob Smets⁵⁸ the former asking to be "taken on" in the same way as Chavignaud. James Jr. also visited a Mr. Ranger to see his work.⁵⁹ Amongst James Morgan Jr.'s donations to the Art Association of Montreal was Wyatt Eaton's Portrait of Artist at Seventeen [08.258] and Autumn Pont de l'Arche by Gagnon [09.56].

It was probably Morgan's father more than anyone else that encouraged him to collect. It was he who brought the young Morgan shells and things to amuse him when his eyes were bandaged, and he was probably responsible for the cases and other equipment that were used to store the Evergreen Collection. (A case in the photograph of the collection shows a container for spools of thread, probably brought from the department store) (Ill. 2). Although his father did not write as often as his mother when Morgan was at school in England, the correspondence between the father and son dealt often with material gathered by both of them for the collection. One letter in particular shows the father's interest in the collection and the way he encouraged his son to consider himself a collector:

A few lines to let you know that you have not been entirely forgotten also to inform you that since the departure of your mother there has been added to the collection sundry articles donated at Noel to the "Evergreen," Frederick Cleveland Morgan, curator thereof, to wit.....⁶⁰

Each of the new acquisitions was sketched by his father and included a bird, shells and a gold coin.

⁵⁷McCord, Morgan folders 2 and 3.

⁵⁸ibid.

⁵⁹Probably Henry Ward Ranger (1858-1916), born and died U.S.A. First painted in Canada in 1882. Spent five or six springs and autumns painting in Berthier-en-Haut, P.Q. (J. Russell Harper, Early Painters and Engravers in Canada [Toronto: U of T Press, 1970], p. 259). ALM wrote FCM that James Jr. "had gone to Mr. Ranger's studio to see his summer's work" from Berthier. (20 August 1897, Private Papers, Montreal).

⁶⁰JM to FCM, 9 January 1898, Private Papers, Montreal.

Morgan's father encouraged him in the arts too, and gave him what was perhaps the first object in his collection of decorative arts. During the trip to Italy when young Morgan was thirteen years old, his father's gift for his birthday was "a beautiful piece of a marble frieze on which is carved Apollo with his lyre and near him a goat and satyr dancing."⁶¹ This was apparently the only time that James Jr. accompanied his family on a trip to Europe. While Morgan and his brothers were at school their mother joined them for their holidays and together they travelled during each Christmas vacation, usually spending Christmas in San Remo. Morgan's father remained at home. It was mainly during these vacations that Morgan corresponded with his father, and his letters often told of the history of the places they were seeing, of museums they had visited and of purchases he had made. In 1901, his father wrote him that a trip to the Nile was his Christmas present and that he expected to be brought "a Ramses mummy or a sphinx."⁶² Morgan wrote of his purchases to his father:

Today we left Assiout in our rear but during our stay I managed to procure a couple of alabaster vases from some natives, found in the tombs near by (The vases I mean). They are fair specimens but are not such 'finds' as I made in Abydos. Here I saw a couple of scarabs-- lovely specimens & which I bought for 6/- the pair. They are pronounced as real by our Dragoman, who values them at £3 at the lowest. One of them bears the cartouche of Amenhotep the third (18th dyn). Their colour is almost as good as when first put on--a lovely blue.⁶³

It is interesting that Morgan's father did not suggest any career options to him in his correspondence as his mother did. His only reference to Morgan's studies was an appeal to him to work harder "and say as my

⁶¹Diary 1894, 1 December, Private Papers, Montreal.

⁶²JM to FCM, 1 December 1901, Private Papers, Montreal.

⁶³FCM to JM, 5 January 1902, Private Papers, Montreal.

painter friend Chauvignaud(sic) when his pictures were refused at the academy(sic) By gosh I will succeed and he has.⁶⁴

Morgan's mother, Anna Lyman Morgan on the other hand, wrote him weekly when he was at school and at university and made many different suggestions for a career. She was the daughter of Frederick Lyman of Montreal and Julia Gold of Connecticut.⁶⁵ Her brother, Frederick Lyman was the father of the artist John Lyman (1886-1967) She gave her son every encouragement to follow a career in the arts and even suggested that he should become an artist. She wrote him from London:

I think you could be a good artist if you liked - This would not prevent your study as a pastime and pleasure of Natural History for instance. It would go along with an artist's life because as you studied sea & sky and wood & field in general, you could study & even paint its smaller beauties such as plants or birds or insects as well--It is a beautiful life that of an artist, living so much among the most lovely scenes & working to reproduce on canvas the most beautiful things. It would not tie you to any one town or country. It would allow you to spend many years of your life in the most beautiful parts of the world, out of doors all summer making sketches, and in your studio, either at home in Montreal, or where ever you were needing to study or work in the winters. Of course, after a first course of study in the general principles of art, you would choose the particular style of work you would try to excel in & then keep principally to it--I have thought so much of this in looking at pictures this year because I have seen so many that seemed to me in the style that you would appreciate & I believe in my heart could learn to paint as well as any of the great artists. You & I must come up to town some day next fall & look at these pictures & see if they do not make you want to try at some of them. They are not those great big pictures of Madonnas & Saints of

⁶⁴JM to FCM, 1 February 1903, Private Papers, Montreal.

⁶⁵Theodore S. Gold, Historical Records of the Town of Cornwall (np: Hartford Press, 1904), p. 421

which you saw so many in Italy & France but sweet little bits of country or home life.⁶⁶

A career as an artist apparently did not appeal to Morgan. Probably he was aware of his limitations: just a few years later, he wrote from Rome that he wished that he could sketch well enough to make good drawings of some carvings.⁶⁷ Even if he did not want to become an artist, his mother continued to encourage him to study:

let me remind you that your talent for drawing & colour is too good to be neglected so I hope you will get in some sketching lessons so that you will be able to do some pretty bits during Xmas holidays in the sunny south.⁶⁸

The next week she wanted to be sure he understood:

What you want is ~~sketching lessons~~—drawing generally means drawing from objects, plaster casts etc. not sketching in watercolours.⁶⁹

⁶⁶ALM to FCM. Letter dated only "Monday evening." Private Papers, Montreal. It was probably written sometime in 1897. Morgan had decided to study Science at Cambridge by 1898. In the letter, Morgan's mother told him that she had bought Jubilee stamps. Queen Victoria's Jubilee celebrations were held in June 1897 and the stamps may have been issued at that time. It is difficult to say what the "sweet little bits of country or home life" were. The Tate Gallery opened that summer on 21 July. The artists noted by the reporter for the International Studio (vol. 1, no. 4, June 1897) included John Millais, G. F. Watts, W. Q. Orchardson and J. W. Waterhouse and Lord Leighton. Earlier in March, The Royal Academy had held an exhibition of Lord Leighton's work at Burlington House and G. F. Watts had been given a one-man show at the New Gallery (International Studio, vol. 1, no. 1, March 1897). The June edition also noted that Paul Helleu's work at the exhibition of the Royal Society of Painter Etchers was "delightfully human and true to nature" with "quaint little domestic incidents" and "scenes from the life of our times."

⁶⁷FCM to JM, 1 January 1901, Private Papers, Montreal. Precise watercolour sketches of tea bowls made by Morgan are in the collections of members of his family

⁶⁸ALM to FCM, 16 October 1900, Private Papers, Montreal.

⁶⁹ALM to FCM, 25 October 1900, Private Papers, Montreal.

This interest of Morgan's mother in his becoming an artist suggests that there could be some as yet unestablished history of artistic tradition in his mother's family. John Lyman was Morgan's cousin (his mother's nephew). It is interesting that both she and her brother encouraged their sons to become artists. Lyman, five years Morgan's junior, appears to have had little particular influence on Morgan, rather, any influence between them was more likely to have been Morgan's over Lyman.⁷⁰

In spite of Morgan's predilection for natural science, his mother continued to suggest different careers. While he was still at school she suggested law.⁷¹ However, she wrote him in 1898 that she had met a Mr. McBride, a professor of Zoology at McGill from Cambridge who "was doing just the work you want to do." He was "wonderfully clever and interesting" and apparently convinced her that a career in zoology would be suitable for her son. He suggested that Morgan should switch from Roman History to Chemistry in order to prepare to go to Trinity, Cambridge⁷² to study zoology. She admitted that "... if, after all, you enter this path, although it may not be quite what your mother would have chosen for you, ..." ⁷³ she would

⁷⁰Morgan visited Lyman in Europe and advised him concerning the possibility of Lyman having an exhibition in Montreal (Letter 5 May 1927, Asselin, p. 221), and attempted to sell pictures for him (Diary 24 May 1927, Private Papers, Montreal and Asselin p. 35). After Lyman's return to Montreal, Morgan attended his 'Thursday evenings' (Asselin p. 106) and introduced Lyman to Goodridge Roberts (Asselin, p. 107)

⁷¹ALM to FCM, 3 July 1898, Private Papers, Montreal.

⁷²ALM to FCM, 9 October 1898, and 16 October 1898, Private Papers, Montreal. Ernest William McBride was born in Belfast. MA. St. John's College, Cambridge, DSc., University of London, LL.D, McGill University. At McGill: Professor Zoology, 1897-1901, Strathcona Professor of Zoology, 1901-1909. In 1937, Professor Zoology, South Kensington. An authority on eugenics, heredity and evolution. Author and contributor to Encyclopaedia Britannica (McGill Archives). He became a member of the AAM in 1903.

⁷³ALM to FCM, 9 October 1898, Private Papers, Montreal.

support him. While he was at university however, she still made more suggestions:

Be sure to give more time than you care to to your Botany. . . . The Hybridizing of plants is making a stir just now. All the nurserymen & Florists are taking it up. . . . Then too forestry is so interesting I wonder you do not run into Landscape Gardening etc.--It is a lovely occupation as also that of Architect--⁷⁴

Another time she had thought he might teach at McGill.⁷⁵

Notwithstanding the number of Morgan's mother's letters that have survived, very little of her own interests has been revealed. Although she attended the conversazioni at the Art Association, there are no indications that she belonged to any clubs or associations such as the Women's Art Society. Her letters were those of a cultured woman of the times occupied with her home and family. She sometimes joined her husband and Ben Foster on their sketching outings and she had learned to develop photographs: "I printed and toned two of your photos."⁷⁶ She once wrote him that "your Mummy has sometimes done a little scribbling for print,"⁷⁷ but no further reference has been found.

As already noted Morgan's mother suggested that they should visit galleries together in London, and it is very likely that they often did. A letter that Morgan wrote during his honeymoon in New York in 1906 about a visit to the Metropolitan Museum is such a detailed description that is

⁷⁴ALM to FCM, 29 December 1902, Private Papers, Montreal.

⁷⁵ALM to FCM, 27 April 1902, Private Papers, Montreal.

⁷⁶ALM to FCM, 10 October 1900, Private Papers, Montreal.

⁷⁷ALM to FCM, 3 July 1898, Private Papers, Montreal.

suggests that she must have been familiar with the work of all the artists he mentioned and that such a discussion between them was not unusual.⁷⁸

Morgan's letters to his mother from London and Paris in 1908 were also filled with descriptions of what he had seen in the galleries and criticisms and comparisons of how the works were hung. Although she never discussed works of art with him in her letters except when she was suggesting that he become an artist and commenting on the Dutch pictures (see p. 35), she must have had a certain amount of knowledge in order for her son to feel that his words would fall on a sympathetic ear.

In addition to his parents, another influence on Morgan's development in his youth must have been his tutor, Mr. Clay.⁷⁹ Clay accompanied the family in 1894 on the trip to Italy where Morgan has said he was taken "to

⁷⁸FCM to ALM, 3 March 1906, Private Papers, Montreal. The Metropolitan like most galleries on this side is a quaint mixture of rubbish and gems. One thing struck me most forcibly & that was the number of second rate examples of the Vanderbilt Collection. A most exquisite Turner & a lovely Dupré--two Troyons--a fair Daubigny & a dear little Diaz--I am afraid the many examples of Meissonier did not appeal to either of us-- Among the other pictures a fine collection of the English School. Wilson--Gainsborough--Constable--Cotman--Crome. In the portraits a good Raeburn--Bely--Hoppner & the usual 3 (Romney etc.) well exemplified. A fair collection, though small and incomplete, of Early Dutch & Flemish. Good Franc (sic) Hals etc. A lovely group of 3 truly magnificent pieces by the American Wyant--otherwise the school very badly shown--A gem of a Henner & a fine Manet--the only impressionist there. A large l'Hermitte & a Bastian (sic) Lepage. Two perfect Mauve's & a poor Jacob Maris were the sole Dutch artists of today we could find. Enough!!"

⁷⁹Morgan's mother mentioned Clay in many of her letters while Morgan was at school and university. Clay took his examinations for a BCL in 1898 (ALM to FCM, 19 April 1898, Private papers, Montreal). Clay lived in a house that Morgan's father had purchased at 730 Sherbrooke Street West while it was being renovated in 1902 (ALM to FCM, 27 March 1902, Private papers, Montreal). In 1904 when Morgan was at McGill he met Sam Clay for lunch and dinner several times (Diary 1904, Private Papers, Montreal).

study the arts.⁸⁰ It would seem probable that Clay had been the brothers' tutor for some time for although the boys went to England to school the following year Clay continued to be associated with the family at least until 1904. The little that is known about Clay comes from a note of Morgan's written in 1959 reminiscing about his tutor:

Our tutor Mr. Clay was a keen classical scholar & invariably travelled with a Virgil or Suetonius in his pocket--He was a little man of 5'3" with dark complexion. He had endeared himself to me by having collected butterflies in Switzerland & by giving me a zinc collection box which I valued. On this trip [1894] he was so excited at the thought of visiting the scene of Roman history that on reaching the Forum he seized me in his arms & shouted "boy we are in Rome"--81

During this trip in which he celebrated his thirteenth birthday Morgan kept a diary, probably an exercise set by his tutor. Although he often quoted statistical information apparently taken directly from a guide book, he also described in some detail his visits such as one to the Carthusian monastery of San Martino (Naples):

A guide showed us a collection of china, or rather of Majolica made in the 16th century, which is not very fine work but interesting to look at, some beautiful carved ivories, old chairs and books illustrated by the monks, some pretty figures of Capodimonte china... some gorgeous old uniforms and silk embroideries... 82

Clay was apparently training the thirteen year old to identify what he was seeing and to judge its quality. It is particularly interesting that Morgan paid special attention to the costumes and textiles, an area that continued to interest him all his life. During this three month trip, they also visited

⁸⁰Diary 1894, Private Papers, Montreal. "Dr. Morgan Gets Credit for Fine Art Collection," Unidentified clipping, Private papers, Montreal.

⁸¹Travel Diary 8 April 1959, Private Papers, Montreal.

⁸²Diary 1894, 18 November 1894, Private Papers, Montreal.

Florence, Venice and Pompeii amongst other places and spent Christmas in San Remo⁶³ (ills. 3,4).

This trip to Italy made an important impression on the young Morgan. When he returned to Rome in 1901 he wrote his father that he found he remembered the details better than expected. He visited the Colosseum and the arches of Titus and Constantine. "I had forgotten the latter were in such splendid condition & only wished I could sketch well enough to make good drawings of some of the carvings."⁶⁴

It is interesting to speculate how instrumental Clay was in the development of the Evergreen Collection. The fact that he shared the boys' interest in butterfly collecting suggests that he may have been one of the instigators of the collection or at least a proponent. It is easy to believe that the Evergreen Collection could have been primarily a teaching tool used by their tutor, and encouraged by the boys' parents.

Clay was a classical scholar and his enthusiasm for the antiquities of Rome must have influenced Morgan at that time. The fact that he would remember Clay and note it in his diary (the only 'aside' in any of his travel diaries) when in Rome more than sixty years later, suggests that Morgan was considerably influenced by the man. It is unfortunate that we do not know more about Clay and his interests.

While Morgan was at school and university in England, from 1895 to 1903, he travelled regularly to Europe and the Mediterranean. His letters to his father describe his visits to museums and a few purchases that he made.

⁶³They also visited Naples, Genoa, Capri, Castellammare and Sorrento. (Diary 1894, Private Papers, Montreal).

⁶⁴FCM to JM, 1 January 1901, Private Papers, Montreal.

The family spent Christmas in 1895⁸⁵ and 1896⁸⁶ in San Remo, in 1895 visiting the Louvre and Notre-Dame Cathedral⁸⁷ en route. In 1898 their holiday was spent on a cruise ship in the Mediterranean.⁸⁸ Morgan visited the museum in Algiers, the cathedral and museum in Carthage and Malta and Messina. The next year at Christmas he was in Egypt. His personal catalogue notes a purchase of a red clay lamp at Luxor.⁸⁹ In 1900 the Christmas vacation was again spent in Italy,⁹⁰ in Rome and Naples with visits to surrounding areas. It was during a cruise up the Nile the next year that Morgan wrote his father about purchasing the alabaster vases. In that letter he included a description of the temple built by Ptolemy III.⁹¹

While he was at Cambridge, Morgan spent his spring vacations at Montreux, Switzerland⁹² and in Belgium, where he visited the Wiertz Collection and the National History Museum.⁹³ He probably visited Holland too for his mother wrote him: "I think you will like the Dutch school of paintings-- seen in their native haunts--At the Hague and Amsterdam they are wonderful."⁹⁴

Morgan's vacations during the period he spent in England were part of his education. He added to his natural history collections and he visited museums, art galleries and historical sites. Morgan's appreciation of the

⁸⁵FCM to JM, 5 January 1886, Private Papers, Montreal.

⁸⁶FCM to JM, 27 December 1896, Private Papers, Montreal.

⁸⁷FCM to JM, 24 January 1896, Private Papers, Montreal.

⁸⁸FCM to JM, 5 January 1899, Private Papers, Montreal.

⁸⁹FCM Catalogue E 10, Private Papers, Montreal. It also notes that Currelly of the Royal Ontario Museum declared it genuine in December 1913.

⁹⁰FCM to JM, 1 January 1901, Private Papers, Montreal.

⁹¹FCM to JM, 25 December 1901, Private Papers, Montreal.

⁹²FCM to ALM, 6 April 1902, Private Papers, Montreal.

⁹³FCM to JM, 13 April 1903, Private Papers, Montreal.

⁹⁴ALM to FCM, 1 April 1903, Private Papers, Montreal.

museums he visited must have been enhanced by his own experience mounting and displaying objects for the Evergreen Collection.

Morgan's friends at Cambridge shared his interest in collecting and he visited museums with them.⁹⁵ An acquaintance he visited in London had a house that "was full of relics from past travels: heads, ivories, china, butterflies, etc."⁹⁶ Their sphere of collecting was broader than just natural history and included decorative arts and antiques. He described one friend:

He is a very decent fellow & is interested in all sorts of antiquities-- pictures, coins, etc. etc.⁹⁷

In 1901 he wrote his mother about another:

The other day we were looking at some lovely Doulton china & admiring it--one piece especially--a pale pink ground with pale blue flowers. When I got home at night I found it in my rooms. A birthday present and he thought I might have it now as well as then.⁹⁸

These attributes that Morgan admired in his friends must have reflected some of his own interests at that time. Although his preference was still mainly for natural history he was becoming more interested in and knowledgeable too about decorative arts objects such as china.

Morgan's early exposure to the arts and to the enjoyment of collecting came in some measure from each of his parents, from his tutor and from his

⁹⁵FCM to ALM, nd. March 1902, Private Papers, Montreal. "... went up to town on Thursday instead of Friday, so as to have a good time at the Museum... We had a grand time at the South Kensington."

⁹⁶FCM to ALM, 3 November 1902, Private Papers, Montreal.

⁹⁷FCM to ALM, 27 November 1902, Private Papers, Montreal. Maurice, Herbert, Towneley, 3rd Baron O'Hagan (1882-1931) lived at Bury St. Edmonds Suffolk and 16 Eaton Square, London. (Who's Who 1935, [London: A&C Black, 1935]).

⁹⁸FCM to ALM, 25 October 1901, Private Papers, Montreal. Morgan is writing about Willie Hoggan who was a friend at Cambridge and mentioned occasionally in his letters. In 1904 Hoggan visited Morgan in Montreal and in 1908 Morgan and his wife visited Hoggan at "Rosebank" Largs, Ayrshire, Scotland (FCM to ALM, 31 May 1908 Private Papers, Montreal).

friends and associates at university. When he returned to Montreal, and graduated from McGill University he made the decision to abandon a career in natural sciences and to enter the business world. In giving up a full-time occupation in natural history he was in a sense also giving up an important outlet for his love of collecting. It perhaps may have been this more than any other thing that prompted him to begin his collection of decorative arts.

Morgan entered the business world in 1904, was married in 1906 and plunged into the affairs of the community in 1907, joining clubs and starting others. Interestingly they were all associated with the arts.

Morgan joined the Art Association of Montreal in 1907,⁹⁹ joined the Hanging Committee in 1915 and became Chairman of the Museum Committee in 1916, and during the course of his fifty-five years as a member of the association, served on all of the acquisition committees, on the Executive Committee annually after 1940, and was President from 1948 to 1954

(appendix E). Morgan wielded a considerable amount of power at the art gallery, even outside of the decorative arts collection.¹⁰⁰

At the time of his appointment as chairman of the "Museum" committee in 1916, he was already a member of the Arts Club. He was one of its charter members, and served as secretary at the first meeting 16 May 1912.¹⁰¹ He was one of five members to apply for its letters patent the next year.¹⁰² He was also a member of the Archeological Institute of America through an affiliated society in Montreal.¹⁰³ In the first few years that Morgan was chairman of the "Museum" committee, he was also president of the Canadian Handicraft Guild (1918-1925),¹⁰⁴ president of the Arts Club

¹⁰⁰Even before he joined the Executive Committee in 1940 he was actively searching for a director for the Art Association. In 1937 he wrote Mabel Molson in March that he was going to Boston to act as a Judge: "In Boston, I have an appointment to meet Dr. Souers who I hope will be able to accept the position of Director of the Art Association (this is in confidence). Should this be arranged satisfactorily, much else should follow, and the Children's lectures, etc., will certainly not be overlooked" (FCM to MM 4 March 1937, MMFA Archives, box of miscellaneous papers). A week later, Eric Brown of the National Gallery wrote to Morgan that he had heard from a Mrs. Philip Plu that the Art Association was hoping to get a Director, and to tell him that Professor Constable was leaving the Courtauld Institute the following September (Eric Brown to FCM 12 March 1937, Special Collections, Rare Book Department McGill University Library). Morgan must have written Paul J. Sachs of the Fogg Museum for advice for he wrote Morgan: "Constable if you can get him" but if not, that Dr. Souers would be the best man (Paul J. Sachs to FCM 27 March 1937, Special Collections, Rare Book Department, McGill University Library). It was another ten years, however, before a director was hired. It is revealing that Morgan used the pronoun "I" in his letter to Mabel Molson, and that Brown wrote to Morgan rather than to one of the executive.

¹⁰¹Leo Cox, Portrait of a Club (Montreal: The Arts Club, 1962), p. 8.

¹⁰²Ibid., p. 9.

¹⁰³Private papers, Montreal. Membership certificate, dated 1 February 1909.

¹⁰⁴CHG, Annual Reports.

(1918),¹⁰⁵ and "busy planning spending at the McGill library."¹⁰⁶ He joined the Pen and Pencil Club 9 November 1918.¹⁰⁷ Records show that he was a member of the "re-organized committee in charge of the McCord National Museum"¹⁰⁸ in 1925 and he had made donations to the McCord as early as 1921.¹⁰⁹

In Montreal at that period the charitable and non-profit organizations of the English-speaking community were supported and administered entirely by the members of the community. In the arts community the same names often appeared on different boards. Some doctors from the Royal Victoria Hospital and McGill University were active at the Art Association as were architects and the chief librarian from McGill University. Artists who were members of the Pen and Pencil Club and the Arts Club could be found on the Hanging Committee of the Art Association (appendix B).

It is very likely that Morgan met Ramsay Traquair¹¹⁰ through one of these organizations.¹¹¹ Traquair joined the Pen and Pencil Club in 1917 and

¹⁰⁵Cox, p. 26, shows a table, FCM vice-president 1918 and president 1919, but letter FCM to ALM, 8 April 1918, Private Papers, Montreal: "I have been asked to become President of the Handicraft Guild & was elected President of the Arts Club a short time ago."

¹⁰⁶FCM to ALM, 18 December 1920, Private Papers, Montreal.

¹⁰⁷The Pen & Pencil Club, 1890-1959 (Montreal: 1959), np.

¹⁰⁸McCord Museum Archives, McCord file, Report of the Committee of the McCord National Museum, April 8, 1925. Morgan also served on the Subcommittee on Administration

¹⁰⁹McCord Museum Archives, McCord file.

¹¹⁰Ramsay Traquair (1874-1952), Born Edinborough, died Guysborough, Canada. Son of Phoebe Anna Moss, (1852-1936) "a leading artist craftswoman of her day." (Pre-Raphaelite Era, p. 151): Came to Canada in 1913. Architect, Professor and head of School of Architecture, McGill for twenty-two years. Retired 1939. (Who's Who in Canada [Toronto: International Press, 1937] p. 1402 and McGill News, vol. 34 [1952-53] p. 53). Published The Old Silver of Quebec in 1940 and The Old Architecture of Quebec in 1947.

¹¹¹Traquair gave a key to the Museum in the first year, 1917.

Morgan in 1918.¹¹² Although it is not known when either man joined the Canadian Handicrafts Guild or when Traquair joined the Arts Club (Morgan was a charter member in 1912), records that do exist demonstrate how very closely the two men worked together at least from 1918 to 1936. They served together on the executive of the Arts Club in 1918 and the Canadian Handicrafts Guild at least from 1918 to 1925. They each served on the committee, when the other was chairman, of the "Museum" and Library committees at the Art Association from 1919 to 1936. They were both on the Committee of the McCord National Museum in 1925.

In 1921 and 1922 Morgan commissioned Traquair to design wood-block prints of views of Morgan's house and garden at Senneville which Morgan used for his Christmas cards. Morgan and Traquair shared an enthusiasm for Japanese prints. They both donated examples to the Print section of the Art Association and they each had some in their private collections.¹¹³

Morgan assisted Traquair in his search for funds to publish his book on Quebec architecture. He noted in a diary in 1943:

Oct. Ramsay Traquair had written me that he had completed his MS on The History of French Canadian Architecture in the Province of Quebec & could I get some help locally towards its publication. I saw Dr. Martin [president of the MMFA] & Principal James [McGill University] & put the case to them--urging funds

Oct. 15 Traquair has come to town & is full of gratitude as McGill has given him \$500⁰⁰ I urged him to include a chapter on French Canadian Furniture & crafts to justify the Art Gallery doing something also & we will provide illustrations from our Collections. I saw Martin again & asked for a token grant of 100⁰⁰.¹¹⁴

¹¹²The Pen and Pencil Club, 1899-1959. (Montreal: nd).

¹¹³Traquair's prints were given to McGill University and hang in the Faculty Club.

¹¹⁴Diary 1943, Private papers, Montreal.

Earlier, Morgan had arranged to have the Art Association provide the funds to publish Traquair's book The Old Silver of Quebec.¹¹⁵ It is quite remarkable how very much control Morgan and Traquair had of many English-speaking cultural organizations in Montreal in the period immediately following 1918.

Although Percy Nobbs was not a member of the Council of the Art Association it is almost certain that they must have met at least by the time that Morgan became chairman of the "Museum", either through Nobbs's father-in-law who was president of the Art Association or through Ramsay Traquair. Nobbs and Traquair were both members of the faculty of Architecture at McGill. They would have been able to give Morgan a first-hand account of the Arts and Crafts Movement in England and Scotland. Nobbs was an enthusiastic supporter of the concept as he demonstrated in his lecture in 1905. Traquair, while not so demonstrably a follower of the movement, was the son of a "leading artist craftswoman of her day,"¹¹⁶ and working with Nobbs, as he did, it would not be surprising if he agreed with Nobbs's opinion.

The men who proposed the establishment of the "Museum" saw it as an example to craftsmen reflecting the ideals of the the Arts and Crafts Movement. Morgan, when he was appointed chairman had already demonstrated that he too was a follower of that concept. His house, "Le Sabot," built in Senneville in 1912, was decorated in that style. (ills 5,6,7,8) The stairs were carpeted with catalogne. The floors were tiled and the fireplaces and library walls were decorated with Dutch and Spanish tiles. A

¹¹⁵Interview with Ruth Jackson, 4 June 1985. The frontispiece reads, "Published under the auspices of the Art Association of Montreal.

¹¹⁶Phoebe Anna Moss Traquair (1852-1936) (Pre-Raphaelite Era, p. 151).

fountain at one end of the gallery was built with tiles said to have come from the Alhambra in Spain. Designed by David Shennan (1880-?) the house followed many of the ideals of the Arts and Crafts Movement and was described by Percy Nobbs in 1923:

a splendid example of the real Canadian type of architecture. In it are combined the best elements of early Canadian architectural tradition with the most modern developments in domestic architecture.¹¹⁷

Morgan was associated with at least two organizations that followed the Arts and Crafts concept. In 1913, the Arts Club (Morgan was secretary) purchased a house on Victoria Street for its headquarters. The interior was designed in the the Arts and Crafts tradition by the architect, founder and first president William S. Maxwell:

Even its benches, bookcases, and chairs and the great fireplace mantel were designed by the versatile Maxwell and made by the then celebrated Bromsgrove Guild which, in its day, was Montreal's finest wood-crafting and cabinet shop. The plans also provided for separate premises on the ground floor for renting to suitable tenants whose interest lay in the arts and crafts.¹¹⁸

The Canadian Handicrafts Guild as has been noted "drew inspiration from the crafts revival." Working with the assistance of Professor Percy Nobbs, they gave in 1906, prizes to the Architect's Sketch Club of the Province of Quebec "for designs for summer cottage rooms furnished with our goods."¹¹⁹ The next year their exhibition at the Art Association included a four-room cottage furnished with Canadian Handicraft goods "illustrating in

¹¹⁷Nobbs, Percy, "Some Developments in Canadian Architecture," Country Life, vol. XLIII, no. 3, p. 39. David Shennan (1880-?) was born in Scotland and came to Montreal in 1906 and joined the firm of Saxe and Archibald. He was a member of the Arts Club by 1931 and joined the Pen and Pencil Club in 1940. He also designed the Manoir Richelieu, Hotel Tadoussac and the Thousand Islands Club for Canada Steamship Lines. (Cox, p. 19, Woods, p. 495).

¹¹⁸Cox, p. 9. E. L. Wren was a member of the Arts Club and head of the Bromsgrove Guild which had its shop on Victoria Street.

¹¹⁹CHG Annual Report for 1907.

the most effective way their artistic utility."¹²⁰ The society urged its members to decorate their summer cottages with items from their shop and continued to promote their purpose of "encouraging, retaining, reviving, and developing Canadian Handicrafts and Home Art Industries, providing markets for the same and facilitating and spreading habits of home industry and thrift."¹²¹

It is not known when Morgan joined the Canadian Handicrafts Guild, but his father was a member at least by 1910 and Morgan became president in 1918 so one might assume that he had joined much earlier, perhaps about the same time as he became a member of the Art Association (1907). Nevertheless one can infer that he was in support of their concepts including that of the Arts and Crafts Movement. Yet in spite of this interest in the Arts and Crafts Movement, the majority of the pieces in Morgan's own collection of decorative arts was from the middle and far east.

MORGAN'S PERSONAL COLLECTION

When Morgan became chairman of the "Museum" Committee in 1916, he had already been seriously collecting decorative arts himself for over ten years. He had, in that time, begun to learn about different types of objects from many different cultures and made connections with important dealers in New York and London. A brief examination of Morgan's personal collection gives an indication of Morgan's stature as a collector and his qualifications to be the curator of the "Museum." It shows the areas that particularly interested him so that his collection as a whole can be seen in relation to the "Museum" collection.

¹²⁰CHG Annual Report for 1908.

¹²¹CHG Annual Report for 1910.

Morgan's collection can be divided into three distinct chronological sections: the first from 1904 to 1929, the second from 1930 to about 1945 and the third from 1945 until his death in 1962. The main difference in these three periods was caused largely by world events: the second section was defined by the world Depression starting in 1929 and continuing almost through the thirties and the World War from 1939 to 1945. Morgan collected almost nothing personally during the thirties and his purchases were limited during the war. Concurrently, there were also changes and trends in his collection that could have been the result of his activities in the "Museum." As will be discussed, he ceased to collect Japanese and Korean material about the same time as he became chairman of the "Museum" Committee. During the third period, after the war, Morgan's purchases paralleled those that he was making for the "Museum." He collected very little for himself however; most of his acquisitions went directly to the "Museum."

During the first period Morgan began to collect pottery and porcelain, bronzes, textiles and embroideries mostly from the middle and far east. After his marriage in 1906 he began to purchase antique furniture, rugs, domestic porcelain and silver.

With the exception of Canadian antiques, very few of Morgan's purchases after the first year or two were made in Montreal. A study of his travels is interesting therefore, not only in relation to his private collection but also for his development as a connoisseur and the growth of the decorative arts at the "Museum." Correspondence and diaries have shown that Morgan visited London and Paris in 1908.¹²² Purchases of furniture in

¹²²FCM to ALM, 24 April 1908 and 24 May 1908, Private Papers, Montreal.

England in 1920 and 1923 have been recorded and he was abroad again in 1927,¹²³ 1928¹²⁴ and 1929,¹²⁵ travelling via New York, spending much of his time abroad at dealers and galleries.

The crash of the stock market in 1929 quickly altered Morgan's fortunes. By 1931, profits at Henry Morgan and Company were reduced to such an extent that the directors of the store voted to reduce dividends and salaries. In 1932 salaries were again reduced and dividends were abolished.¹²⁶ This resulted in a very major reduction in income for Morgan and caused him to stop collecting. It was at this time that Morgan sold many of the treasures in his collection to Mabel Molson who donated them to the Art Association and McGill University (p. 84, 85). Morgan's only purchases during the thirties were a few pieces of silver and several pieces of French Canadian pine furniture. He ceased in effect to buy for his own collection during the decade of the thirties. By the onset of the war in 1939, the economy had recovered considerably. Morgan began to purchase again, travelling to New York in April 1940¹²⁷ and perhaps visiting New York regularly during the war years. It was not of course until after the war that he returned to Europe.

After the war, Morgan collected for himself and for the "Museum" at the same time. His interests at that time were largely in material from non-

¹²³FCM to Philip Means, 27 October 1927, MMFA Archives, file 26.Ad.1-20. "purchases made this spring when abroad."

¹²⁴FCM to HK Monif, 20 June 1928, MMFA Archives, file 28.Ea.45, "I am just back from Europe."

¹²⁵FCM to Marius Barbeau, 14 May 1929, National Museum of Man, Ottawa. "I will be in Montreal until the middle of July when I leave for Europe."

¹²⁶McGill University Archives, Henry Morgan and Company, Minute Book, No. 3 (8 July 1929 to 22 April 1936).

¹²⁷MMFA Archives, file 40.Ea.3-273, "going to New York on Monday and will be at the Ritz Carlton for a few days."

European countries and as his personal purchases were given directly to the "Museum," they will be discussed later.

A brief examination of Morgan's personal collection indicates his interest in the decorative arts and the experience he already had in the field of collecting when he became chairman of the "Museum" Committee in 1916.

Pottery and Porcelain

Morgan collected both antique and contemporary ceramics. His first purchases in Montreal in 1904 were two contemporary Ruskin bowls made by Howson Taylor.¹²⁸ In 1906 he visited New York and wrote about an exhibition of glass and china at Tiffany's. Although he was obviously looking at it with the eyes of a merchant, it is evident that he liked it very much himself:

They carry quite a number of fine chinas--Delft, Copenhagen, Ruskin, Lancastrian & a fine lot of Rouge Flambe. The man told me the latter were selling very well indeed. A very beautiful new pottery called Robineau (Syracuse) with fine crystal effects was especially taking & I bought a small specimen for our collection. The new Copenhagen with crystal decoration is exquisite & were it not so expensive (sic) I would have indulged there too.¹²⁹

Morgan collected English antique china, probably both as domestic china and as decorative pieces for his home.

¹²⁸This purchase demonstrates Morgan's interest in the Arts and Crafts Movement at that time. Taylor's father was Edward R. Taylor, headmaster of the Birmingham School of Design. Burne-Jones and Morris had visited the school in 1888. Taylor pottery was near Birmingham and they had changed the name to Ruskin in honor of John Ruskin. Howson Taylor's work was inspired by Far Eastern ceramics and was finished with special glazes. They won their first major award that year (1904) at the St. Louis exhibition. (Rowland and Betty Elzea, The Pre-Raphaelite Era, 1848-1914 [Wilmington Society of Fine Arts, 1976] p. 204).

¹²⁹FCM to ALM, 7 March, 1906, Private Papers, Montreal.

Japanese Collection

It was perhaps the far-eastern shape of the Ruskin bowls that appealed to Morgan, for about the same time (1905) he began to collect Japanese works with a passion. He started tentatively with six Japanese vases and bowls purchased at Henry Morgan and Company. These were apparently not of great value: one was questioned a few years later as probably contemporary and none was given to the "Museum" as were most of the rest of Morgan's Oriental collection. The next year (1906) he purchased three Japanese prints from R. J. Wickenden¹³⁰ of Montreal. In 1907 the first piece of what was to become a large collection of tea jars was purchased. Morgan had collected 122 by December 1913.

In 1908 Morgan turned to more specialized dealers, buying most of his Japanese tea jars and bowls from Bunkio Matsuki (of Boston and Tokyo) and Yamanaka and Company of New York.¹³¹ There had been an exhibition of the Bunkio Matsuki Collection of Japanese ceramics at the Art Association in the spring of 1902,¹³² but Morgan would not have seen it as he was in England at that time. It would appear from some of Morgan's catalogue entries that he may have purchased some items from Matsuki in Montreal. Matsuki must have seen Morgan's collection for Morgan has recorded Matsuki's comments on most of his Japanese material in his catalogue. Morgan did not necessarily rely completely on Matsuki's opinion. He noted

¹³⁰FCM Catalogue, Ja 11, 15, 16, Private Papers, Montreal. Probably Robert J. Wickenden (1861-1931). Painter, lithographer and art critic, known as authority on Corot and Daubigny. Painted portrait of Sir William Van Horne in 1906 (Harper, p. 331). Works in the Musée du Québec.

¹³¹C. T. Currelly called Yamanaka and Co. "the great firm." (C. T. Currelly, I Brought the Ages Home [Toronto: Royal Ontario Museum, 1956], p. 254).

¹³²MMFA Library, Exhibition File, B. Matsuki, Exhibition 22 April - 3 May, 1902.

in his catalogue entry for a sword guard that he had purchased from Matsuki in 1913:

Matsuki states that "of all the collections I have seen in Japan & the U.S.A. there is no example like this Mr. Mansfield of N.Y. has a great collection but not one is equal to this guard." Rubbish 10/12/16 F.C.M. I have seen Mr. Mansfield's Coll.¹³³

At the same time Morgan was continuing to acquire Japanese prints.

He wrote Clarence Gagnon in 1907:

Things Japanese have so great a fascination to me that my friends laugh at me and call me a faddist--but at least it is sincere. I suppose you have made some study of their exquisite prints--I have been trying somewhat vainly to pick up a few.¹³⁴

He apparently was having a good deal of difficulty finding Japanese prints to purchase. His catalogue shows only one more added that year to his earlier purchases and during the next four years he purchased from eight different dealers in Montreal, Toronto, New York, London and Chicago, and from a dealer who had collected prints in Germany. In 1908 there was a loan exhibition at the Art Association of 200 Japanese prints from the collection of Mr. E. Colonna of Toronto.¹³⁵ Mr. E. F. Fenollosa gave a lecture about the collection. Morgan, during the next few years, was able to purchase several works from that collection, noting in his catalogue that they had been seen at that exhibition, "when Fenollosa pointed it out to me as a fine example." Morgan's catalogue lists forty-one prints, all but two purchased before 1913. By 1915 he had also purchased eight Japanese paintings. During this same period he added Japanese lacquers, jade, bronzes and sword guards to his collection. He was indeed fascinated with "Things Japanese."

¹³³FCM Cat Bb24, Private Papers, Montreal

¹³⁴FCM to Clarence Gagnon, 18 January 1902, Private Papers, Montreal

¹³⁵"Japanese Color Prints," Montreal Herald, 31 January 1908

Ruth Jackson¹³⁶ has said that it was Sir William Van Horne's interest in tea bowls that started Morgan's interest in them. Van Horne sketched all his tea bowls and some sketches by Morgan of his own tea bowls are in the possession of his daughter. It has not been established how Morgan became acquainted with the much older Van Horne. Van Horne and Morgan's father, James Jr, served on the board of the Canadian Handicrafts Guild together between 1910 and 1914¹³⁷ and may well have known each other earlier. Morgan himself knew Van Horne at least as early as 1904 when he noted in his diary that he had called on the Van Hornes on two separate occasions¹³⁸. Van Horne gave Morgan several tea jars in 1910 and 1911. Morgan and Van Horne must have met regularly to examine each other's collection. Morgan dated most comments in his catalogue but Van Horne's comments were not, which might suggest that he had seen them before they were entered in the catalogue.

As Sir William Van Horne was such a major collector of Japanese pottery it is quite possible that the dealer Bunkio Matsuki came to Montreal especially to see him. It is also possible that Van Horne introduced Morgan to Matsuki.

The only Japanese material that Morgan purchased after 1915 was prints. He stopped buying tea jars and sword guards completely in 1915. Several different factors may have contributed to this. Morgan's major

¹³⁶Interview with Ruth Jackson, Montreal, 26 August 1982. Ruth Jackson first began work at the MMFA as a volunteer in 1954, and after working as Assistant Custodian of Records, became Custodian of Records in 1960. She was appointed Curator of Decorative Arts after Morgan died in 1962.

¹³⁷CHG Annual Reports.

¹³⁸Diary 1904, 31 August and 3 September 1904, Private Papers, Montreal.

source, Matsuki, had been in Tokyo in 1912. Although he was in New York in 1915, he is never mentioned in Morgan's catalogue after that date, and may have been no longer dealing in Japanese artifacts. Possibly more significant is that Morgan's colleague and inspiration for collecting Japanese material, Sir William Van Horne died in 1915.¹³⁹ Morgan bought an Inro from Matsuki in March 1915 and wrote in his catalogue

I showed this piece to Sir William Van Horne a short time before he died--it was the last time I saw him. He was most enthusiastic about it and offered me \$100.⁰⁰ if I would part with it.¹⁴⁰

Also significant may be the fact that the next year the "Museum" opened and Morgan's enthusiasm was directed towards it.

Korean Collection

In July 1910, Bunkio Matsuki gave a Korean bowl to Morgan. Morgan bought a jar from him that year and then twelve more pieces of Korean ceramics in 1912. He stopped purchasing Korean material even earlier than the Japanese: his last purchase was in 1913, again from Matsuki. Some of these specimens were later declared Chinese by experts.¹⁴¹

¹³⁹After Van Horne's death, Morgan was apparently asked to contribute to an obituary: "I am sending under separate cover a copy of my letter on Sir William Van Horne. The article which will be written by Vaughan is coming out in the February no. of the Univ. magazine." (FCM to ALM, 25 November 1915, Private Papers, Montreal).

¹⁴⁰FCM catalogue, Pa 122, Private Papers, Montreal.

¹⁴¹Morgan noted comments of visitors and comparisons with items in other museums and illustrated in catalogues. A celadon bowl purchased in 1910 as Korean of the Koral period was noted in 1918 in his catalogue (Ph 1). "It is difficult to say whether Korean or Chinese as bowls of this type are found in both countries. Some are certainly Chinese" - Bosch Reitz. Morgan changed to Chinese [62.Ed.29]. The catalogue entry for another bowl purchased as Korean 12th century was changed to Chinese, Ying Ching, had a comment dated 1925, "I saw an almost identical bowl which Mr. Maya said was Chinese (Honan)" (Ph 8). It is catalogued as Chinese, 12th century [32.Ed.1]. FCM Catalogues, Private papers, Montreal.

Chinese Collection

Cleveland Morgan was an early collector of ancient Chinese ceramics. He began collecting in 1910, soon after the western world became aware of these treasures from China.

Our knowledge of China was pathetically small. . . . In 1909 the first Chinese exhibition was held at Burlington House, and caused immense enthusiasm. The place was packed all the time, and the wonder seemed to grow at the marvels of an art which had been so newly discovered. The earlier books had quoted Chinese writers about the wonders of the Tang and Sung periods, but I used to think of these as an imaginary golden age, such as every people dreams of in its own past. Now here it was, much more wonderful than any of the books had ever suggested.¹⁴²

There is no evidence that Morgan was in London in 1909, but he started purchasing Chinese pieces from Yamanaka and Company in 1910. In 1912 he purchased a tea jar -- "Ming maybe Sung"¹⁴³ and in 1913 he added two Sung bowls. His first Tang piece was added in 1923 although he had purchased Tang tomb figures in 1917 and 1918 for the "Museum." (see p. 118) Unlike his Japanese collection he continued to collect Chinese work until 1929. Most of these were purchased in New York, many from Yamanaka.

Egyptian Collection

Probably the greatest authority in Canada on Egyptian material when Morgan was beginning to collect was C. T. Currelly of the Royal Ontario Museum in Toronto. Morgan knew him by 1913¹⁴⁴ and may well have known him earlier. Currelly had introduced himself to Van Horne in 1908,¹⁴⁵ and Van Horne could have introduced him in turn to Morgan. In

¹⁴²Currelly, p. 185.

¹⁴³FCM Catalogue, Pc5, Private papers, Montreal.

¹⁴⁴FCM catalogue, Pd7, Private Papers, Montreal. Morgan noted Currelly's comments.

¹⁴⁵Currelly, p. 182.

January 1915, Currelly and Morgan lunched at the Van Horne home¹⁴⁶ and Currelly and Morgan lunched together again the next day. Currelly, six years Morgan's senior, with his experience collecting material in Egypt, his consultations in London with such men as Skinner of the Victoria and Albert Museum and his accounts of his transactions with dealers¹⁴⁷ might easily have impressed Morgan. It is perhaps not surprising then that Morgan began adding to his Egyptian collection in November 1913 with a blue faience hippopotamus of the XI dynasty. Morgan duly noted in his catalogue the comments of both Van Horne and Currelly:

Dec. 1913 Sir W. VanHorne. Really remarkable.

Dec. 1913 C. T. Currelly--"A very rare & fine thing. I do not know how it got out of Egypt."¹⁴⁸

Morgan added another dozen pieces to his collection during the next ten years. Currelly was a regular speaker at the Art Association,¹⁴⁹ and as will be discussed later, his views may have contributed to the trend of the collection policy of the "Museum."

Persian Collection

Morgan wrote from Paris in 1908: "Did I tell you of our visit to Kelekian's--the famous Persian expert--& of how good he was in showing us his splendid collection of antique Persian bowls and Rhodian plates--?"¹⁵⁰

¹⁴⁶FCM to ALM, 31 January 1915, Private Papers, Montreal.

¹⁴⁷Currelly describes these experiences in his book I Brought the Ages Home already cited.

¹⁴⁸FCM catalogue, Pd7, Private Papers, Montreal.

¹⁴⁹September 1913: "Sculpture and Painting of Egypt," Montreal Star, 17 September 1913. October 1920: "Graven Images and Black Art to the Women's Art Club", Montreal Gazette, 19 October, 1920. October 1921: "Certain developments of Chinese Art," Montreal Gazette, 23 October 1921.

¹⁵⁰FCM to ALM, undated letter from Paris with letters from trip to Paris May 1908.

Morgan bought two of those bowls from Kelekian and they were the beginning of his Persian collection. Morgan purchased lamps, bowls, jars and tiles yearly until 1929 and added several more pieces in the nineteen fifties.

Morgan collected Persian bronzes too. In 1912 he purchased a bowl from Mrs Colonna in Toronto (then being used by her as a container for ferns). Morgan gave that bowl to the "Museum" in 1917 [17 Ea. 1] and it has been described as:

one of its most splendid possessions. . . . Despite the fact that most of the inlay work is missing, the decoration and the inscription make this basin one of the most outstanding examples of thirteenth-century Syrian metal-work.¹⁵¹

Morgan's Persian pieces were purchased from many different dealers, most of them in New York.¹⁵²

¹⁵¹Hayat Salam-Liebich, "A Little Known Collection of Islamic Art," *Apollo*, vol. CIII, no. 171 (May 1976), p. 382. This bowl was the subject of an exhibition "Highlights of the Collections: The Sultan's Bowl," at the MMFA from 20 June to 29 September 1985. "Long recognized as a great masterpiece of Islamic metalware by the few scholars who have seen it, during the last year the bowl has been the subject of detailed research carried out by Guest Curator Dr. Hayat Salam-Liebich. An independent grant from the Social Sciences and Humanities Research Council of Canada has permitted Dr. Salam-Liebich to compare the Montreal piece with related works in museums in New York, Washington, Paris and London." The bowl was made for al-Malik al-Nasir Sala al-Din Yusuf, who ruled as Sultan of Aleppo (from 1236 to 1250), and Damascus (from 1250 to 1260). He was the great-grandson of the famous Saladin, founder of the Ayyubid dynasty ("Highlights of the Collection: The Sultan's Bowl," *Collage*, vol. 10, no. 5 (June 1985)).

¹⁵²Morgan's first Persian purchase had been from Kelekian in Paris (Pb 1). Later purchases were mostly from Kelekian, New York and from Kahn Monif and Kevorkian in New York in the twenties. A few tiles were purchased from Scott in Montreal between 1908 and 1910 (Pb 5, 13, 14, 15). FCM Catalogue, Private papers, Montreal.

Manuscripts and Cylinder Seals

Morgan was extremely interested in manuscripts, especially Persian, collecting them from 1917 to 1926. Most of these were given to McGill Library whose Rare Book Division has an important collection given by Morgan from his own collection and purchased by him especially for McGill. Morgan also collected cylinder seals including pre-dynastic Egyptian seals, and a bronze seal of the 5th dynasty, believed to be one of two in existence, the other being in the British Museum,¹⁵³ and these too were given to the McGill Library.

Furniture

Morgan purchased antique furniture after he was married (1906), first for his house on Peel Street and later (1912) for his house at Senneville. His taste in furniture was largely English, seventeenth and eighteenth century, with a few Spanish and Italian pieces. They were purchased in Boston, New York, London and Montreal. Any time that he questioned the authenticity of a piece he quickly gave it away. The rest, with the exception of pieces including a French sixteenth century credenza, a French Renaissance cabinet, an English chest of drawers, ca 1660 and some chairs that were given to the "Museum" in his bequest [62.Df.3-11], are still in the possession of different members of his family.

In the late thirties Morgan purchased several pieces of early Quebec pine furniture from H. Baron and the Eagle Antique Shop (S. Breitman). These were purchased soon after he had begun to purchase this material for the "Museum" (see p. 126)

¹⁵³FCM to Eli Borowski 6 December 1954, MMFA ARchives, file Eli Borowski, ROM Department of Archeology.

Silver

Morgan started in 1912 to purchase antique silver, much of it English of the Georgian period. He added pieces to his own collection and purchased silver for gifts all his life. In 1928 he acquired a bénétier and a goupillon made by Salamon Marion [S 83] and the following year an ecuëlle by Jean Amyot [S 84] and three cups by Jean Francois Landron [S 85], Joseph Mailloux [S 87] and another silversmith MG [S 86]. These were purchased from H. Baron and suggest the possibility that Baron was introducing Morgan to these early antiques as they came on the market. The purchase of an ecuëlle made by Ignace François Delzenne [S 64] is unfortunately undated, but it is placed in his catalogue between a purchase in 1924 and another in 1925. It was purchased from Jenkins in Montreal and had belonged to the de Salaberry family as had some of his European silver. Morgan's eldest son, Ian, was a collector of Quebec silver and wrote a pamphlet, Early Canadian Silver Marks.¹⁵⁴

Morgan donated Egyptian, Japanese, Persian and Chinese pottery and textiles and English silver from his own collection the year the "Museum" opened. Most of his other regular donations over the years were objects that he had purchased especially to give to the "Museum". At the time of his death almost all of the important pieces left in his collection were included in his bequest. A few pieces were left to the "Museum" with the proviso that they could be kept by his son Bartlett (who inherited his house) during his lifetime.

¹⁵⁴(Montreal, nd) There is a copy in Montreal, in the Library of the Henry Birks Collection of Canadian Silver (Robert Derome, Les Orfèvres de Nouvelle-France [Ottawa: National Gallery of Canada, 1974], p.232)

Fine Arts

While Morgan's collection consisted almost entirely of decorative arts material, he was also interested in the fine arts, and collected watercolours, prints and miniatures. He was also a member at certain times of the painting acquisition committees of the Art Gallery and a brief examination of his own collection and of his relationship with other members of the Council while serving on these committees are revealing, not only of his range of knowledge in the fine arts but even more of his inclination to act single-handedly. This latter attribute, it shall be demonstrated, was a major factor in the development of the "Museum," but it is probably best demonstrated through a series of letters concerning the purchase of paintings in London by Morgan

While still a student at Cambridge, Morgan purchased two watercolours by David Cox (1783-1859), and his diaries and letters show that he included exhibitions of paintings in his visits to galleries and dealers. While Morgan's comments in correspondence and letters show that he was also interested in oils of old masters and contemporary artists, his own purchases were almost all watercolours, pencil and chalk sketches and prints--etchings, engravings and lithographs; his choice possibly being determined more by expedience than by preference. He seems to have been particularly fond of Auguste Rodin (1840-1917): he found a very good book on Rodin¹⁵⁵ while on a trip to Paris and London in 1908, and in January of the next year he purchased a pencil drawing by Rodin from Alfred Stieglitz's Photo Secession.¹⁵⁶ It is interesting that Morgan was so aware of the current activities in the art world. Arnason notes that it was between 1908 and

¹⁵⁵FCM to ALM, 16 April 1908, Private papers, Montreal.

¹⁵⁶FCM Catalogue 0a20. Morgan left this study to the MMFA in his bequest [Dr.62.155].

1917 that Stieglitz held his exhibitions of works by Rodin, Matisse, Rousseau, etc.¹⁵⁷ Stieglitz wrote Morgan about the Rodin drawing:

Upon the request of Mr. Sidney Carter I am sending you the framed Rodin which Mr. Carter says you are desirous of having for yourself. The drawing is one of those chosen by Rodin himself for the exhibition at the Photo Secession last January. It was mounted and marked as it is and put in the frame by myself so as to keep the original intact as it came from the hands of Rodin. Of the 57 drawings shown at the exhibition this one was undoubtedly the gem of the pencil sketches. It is by mere accident that it was not returned to Paris with the others last spring. Rodin will be delighted to know it is in good hands.¹⁵⁸

And Morgan had apparently attended the New York Armoury Show. He noted in his diary in 1951 that the Academy of Fine Art in Lisbon was "a very dull little gallery with nothing of interest except Rodin's bronze of a young man & Bernard's Girl with a water pail which we last saw at the Armoury Show in N Y"¹⁵⁹

Other British watercolours he purchased were another David Cox and a John Varley (1778-1842) in 1905 from Henry Morgan and Company's Colonial House and a Thomas Miles Richardson (1813-1890) the same year. In 1909 Morgan purchased a Richard Wilson (1714-1782) landscape from the Colonial House which his father James had bought at Christies, London about 1899 for forty pounds. Morgan left this painting in his will to the Art Gallery in memory of his father [62 1362]¹⁶⁰ Morgan purchased three Thomas Rowlandson (1756-1827) watercolour sketches in 1908, and others in 1911, 1924 and 1928. In 1951 he purchased two volumes by Thomas

¹⁵⁷H H Arnason, History of Modern Art (New York Abrams, 1975), p. 421

¹⁵⁸Quoted in Morgan's personal catalogue, Oa20, Private papers, Montreal

¹⁵⁹Travel Diary 8 March 1951, Private papers, Montreal.

¹⁶⁰Morgan noted in his catalogue, "Dr. Constable thought very good and asked for photo. Listed & illus. by him in his book 1953." (FCM Catalogue Oa23, Private papers, Montreal)

Shotter Boys (1803-1874). "London as it is" (26 lithographs) was given to the Art Gallery [60-74] while the other volume, "Picturesque Architecture" he had framed and gave some to his family, to L. V. Randall, two to the McGill Library with the frontispiece and two to the National Gallery, Ottawa. He bought more Boys watercolours in 1954, 1956 and 1958. Almost the only oil he purchased was a Devis (1711-1787) in 1955. He bought a Richard Parkes Bonington (1802-1828) in 1957. The next year a watercolour he purchased at Agnews was described in his catalogue:

Purchased by Geoffrey Agnew with a number of other drawings by Thos Shotter Boys. This drawing is so like a Bonington (sic) that on receipt of it I took it out of its frame & on the back was written Bonington (sic) "8887."¹⁶¹

Morgan acquired several works from R. J. Wickenden including a Camille Corot (1796-1875) etching in 1905,¹⁶² a Corot oil on paper in 1907,¹⁶³ and a chalk Daubigny (1817-1878) in 1916.¹⁶⁴ He was also interested in old masters, buying a red chalk Parmigiano (1503-1540) in 1911¹⁶⁵ (he later noted that Sydney J. Freedberg of the Fogg Museum doubted it was by Parmigiano) and prints by Martin Schongauer (ca. 1430-1491) in 1917,¹⁶⁶ two by Albrecht Dürer in 1918,¹⁶⁷ a Rembrandt (1606-

¹⁶¹FCM Catalogue O103, Private papers, Montreal.

¹⁶²FCM Catalogue Ob13, Souvenir d'Italie, 1865.

¹⁶³FCM Catalogue Oa15, a landscape.

¹⁶⁴FCM Catalogue Oa9, a landscape.

¹⁶⁵FCM Catalogue Oa25, Venus. Exhibited in "Five Centuries of Drawings," Catalogue #48, MMFA 1953

¹⁶⁶FCM Catalogue Ob39, Christ Scourged. This was left to the MMFA in Morgan's bequest [Gr.62.238].

¹⁶⁷FCM Catalogue Ob40, The Prodigal Son and Ob41 a work from the Little Passion Series

1669) sometime before 1918,¹⁶⁶ and in 1929 he added a Lucas Cranach (1472-1553).¹⁶⁹

Morgan did not collect very many Canadian artists. He of course owned several Gagnons,¹⁷⁰ purchased a James Wilson Morrice (1875-1924) sketch in 1925¹⁷¹ and in 1934 acquired two Goodridge Roberts (1904-1974) brush drawings, one a purchase and the other a gift.¹⁷² In 1924 he had similarly acquired two Edwin Holgate (1892-1977) woodcuts.¹⁷³ While Morgan did not purchase many works by Canadian artists,¹⁷⁴ he knew many of them and entertained some in his home.¹⁷⁵

At the same time Morgan was also purchasing miniatures, manuscripts and pages from an antiphony for his collection. Some of these works were eventually given to The Montreal Museum of Fine Arts by Morgan and still others were purchased especially for the gallery. In all he donated fifty-six

¹⁶⁶FCM Catalogue Ob43, the artist's mother.

¹⁶⁹FCM Catalogue Ob29. Ecce Homo.

¹⁷⁰Morgan owned four oil sketches: Oa10 Reading, Oa11 Street in Tangiers, O12 The Storm, and Oa13 Sea Coast, and four etchings: Ob25 Landscape France, 1905, Ob26 Granada, 1907, Ob27 Grand Canal Venice, 1906, and Ob28 Mont St. Michel, 1907.

¹⁷¹FCM Catalogue Oa30, Mounted Troops in Flanders.

¹⁷²FCM Catalogue Oa42 Man Standing Reading, and Oa43 Man Seated Reading.

¹⁷³FCM Catalogue O33 Nude and O34 Nu au bord d'un lac.

¹⁷⁴Other works owned by Morgan included: Varley, Roadside Inn, A. H. Robinson, sketch of winter scene of Lower St. Lawrence (Morgan noted that the sketch was for a painting in the NGO), Emily Coonan, First Communion, Wyatt Eaton, Haystacks, George Holt, Courtyard, Cagnes, France, and a work by Herbert Raine.

¹⁷⁵Morgan had his guests scratch their signatures on the glass of the windows of his house at Senneville. Among them were: A Couturier, Louise Gadbois, Clarence and Lucile Gagnon, Mestrovic (he sculpted Morgan's bust), Robert and Pat Pilot, Robin and Doreen Watt, Herbert Raine, J. G. and Corinne Lyman, W. H. Clapp, Wm. Brymner, Ginger [A. Jongers], L. Torrance Newton, and Percy Nobbs, Ramsay Traquair and Wm. Carless.

prints and paintings not including his Japanese prints. If this donation was not overshadowed by his gifts of decorative arts it could be considered a major contribution.

In addition to managing the "Museum," Morgan apparently was involved at various times in the acquisition of paintings for the Art Gallery, and some of these purchases have been documented. Morgan began serving on the Acquisition Committee in 1918, and after the formation of separate painting acquisition committees in 1938, he served on at least one of these committees almost every year, and was chairman of all three during part of his presidency. In 1943 he seemed to have a considerable amount of influence on decisions to purchase paintings according to a note in his diary:

Some of Pierrepont (sic) Morgan's pictures have recently been offered to the Art Gallery by Knoedlers in N.Y. They include a very fine Hobbema, some superb Frans (sic) Hals, a Cuyp & some English portraits. It was decided to my surprise & relief to dig deep & buy the Hobbema - I hope to balance this purchase with a fine Renoir or Cezanne (sic) even if we exhaust all our funds.¹⁷⁶

No further evidence exists until 1947, the year before he became president, when he began writing his travel diaries. They include many descriptions of paintings he saw in galleries and at dealers, sometimes comparing them to works in the MMFA collection: "To Wildensteins to see Rembrandt show. Our two pictures stood up very well."¹⁷⁷ He recorded purchases he made for the gallery: "To Francis Edwards where I ordered T. Shoter Boys 1839 Views on Continent for the Museum"¹⁷⁸ and "To Lefevre Galleries where I bought a Dufy (1877-1953) watercolour (Avila 1949) £150."¹⁷⁹ Morgan's purchases for the gallery paralleled his own to some

¹⁷⁶FCM Diary 1943, Private papers, Montreal.

¹⁷⁷Travel Diary 14 February 1950, Private papers, Montreal.

¹⁷⁸Travel Diary 1 May 1950, Private papers, Montreal. There is no record of this purchase in the files. The purchase may have been cancelled.

¹⁷⁹Ibid

extent. The next year (1951) he bought a Rowlandson for the art gallery. However, at the same time, in London, he made other purchases that caused considerable consternation among the members of the Council in Montreal. His diary notes:

To Frank Sabin where I confirmed the purchase for the Museum of the Agnolo Gaddi & the Barnoldo Martorell ^(see 11) I also bought a fine watercolour of Rowlandson 'Christie's Auction Room' for £200/Total ^{for Musm} [Total is scratched out, "self" and "for musm" were added later].¹⁶⁰

It was hearing of this purchase that prompted Jellet, who was acting-president in Morgan's absence, to write:

When we read the minutes of the last meeting none of us thought that the one dealing with your idea of buying pictures in England represented exactly what had taken place. I enclose a copy of the minute as submitted to us and the one which we substituted for it, all those present being in agreement. The point is the basic one that we did not think that you had asked definitely for authority to make purchases in England, and that the statement in the minute as drafted to the effect that no objection had been raised constituted tacit authority to go ahead. We all remembered that you had shown us coloured illustrations of the two pictures and had also shown them to the Council, that you had arranged to have them held until your arrival and that you intended to look into their condition etc, in London. We thought that when you had got this you would send the particulars to us and that the information would have been dealt with by a meeting of the appropriate Acquisition Committee. The meeting felt that you should not have made the purchases but were, of course, disarmed by your writing that you had acted on your own responsibility. I have little doubt that when they arrive in May and are considered by the Acquisition Committee they will be acceptable. At any rate, let us hope so.

The letter went on about the problems of buying in London. They apparently did not trust Morgan and wanted the opinion of experts:

In any case, the meeting felt that you should make no more purchases on this trip until you had submitted full particulars, supported by expert recommendations to the Executive Committee here and they had had them passed upon by the Acquisition Committee and word sent to you.

I am afraid all this will be very disturbing to you. You are, fortunately for the Museum, an enthusiast and you hate to see money available for purchases lying idle when good things can be bought.

¹⁶⁰Travel Diary 16 February 1951, Private papers, Montreal

particularly as the income from such funds is also available for purchases and cannot be used for maintenance

Jellett then added a postscript that the committee had met again

I rather gathered that the feeling was that we should definitely buy the Agnolo Gaddi of which you had showed us an illustration and that they would all hope to take over the others which you have already bought when the Acquisition Committee has seen them in Montreal. All favoured buying pictures in England but we did not work out a solution of how they could be bought on the judgment of one man even when supported by the opinion of an expert on genuineness and condition. I think the feeling was that if you saw any more interesting things while you were abroad we should like to have you send us photographs and, if possible, coloured photographs supported, of course, by the opinion of an expert so that the Acquisition Committee could decide whether or not the picture was of a school and type which the Museum would like to acquire

As soon as the photographs and coloured prints arrive I shall call a meeting of the Acquisition Committee to consider the situation further ¹⁸¹

Morgan had sent photographs of a Pater, a Holbein drawing, a Cezanne watercolour, a Renoir landscape and a Rubens and Jellett next wrote that the Acquisition Committee had become "very much interested in the Rubens," ¹⁸² which was priced at £20,000 ¹⁸³. He had written for a coloured picture of it and told Morgan that they had set up a new committee to consider procedures and by-laws

Morgan wrote back that he was keeping the Martorell and that he "had other fish to fry." His letter reveals not only his impatience but his interest in the collection of the art gallery. Part of it read

I am glad you appreciate the difficulty of buying in England. It is bad enough as we know from long experience, to get an opinion from an Acquisition Committee on a picture from New York which can be sent

¹⁸¹Bob Jellett to FCM 28 February 1951, MMFA Archives, box of miscellaneous papers

¹⁸²Bob [Jellett] to FCM 30 March 1951, MMFA Archives, box of miscellaneous papers

¹⁸³Travel Diary 13 February 1951, Private papers, Montreal. To Frank Sabin Co where Mr Sidney Sabin showed us some remarkable paintings. A superb Rubens Peasants Dancing from his own hand & late manner £20,000

on approval. No dealer is going to hold his most saleable pictures indefinitely and dealers know the uncertainty of Committees reactions anyhow. Another difficulty is the expense of getting a picture vetted which a committee may turn down. Experts are paid a commission for an opinion just like any other professional man. [Anthony] Blunt asks 7 1/2% if pictures are brought to the Courtauld Institute for examination and 10% if the picture is found by the Institute. The money is used for sending Scholars abroad for study. Toronto uses him in this way but Ottawa pays an annual fee.

I am sorry if I exceeded my authority in buying the pictures, but I felt, and still feel that I was acting in the best interest of the Museum.

The Committee need not worry about the Spanish Annunciation by Martorell - it is not available, having been bought by my wife on receipt of your first letter. I thought I was doing the Museum a favour by giving it the first chance and nearly got into trouble with her for so doing.

As for the Pater, the picture is charming and definitely one of his best. I saw another at Wildensteins (London) which I did not like as well, though very important and with a good history, and they ask £20,000, so the price would seem to be reasonable. To my mind it represents this period of French Art to perfection - supremely decorative and interperative (sic) of the artificial life of the time.

The Metropolitan are said to have paid \$250,000 for the Watteau's (laded in ink) "Lute Player". My thinking is based on the extreme improbability of our ever owning a Fragonard or Watteau and yet that we ought to have the period represented by at least one picture.

I did not like to go to the expense of having the Rubens vetted before being sure that the Committee would even consider it. Of course, I can ask Sabin to provide all the evidence he can before going deeper into the matter but I am not going to hang around London waiting the Committee's pleasure when I have other fish to fry. Therefore, if seriously interested please cable me to proceed.

I am so glad you are having all those meetings while I am away, as much as I realise their importance I am allergic to them and I appreciate how wearing you must find them. But simplify and do not complicate any new by-laws you may enact.

P S I have just been to see Sabin. He tells me that the Pater has been sold - another tragedy for the Gallery. He tells me he cabled you accordingly.

The Rubens is still there but I will not do anything further about it. You have its history for the Committee to ponder over. Sabin says it would take weeks to get a colour plate made. All I can do is to assure

you that the colouring is enchanting and its condition exceptional. It is on wood, but which has been cradled.¹⁸⁴

Morgan kept the Annunciation by Bernardo Martorell (active 1433-54) and loaned it to the Art Gallery in 1960 and finally left it in his will [62.1363].

In 1953, Chandler Rathfon Post wrote in the History of Spanish Painting:

Emergence of a hitherto unrecognized work by this principal Catalan exponent of the most typical aspects of the international movement is always an event, particularly when other pieces had already been discovered. Such is the happy truth about an Annunciation belonging to Mr. F. Cleveland Morgan at Montreal, every element of which bespeaks Martorell's craft at one of its loveliest, presumably early moments. . . .¹⁸⁵

It was later identified as part of a large altar-piece dedicated to the Virgin commissioned for the Franciscan Monastery of Santa Maria de Jesus, Barcelona,¹⁸⁶ and it now hangs in a place of honour in the Medieval Gallery.

When Morgan returned again to London that year (he also visited Italy and Switzerland) he consulted with Anthony Blunt about the Rubens. They examined it accompanied by Dr Johannes Wilde of Vienna, and decided against acquiring it.¹⁸⁷ Morgan wrote sardonically "I have seen several other fine things but I shall do nothing about them - The responsibility is too great, and I would prefer to share the burden--"¹⁸⁸

CONNOISSEURSHIP

Morgan has been described by Denys Sutton the editor of Apollo magazine as "One of the most perceptive connoisseurs of his day in North

¹⁸⁴FCM to R P Jellet 16 April 1951, MMFA Archives, file 62.1363

¹⁸⁵Chandler Rathfon Post, History of Spanish Painting (Cambridge, 1953) vol. xi, p. 378, fig. 156

¹⁸⁶David G. Carter, "A Spanish Itinerary," Apollo, vol. CIII, no. 171 (May 1876) p. 374

¹⁸⁷FCM to R P Jellet 30 April 1951, MMFA Archives, box of miscellaneous papers

¹⁸⁸ibid

America¹⁸⁹ This connoisseurship is reflected in the decorative art collection at The Montreal Museum of Fine Arts Ruth Jackson¹⁹⁰ believes that "to this day the finest of almost anything, right across the board, is what he bought. The six or eight new curators found when they unpacked the crates before the opening of the new wing [in 1976] that the best in each collection had been given by Morgan"¹⁹¹

Jackson felt that Morgan had an instinctive feel for the best. An interesting anecdote demonstrates that he had this instinct even as a young man of twenty-seven

Then to shop with Willie who took us to see a collection of Oriental pottery etc I picked out a lovely vase--splendid red--old Chinese & asked the price--40 shillings So I bought it without delay & off we went chuckling at our bargain While waiting in another shop--in came our friend all of a trouble to say he had made a mistake & in packing the vase noticed the price was 40 pounds! Would I take back my money? Of course I did but only had the consolation of having spotted the real thing¹⁹²

Morgan reinforced this instinct with constant study. He read widely and consulted with dealers and other museum curators and administrators. From his first visit to Italy in 1894 his travels added to his knowledge. As has been noted, Morgan spent his vacations in Europe and the Mediterranean while he was at school and university in England, and he visited London and the continent in 1908 and several times in the twenties. After 1945, Morgan spent at least three months each year travelling. Even on his trips, thoughts of the "Museum" were not far from his mind, and the places he visited and people he saw were all related to his continued study of the arts. Morgan may have kept accounts, as his tutor had trained him to do, of all his travels

¹⁸⁹"A Tradition of Collecting," *Apollo* vol CIII, no 171 (May 1976), p. 347

¹⁹⁰Interview with Ruth Jackson, Montreal, 9 January 1985

¹⁹¹Ibid

¹⁹²FCM to ALM, 31 May 1908, Private Papers, Montreal

but none has been found dated before the yearly diaries that begin in 1947 with a four-month trip to Switzerland, Paris and England. Every year after that except 1949 and 1957 he returned to Europe by way of New York, always visiting London and touring different parts of the continent. The diaries record his visits to dealers and galleries, noting objects and paintings that interested him and purchases that he made for himself and for the "Museum"

These trips of Morgan's were really study tours. Travelling through the continent he would visit churches and any historical sites en route, commenting on their architecture, sculpture, stained glass, etc. In museums and galleries he would look for objects similar to any in his own or the "Museum" collections to compare them. ¹⁹³

Further, Morgan studied catalogues and read widely. In 1929 he wrote to a friend at the Museum of Fine Arts in Boston that he knew nothing about Siamese art "beyond what I have read in Salomy's book and a few odd articles."¹⁹⁴ From 1916 Morgan contributed regularly to the library of The Montreal Museum of Fine Arts and amassed a considerable collection of reference material in the arts himself. Most of these books were given to the library at The Montreal Museum of Fine Arts at his death (appendix K).

Morgan gradually became acquainted with more and more people in the museum field (appendix C). He was corresponding regularly with curators in the major museums in North America. In London, there were

¹⁹³Travel Diary 20 April 1955, Private Papers, Montreal. "Called on Edwards of the Egyptian Dept. to talk over my Vth Dyn. copper cylinder. The museum has only two of the type and one badly corroded."

Travel Diary 28 April 1958, Private Papers, Montreal. "To the V&A to study the silver & Metal Coll."

¹⁹⁴FCM to Coomaraswamy, 11 December 1929, MMFA Archives, file 29.Ed.1

many such men with whom he consulted each time he was there.¹⁹⁵ Amongst others at the Victoria and Albert Museum he visited Sir Leigh Ashton,¹⁹⁶ John Pope-Hennessy,¹⁹⁷ B. W. Robinson,¹⁹⁸ and W. G. Archer in the Indian Museum.¹⁹⁹ At the British Museum he visited the Ethnological Department where he discussed purchasing their duplicate specimens.²⁰⁰ He also visited the Wallace, the Tate and the National Galleries. When in Italy he called on Bernard Berenson at I. Tatti,²⁰¹ and when he visited Amsterdam in 1953 he found on his arrival letters of introduction to many of the Directors of Museums from R. P. Hincks of the British Council.²⁰² When different experts visited Montreal he solicited their opinion and his personal catalogues note many of their comments on particular entries. Each time he was in London from 1950 to 1959 Morgan met with Anthony Blunt, sometimes dining with him.²⁰³ Blunt was at the British Museum when

¹⁹⁵Travel Diaries, Private papers, Montreal.

¹⁹⁶Travel Diary 1 May 1950, Private Papers, Montreal. They had travelled from New York to England on the Queen Mary together. Ashton lectured at the MMFA 22 September 1953 on the "Victoria and Albert Museum" (MMFA Annual Report for 1953, p. 23)

¹⁹⁷Travel Diary 3 May 1954, Private Papers, Montreal.

¹⁹⁸Travel Diary 16 April 1952, Private Papers, Montreal. Robinson was Keeper of Metalwork in 1970 (Anna Somers Cocks, The Victoria and Albert Museum, The Making of the Collection [Leicester: Windward, 1980], p. 91).

¹⁹⁹Ibid

²⁰⁰Travel Diary 19 April 1950, Private Papers, Montreal. "To British Museum where I saw Mr. Braunholz and Mr. Digby of the Ethnological Dept re buying some duplicate Benin pieces."

²⁰¹Travel Diary 22 April 1954, Private Papers, Montreal.

²⁰²Travel Diary 27 April 1953, Private papers, Montreal.

²⁰³Blunt visited Morgan at his home in Senneville and scratched his name on a window. Unfortunately few of these signatures are dated. This was perhaps in 1955-56 when Blunt lectured at the MMFA (MMFA Annual Report for 1955-56, p. 9).

Morgan first met him and later at the Courtauld Institute. Blunt advised The Montreal Museum of Fine Arts about a possible purchase of a Rubens.²⁰⁴

Morgan also consulted with Blunt²⁰⁵ about a purchase of some of the Lichtenstein Collection of paintings being contemplated by the National Gallery of Canada while Morgan was serving on its Council. Morgan met regularly with Geoffrey Agnew of Agnew's each time he was in London to discuss this acquisition. In 1954 he noted he had "examined three of the pictures bought for Ottawa from the Lichtenstein Coll."²⁰⁶ In May he talked with Agnew again and noted "Seems to have gone off well. We are now on the next round."²⁰⁷ He wrote Dr H O McCurry, Director of the National Gallery of Canada, a long letter about the paintings he had seen.²⁰⁸ The next year he visited Agnew again and while in London met Alan Jarvis who had just replaced McCurry as Director of the NGC. In 1956 he noted "To Agnew's & had a long talk with Geoffrey. He had recently been in Canada with the Lichtenstein pictures we had bought for Ottawa."²⁰⁹ But by 1958 there were problems. On the tenth of May he noted "Agnew phoned & asked me to talk over the Ottawa situation re the National Gallery - some hitch over voting the funds. I suggested he stick to the terms Jarvis had dictated over the phone. Jarvis is expected in England shortly."²¹⁰ The curt entry in 1959 To

²⁰⁴Travel Diary 26 April 1951, Private Papers, Montreal "Anthony Blunt and Dr Wilde to see the Rubens etc at Sabins."

²⁰⁵Travel Diary 3 July 1953, Private papers, Montreal.

²⁰⁶Travel Diary 19 February 1954, Private papers, Montreal. They were Quentin Mattys, Crucifixion + Patiner, Memling, Madonna with donor, Guardi - Venetian Canal etc. A Beham portrait and a Nicholas Maes, Old Woman at Table were being cleaned

²⁰⁷Travel Diary 3 May 1954, Private papers, Montreal

²⁰⁸Travel Diary 1954, draft of letter after 25 May, Private papers, Montreal

²⁰⁹Travel Diary 5 May 1956, Private papers, Montreal

²¹⁰Travel Diary 1958, Private papers, Montreal

Agnews to talk on the Ottawa situation²¹¹ tells us little. That was Morgan's last visit to London. The Lichtenstein paintings were not purchased. In 1959 an election was held and the government changed. Morgan resigned from the Board of Trustees 2 October 1959, and was quoted as saying this resignation was "a protest against unwarranted government interference in appointing a chairman without any reference to any of the trustees"²¹² In his letter to Prime Minister Diefenbaker his resignation appears to be a form of protest against the cancelling of the purchase of the Lichtenstein pictures

The Trustees, though they felt the whole matter of the repudiation of the purchases authorized by them in good faith, to have been badly handled, both by the Government and the Director, did understand the Government's reluctance to spend money during time of National retrenchment. We looked for better times and a changed atmosphere. On the contrary, they have become steadily worse. The Trustees, however, have never been consulted on any subject, let alone the dismissal, thinly veiled as a resignation, of the Director, Mr Alan Jarvis. We were in the position of having no Chairman and no Director--and this in the midst of a move to the new gallery.²¹³

Morgan had been a member of the Board of Trustees since 1952. He had received a cable 2 May 1952 while visiting London that he had been appointed to the board of trustees of the National Art Gallery in Ottawa. A newspaper article notes, "the move expands the board to nine members, in line with a recommendation of the Massey Commission on Arts and Sciences."²¹⁴ Morgan, with Robert Tyler Davis, Director and Arthur Lismer, Art School Director of the MMFA, had presented a brief to the Commission in December 1949. The brief supported the position of the National Gallery on the need for the establishment of a separate department to administer it, for a new building to house it, a separate portrait gallery and the re-

²¹¹Travel Diary 21 April 1959, Private papers, Montreal

²¹²"Morgan, Diefenbaker Exchange is Revealed," Montreal Star, 27 October 1959.

²¹³Ibid.

²¹⁴Unidentified clipping, Private papers, Montreal

establishment of an Advisory Arts Council. In addition, it suggested that colour reproductions and pamphlets and books should be made available to schools and the public, that the possibilities of lively broadcasts on art subjects be explored and that films on art should be produced. It also suggested that the central body should make available to smaller museums a technical laboratory and that personnel be trained that could act as consultants along with lecturers, teachers and experts who would be invited not for a single lecture but for a series of lectures, meetings, discussions and consultations.²¹⁵

Much of this report may have been the work of the director Davis, but Morgan's own views were expressed in his diary:

I had a talk with McCurry yesterday who was on his way through from Washington to Ottawa. He agrees with me that though the enquiry may be of value that the Government is not going to hand out grants to the numerous bodies submitting briefs from one coast to another. It would be better to support a useful & capable central body such as the National Gallery & there develop a training school for executives & technicians upon whom we could all call than to spread themselves thin upon a series of local projects which ought to be supported by their own people & municipalities.²¹⁶

Many of the dealers that Morgan knew in New York and London became his personal friends. He would call on specific people at antique shops²¹⁷ and art dealers, often the owner.²¹⁸ Morgan always dealt with reputable dealers and undoubtedly would rely on their expertise. He would have learned from them and they apparently respected his knowledge. One

²¹⁵Montreal Museum of Fine Arts. Submission to the Royal Commission on National Development in the Arts, Letters and Sciences, Public Archives of Canada, RC 33/28; vol.22

²¹⁶FCM Diary 1949

²¹⁷Travel Diary 17 May 1947, Private Papers, Montreal. Mr. Ohle at Berkeley's Galleries. 28 April 1959, To E. A. Martin of Hewitts Ltd. 27 April 1959, To Sotheby's to call on Peter Wilson

²¹⁸Travel Diary 23 May 1956, dined with Geoffrey Agnew of Agnew's

dealer wrote him about a sale in New York. There was not one amongst them that I would have dared to offer you at any price ²¹⁹

Morgan's travels and friendships with people in the world of the arts added to his intuitive knowledge, enriched his experiences and contributed to the quality of his life as a connoisseur.

Morgan did, in the course of forty-six years buy a few forgeries, and it is perhaps surprising, considering his lack of any formal training, the state of connoisseurship at that time and the number of items that he purchased, that he did not buy more. Some of these he recognized himself and returned to the dealer while others have only been recognized in recent years. An example of one which he recognized very quickly has been described by Ruth Jackson.

It was a Hittite axe [probably 50-51 Dm 19] And he bought that from a known dealer in London. It was bronze--it looked more like something for combing wool in a way--pronged thing and then the blade -- a real nasty instrument. Had a sort of bluey-green patina to it. So we put it on, or he put it on display in an upright case (I can see it yet) in the area of Hittite and early Syrian things. And he walked around that thing for a week or ten days (I have forgotten the length of time now) always the head on one side and a frown and finally said would I have it photographed, both sides. He said to send it to professor Something--right off the top of his head he gave me the address--someone in Oxford--one of the colleges there. And in the fullness of time the answer came back and the man said it is our old friend, and there was a name for it. and you have every right, Mr Morgan, to return this axe-head to so and so who would not knowingly deceive you. I think he got a Chinese bronze in exchange. He got another handsome object; I know.

Something bothered him. He kept saying something wasn't just right. I said was it the patina--lack of it or too much of it or the colouring was wrong? He said there was something of that to it. But it just didn't seem to balance--the whole object worried him. He never did put it into words ²²⁰

²¹⁹M Komor to FCM, 30 January 1950 MMFA Archives file 49-50 Db 1

²²⁰Interview with Ruth Jackson 9 January 1985. The axe was returned to the dealer.

Morgan cast a critical eye on some of the gifts to the "Museum" too. When he examined the objects that the "Museum" received from the Van Horne bequest he said that "certain Chinese paintings . . . now bear labels that won't bear scrutiny."²²¹ Another Van Horne gift that Morgan questioned was a Tanagra [44 Cb 1]. He wrote for confirmation of his doubts about it and another possible donation: "Personally I feel they are far too elaborate for Tanagras & are probably Italian productions of the 18th or even 19th century."²²² The Van Horne Tanagra is marked "forgery" in the Museum files. A gift of a Ming horse he recognized as a fake and wrote to a dealer for confirmation [55 Dp. 13].

Morgan had an discerning eye for quality that he nurtured with study and consultation. His different activities as a student and a young man added to his knowledge. His experience in collecting, mounting, cataloguing and displaying his natural history specimens prepared him for similar tasks in the "Museum." His life abroad while at school and his travels introduced him to different museums and their collections and methods of display. In the process of establishing his own personal collection he studied a variety of objects from different countries and established contacts with important dealers in New York and London. Through his associations in other clubs and societies he met many people who would become his friends, supporters and benefactors. When the Art Association of Montreal decided to establish a museum they probably could not have found any man better suited to become its curator.

²²¹FCM to A. W. Bahr, 1946, MMFA Archives, file 46 Ea.9

²²²FCM to Stephen Bourgeois, 4 December 1946, MMFA Archives, file 44 Cb.1

11. MORGAN AS CURATOR OF THE "MUSEUM"

When Morgan was appointed chairman of the "Museum" in December 1916 he became in effect the curator of decorative arts at the Art Association.¹ As chairman he was responsible for raising money for new acquisitions, accepting and refusing gifts to the "Museum," requesting loans, purchasing new material, persuading the Council to allocate more space for the collection and arranging its display. Morgan developed a system to collect material that he used for almost fifty years. He solicited his family, friends and relations and members of the Art Association for material and money. With the money he raised he purchased items that he wanted for the "Museum." He arranged loans either of entire collections or of individual pieces which he gathered together to form an exhibit. Many of these loans were later donated.² With the exception of perhaps a few items acquired in the last few years before his death, almost all of the purchases catalogued between 1916 and 1962 were made by Morgan himself (see pp. 76-78). Most of these are documented in the archives with invoices and correspondence addressed to Morgan. Still other purchases are confirmed as being made by him through his travel diaries, where he noted his visits to dealers. In addition, it will be shown that many of the donations made by

¹Morgan was actually referred to as curator in the AAM Annual Report for 1924, p. 5, in the absence of Mr. F. Cleveland Morgan, Curator of the Museum.

²Some of these are the Norton glass [53.Dg.3-182] loaned in 1927 and donated in 1953, The Adami porcelain [24.Dp.10-13] loaned from 1917 and part of it given in 1924 and the Smith collection of glass [40.Dg.1-65] loaned in 1932 and donated in 1940.

different members of the Association were actually purchased by Morgan and paid for by the donor. It is not surprising that he referred to it as "his" museum³ and that by the time he became president in 1948, although he was still working at Henry Morgan and Company, he was spending half of each day at the gallery.⁴

Probably the major reason, aside from his personal interest, that Morgan acted in all the capacities of curator was the fact that except for maintenance and security, there was only one employee at the gallery when the "Museum" was founded, and it was not until 1947 that the first director was appointed.⁵ For the first thirty years that Morgan was chairman, there were never more than two employees to look after all the tasks of running the gallery including the records and library (appendix D). In 1947 Robert Tyler Davis was appointed director of the gallery and professor of Fine Arts at McGill University. At the same time a secretary, assistant secretary and a membership secretary were employed. Morgan became president the following year but he continued to exercise complete control over the "Museum."

Morgan appears to have been entirely responsible for raising funds for the "Museum." He sent circulars to members of the Art Association:

³"Sybil Stern brought me a collection of old lace as a gift to my museum from her sister and herself," Travel Diary 1 March 1950, Private papers, Montreal. "I had a letter this morning from Mr. Angus enclosing a cheque for \$300.00 towards my museum." (FCM to ALM, 18 December 1920, Private papers, Montreal.)

⁴FCM to Mitzi [Mrs. Harold H. Sims], 15 November, 1954, MMFA Archives, file 55.Dp.13.

⁵Morgan wrote in 1940: "All the work of planning & arranging & collecting is undertaken by amateurs who give what time they can spare from their own affairs." (FCM to Lauder Bruton, 26 October 1945, MMFA Archives, file 40.Dp.24).

appealing for funds and donations⁶ and approached friends for particular purchases (see pp. 80-85), but almost every annual report laments the lack of funds. In 1921 he appealed for a commitment for an annual donation:

Not having an Endowment Fund, it has heretofore been necessary to collect every dollar before purchases could be made, and your committee have sought relief from this distasteful task by sending out a circular letter to the members of the Association, asking for an annual donation.⁷

A considerable number, close to fifty, people responded to his appeal and subscribed yearly donations of amounts from five to twenty-five dollars. Some of these continued well into the thirties.

Contrary to what he stated in his report, Morgan did not always collect the money before he made his purchases. A letter to a dealer from whom he purchased Peruvian textiles in 1927 illustrates one of many examples:

There has been a Federated Charity Drive on this week & I am waiting for some of my friends to catch their breath again before starting a small campaign of my own to collect for purchases made for the Museum this spring when abroad.⁸

Morgan was always short of funds and perhaps used that fact to his advantage: he was an adroit bargainer.

I am afraid you will think I am trying to drive a hard bargain but indeed such is not the case. You must understand that the Museum has no endowment Fund and every dollar has to be collected from friends--an increasingly difficult task.⁹

Subscriptions were announced in the Annual Report each year, and the value of material donated was included in the balance sheet. These

⁶"A circular has been issued by the Chairman of the Museum Section Mr. F. C. Morgan asking for aid by donations or kind." ("Saturday is La [page torn]", Montreal Gazette, 31 January 1917).

⁷AAM Annual Report for 1921, p. 53.

⁸FCM to Philip A. Means, 27 October 1927, MMFA Archives, file 26.Ad.1-20.

⁹FCM to Mrs. Beasley, 11 March 1940. [For another example of Morgan's skill in negotiating a price see appendix F].

amounts were added to the book value of the "Museum" each year. In 1947 when this practice was discontinued, the total assets of the "Museum" were \$254,964 a sizeable amount for one man to collect in a space of thirty years (appendix I). After Morgan became president in 1948 there were no further appeals for funds in the Annual report of the "Museum".

Ruth Jackson has said that it was like Christmas when Morgan returned from abroad.¹⁰ Morgan purchased from more than sixty dealers over the course of the forty-five years that he was buying for the "Museum". Almost half of them were located in the United States, mostly in New York, fourteen in Montreal and at least ten in London (appendix H).¹¹

Before 1947 there were no acquisition meetings in detail,¹² but after that time (perhaps at the instigation of the new director in an attempt to control some of Morgan's influence at the Art Gallery), all purchases and donations for the "Museum" were required to be approved by a committee.¹³ It would appear that Morgan continued to be as independent as ever, however. He wrote a dealer in New York in 1951:

We are so hard up at the moment that we cannot afford more than one piece of the Hearst sale. I have a fancy for no. 142 if it is in good condition.¹⁴

His travel diaries (1947-1959) note many purchases made abroad. In 1950 for instance, he made many purchases in New York and London:

Called on Tozzi--saw some fine textiles & laid aside a Lucca XIV & Palermo 13,600.

¹⁰Interview with Ruth Jackson, 9 January 1985.

¹¹Invoices and correspondence with these dealers are contained in the documentation files in the archives of The Montreal Museum of Fine Arts.

¹²Interview with Ruth Jackson, 27 July 1982.

¹³The Decorative Arts Committee was formed in 1949; presumably the Acquisition Committee approved those purchases before that time.

¹⁴FCM to R. Stora, 30 November 1951. It was purchased: Hispano-Moresque plate [51.Dp.70]. MMFA Archives, file 51.Dp.70.

Phoned French to conclude purchase of early 15th Marriage Tapestry, \$8650⁰⁰ Parker Fund.
 To Romors where I bought a fragment of a figure (head) of Sekmet #331 - 60⁰⁰
 To British Museum where I saw Mr Braunholtz and Mr. Digby re buying some duplicate Benin pieces etc.
 To Berkeley Galleries where I bought a bone club (mere) NZ for £15.
 To A Webster to see NZ & Oceanic material for the Museum
 To Lefevre Galleries where I bought a Dufy watercolour (Avila 1949) £150
 To Berkeley Galleries & here I bought some things for the Museum
 To Burney's to pay for the crucifix
 To Francis Edwards where I ordered T. Shotters Boys 1839 Views on Continent for the Museum
 To Philips on Bond St. to buy a fine pair of 17thC candlesticks for the Museum
 Ordered some research books for Museum Library 15

It was at this time that Morgan's purchases of paintings in addition to his "Museum" material caused friction with the Council (see pp 61-65) The vice-president wrote to him in London Mr Drummond [chairman of the committee for Acquisition of Paintings (non-Canadian)] wrote me a note saying that the procedure in this case brought up the question of why the Acquisition Committee exists at all.¹⁶ Morgan very likely would have preferred if there had not been any

Morgan seems to have had a relatively free hand in the "Museum." He decided on acquisition policy and made the purchases, in spite of committees and directors that in later years might have wished to have had more control. Morgan considered it "his" museum and he wanted to administer it himself

Morgan solicited gifts from friends, family, relations and members of the Art Association. The nineteen persons that made donations to the "Museum" in the first year included Morgan's father, James Jr., his cousin Major H. W. Morgan, W. S. Maxwell, architect of the Sherbrooke Street

¹⁵Travel Diary 1950, Private papers, Montreal.

¹⁶Bob Jellet to FCM, 28 February 1951, MMFA Archives, box of miscellaneous papers.

building and co-founder with Morgan of the Arts Club, Professor Ramsay Traquair, friend and member of the "Museum" committee for eighteen years and artists William Brymner and Maurice Cullen, both of whom served with Morgan on the Hanging Committee in 1915.¹⁷ Brymner had been one of the men in the community who had called for the establishment of the "Museum" (see pp 14,15). Two companies also donated material: Henry Morgan and Company and Barott and Blackader, the architectural firm who would design the addition to the Morgan store in 1923. Subscriptions were received from three members of the Angus family (R. B. Angus was a past president of the Association and was a neighbour of the Morgan family in Senneville), from Morgan's uncle, F G Lyman, and Morgan's mother-in-law Mrs C T Shaw. Many of these people also made loans of various objects to help fill the new "Museum". Morgan, himself, donated several pieces that first year and his name was found on the list of donors every year. In later years he often listed some of his donations in the name of his wife, sons or daughter.¹⁸

Morgan was apparently continuously looking for objects for his museum. Some of the articles in the collection were pieces such as vases or lamps that he might have seen in a friend's house while he was being entertained at dinner, persuaded his hostess to donate to the "Museum," and

¹⁷Cullen (1886-1934) had been teaching outdoor classes for the AAM since 1911 (Sylvia Antoniou, Maurice Cullen, Kingston: Agnes Etherington Art Centre, 1982) and Brymner (1855-1925) was Director of the AAM school, 1886-1921 (Harper, p. 50).

¹⁸Travel Diary, 9 July 1953, Private papers, Montreal. "To Phillips where I bought 5 pieces of silver for the Museum (gifts L& B) [Lorraine and Bartlett]."

taken home with him.¹⁹ Morgan apparently never lost an opportunity to petition for more donations. He wrote Davis who was vacationing:

I went up and called on Bahr after his return from the sea side and was shocked at his appearance as he has lost considerable weight. I therefore urged him to at once get to work on his proposed gifts to the museum so that he could have the fun of supervising their arrangement, etc. All of which he has promised to do. I also called on Mrs. Mercur and obtained a few things of value from her.²⁰

Morgan's persuasive powers were also turned to his dealers. There are many examples throughout the collection of a dealer making donations to the "Museum" (appendix J). It is unfortunate that we do not know the circumstances of these gifts and whether they were the result of astute bargaining on the part of Morgan.

Not all gifts proffered were accepted, however, and others were accepted with reservations. A Japanese vase with a damaged neck was accepted with the explanation to the donor that it would "be used only for student study in the reserve cases."²¹

There were also many donors who had gathered important collections and later given them to the "Museum" such as Harry Norton who was particularly interested in Greek and Roman glass. His collection was originally on loan to the "Museum." Among other collections which supplemented Morgan's acquisitions were Lady Holt's glass, Miss Olive Hosmer's snuff boxes, David Parker's collection of lace and a portion of the Van Horne collection.

¹⁹Interview with Ruth Jackson, 7 December 1982. Morgan, while a guest at dinner, persuaded Mrs. Algernon Lucas to give him a pair of silver wall sconces [50-51 Ds.9] for the "Museum."

¹⁹FCM to R. T. Davis, 29 July 1949, MMFA Archives, box of miscellaneous papers.

²¹MMFA Archives, file 46Dp.14.

Another donor, L. V. Randall was a friend of Morgan's. His obituary stated: "In connoisseurship among Montreal collectors his great rival and friend was F. Cleveland Morgan."²² That they were rivals is evidenced in a letter written by Randall to Morgan:

Taking up the challenge which you threw down to me in front of the 19th Dynasty falcon (and which I presume you remember) I herewith have pleasure in offering as a gift to the Museum the Chinese Wei clay figure (not Tang) [53.Ed. 1] and the little wooden fifteenth century Italian crucifix [53.Df. 1] which have been on loan for some time

I must admit that had the falcon [53.B.2] been mine, I would not have been as generous as you were.²³

Randall did not take up all of Morgan's challenges, however, for although he had a fine medieval collection he gave very little to the "Museum."²⁴

Many of the items catalogued as gifts to the "Museum" were articles purchased by Morgan with funds provided by "benefactors and fairy godmothers" especially for that purchase.²⁵ In 1920, for instance, Morgan began to acquire stained glass and purchased three pieces. One was donated by R. B. Angus, another by Hy Paton and the third by subscription from W. J. Morrice, T. S. Gillespie and W. B. Blackader

More often, Morgan made purchases with the hope that he would be able to raise the funds "I can always remember the three Hispano-Moresque textiles he brought back and he hadn't a clue if he could get Mabel Molson to pay for them or Mrs. Lucas or one of those."²⁶ In 1920 a London dealer wrote Morgan:

²²"L.V. Randall 1893-1972" M15, vol. 4, no. 3, p.3.

²³L.V. Randall to FCM, 12 February 1953, MMFA Archives, file 53.Ed. 1.

²⁴Interview with Ruth Jackson, 26 August 1982. ▽

²⁵"Important objects cost important sums. We cannot make bricks without straw. We need benefactors and fairy godmothers." FCM Speech "The Museum" 1937, Private papers, Montreal.

²⁶Interview Ruth Jackson, 9 January 1985.

You certainly have collected the funds in short order, which means that you have been very busy and that the friends of the Art Association are pleased with what you brought back.²⁷

J. W. McConnell supplied the funds to purchase a French fifteenth century Madonna and Child [36 Dv. 8], Miss Elizabeth Fisher covered the payments for Scytho-Mongolian and Luristan bronzes [30 Dm 4,5], and Mrs. Markland Molson paid for a piece of brocade [20 Ee 1,2].⁶ These are but a few of the many donations which were actually purchased by Morgan. Funds were supplied for other purchases by Mrs. W. W. Chipman, Lady Drummond, Dr. C. F. Martin, Dr. F. McLennan, Henry Birks, and many, many more.

Ruth Jackson has called Morgan a "pirate" and he certainly did his utmost to persuade people to give to the "Museum" and to give generously. In 1939 Morgan wrote a New York dealer:

A friend of mine, Harry A. Norton, and a staunch supporter of the Museum is going to New York shortly and I have given him your name.

His principal interest so far has been in Greek and Roman glass and Persian potteries of which he has presented us with some very nice pieces. Now I am trying to interest him in Italian Majolica and in Greek Vases. Will you, therefore show him not only the two Greek vases I looked at but give him a general idea of what you have.

Let us hope for good results.²⁸

Morgan noted in his next letter to the dealer, "Mr. Norton has promised the money for the two Greek vases."²⁹

A letter in 1920 asking Gillespie for \$135. for stained glass windows asks for "more if you are real rich."³⁰ Many of those to whom Morgan turned for funds were personal friends: a note enclosing a cheque to pay for

²⁷Dudley James to FCM, 4 December 1920, MMFA Archives, file 20.Ee.2.

²⁸FCM to Joseph Brummer, 13 January 1939, MMFA Archives, file 39.Cb.1.

²⁹FCM to Joseph Brummer, 30 June 1939, MMFA Archives, file 39.Cb.1.

³⁰FCM to T.S. Gillespie 22 December 1920, MMFA Archives, file 20.Dg.4-6.

a Paul Lambert ecuelle [32.Ds.15] invited Morgan for cocktails³¹ and his letter of thanks for a cheque to purchase a Spanish sixteenth-century church bench [29.Df.3] extended an invitation to the donor to play tennis.³²

The one person that came to his aid countless times and allowed him to acquire the pieces he most wanted was Miss Mabel Molson.³³ Molson did not support the "Museum" from the beginning. In 1919 she was recorded as donor of a collection of Indian baskets that had actually been gathered by Mrs. Markland Molson. It was not until 1922 that she made her first donation, two dollars. But that was just the beginning of what was to become a very major contribution to the "Museum." She was listed as a subscriber again in 1923 but after that she gave her money directly to Morgan.³⁴ He established an account for her called the "Molson Account" at the Morgan Trust Company from which he paid for his purchases and sent her statements (ills. 9,10,11). Molson was hesitant to have her name appear

³¹Mrs. T. McG. Stoker to FCM, 12 January 1933, MMFA Archives, file 32.Ds.15.

³²FCM to Mrs. J. W. McConnell, 14 July 1930, MMFA Archives, file 29.Df.3.

³³Mabel Molson was the daughter of John Thomas Molson and Jennie Butler. She died 30 September 1973 at the age of 94 [born 1879]. A spinster, she lived at 1720 Cedar Avenue. She was a generous philanthropist supporting, as well as The Montreal Museum of Fine Arts, the McCord Museum, the McGill Library and Christ Church Cathedral. "Mabel had an extraordinary sense of civic duty and would travel all the way from Métis Beach to Montreal just to cast her vote in a civic election." (Shirley E. Woods, Jr., The Molson Saga, 1763-1983 [Toronto: Doubleday, 1983], p. 326). At the death of her father in 1910, she shared with four brothers and two sisters an estate of four million dollars, probably inheriting about \$250,000. [the brothers' shares were three times that of the sisters']. (Woods, p. 206).

³⁴Molson was listed once again as a subscriber in 1929 for \$2,000.

as a donor³⁵ and many of the articles for which she paid were entered as purchases. Morgan recognized this in one of his annual reports:

To Miss Molson we are particularly indebted. Not only has she donated from her own collections but she has enabled us by her generosity to purchase valuable material as opportunity offered. Many of the items modestly labelled "purchased 1932" are due to Miss Molson's kindness.³⁶

And another year: "Miss Molson has again shown her generosity by supplying funds."³⁷ Morgan also made purchases from this fund for the McCord Museum and the McGill Library. A regular correspondence continued between Molson and Morgan until the mid-fifties when their correspondence almost ended (see appendix G for examples of Morgan's solicitations of funds from Molson).

Most of Molson's money was paid into the fund in response to Morgan's suggestions that she might buy a specific item. When the fund dwindled to a few dollars he would again suggest new purchases.³⁸ Her payments seemed to be limited only by the amount of money she had

³⁵MM to FCM, 4 January 1931. "Would it help others to give if \$200 or \$300 of my contribution were put in on the list of subscribers in my name, the balance being left anonymous."

MM to FCM, 23 December 1933, "I still have a horrible feeling of my name going with them, but I can see how it helps." MMFA Archives, box of miscellaneous papers.

³⁶MMFA Annual Report for 1932, p. 12.

³⁷MMFA Annual Report for 1934, p. 12.

³⁸FCM to MM, 31 December 1934, Note enclosed with Molson's statement: "Do you still want me to continue to collect material & to what extent? I already have a few pieces in sight which I would like to add if you feel so inclined." MMFA Archives, file "French Canadian Furniture-photographs and information."

available and the demands of other charities.³⁹ Once, however, she told Morgan that she did not want her name associated with a purchase.⁴⁰

In addition to the funds that she supplied for purchases for the "Museum," Molson also donated her own furniture and china and was often pressing donations on Morgan⁴¹ that were sometimes politely declined. In the latter case she sometimes sold her furniture and gave the proceeds to the "Museum."⁴² After having sent two pieces of furniture to the "warehouse" and a chair and some silver to the "Museum" she wrote:

I am most grateful to you & it is such an easy way for me to give to the funds of the Art Ass. I think I should be almost happy to be left with bare floors & packing cases!⁴³

In 1932 and 1933, during the deepest part of the Depression, Mabel Molson showed her friendship for Morgan. She purchased many of the treasures in Morgan's personal collection and gave them to the Museum. In the letter accompanying her cheque she said:

³⁹MM to FCM, 11 April 1939, "I would rather give my surplus to the Art Association than anywhere else, but have to hold on to myself, not to get carried away. There is dire need in so many other places." MMFA Archives, file 38.Dt.5-14.

⁴⁰MM to FCM, 26 October 1931, MMFA Archives, file 28.Dt.13. Molson did not like "the Copenhagen things" and asked that he not put her name on it. [Probably 31.Dp.5-8]

⁴¹MM to FCM, 5 July [1924], MMFA Archives, file 25.B.4. "Would you come and see my Worcester china." "Hoping you will find something you think worthy to put in the museum."

MM to FCM, 27 December 1936, MMFA Archives; box of miscellaneous papers. "I spoke to you, too, about some things I had, which I thought you might like for the museum, the walnut washstand or wig stand; a corner cupboard wh. Mrs. Fairbanks always spoke of as a special museum piece, some silver, & bits of china. Perhaps you are not very keen about filling up your limited space."

⁴²MM to FCM, 18 May 1946, MMFA Archives, box of miscellaneous papers.

⁴³MM to FCM, 9 August 1946, MMFA Archives, box of miscellaneous papers.

Your letter came and if you think these things will be welcome additions to McGill & the Art Ass. I shall be most pleased to give them. They sound interesting & I hope I may see them soon. It is too bad you have to part with them, but you will always have them at the Museums. So many more people can enjoy them.⁴⁴

Morgan duly noted in his personal catalogue each of the items that were sold to Mabel Molson and his catalogue number and acquisition information are included on the catalogue cards of The Montreal Museum of Fine Arts.⁴⁵

Unlike so many other donors to the "Museum," Mabel Molson was not a close personal friend of Morgan, perhaps because she was eight years older than he. They always addressed each other as Miss Molson and Mr. Morgan. She sometimes visited Morgan in Senneville to see his garden. He often gave her flowers from his garden which she appreciated very much.

When you spoke of lilies I thought of 2 or 3 sprays, but such an enormous armful took my breath away. What would Montreal do without you to educate them in Art Assn.⁴⁶

Although her assistance was almost entirely monetary,⁴⁷ Mabel Molson was probably the most important benefactor to the "Museum" aside from Morgan himself. Her importance is not due entirely to the magnitude of her financial support, but also to the lack of restriction she placed on her funds. This enabled Morgan to have a much freer rein in his purchasing policy and to act quickly. As he wrote to Molson:

⁴⁴MM to FCM, 25 June 1931, MMFA Archives, file 28.DI.13.

⁴⁵Although Morgan used a code to record the price he paid for articles in his collection, it has been partially decoded (see Preface, note 5) and it would appear that Morgan charged Molson the same amount that he had paid for these articles.

⁴⁶MM to FCM, 6 July 1941, MMFA Archives, box of miscellaneous papers.

⁴⁷MM to FCM, 23 December 1933, MMFA Archives, box of miscellaneous papers. "A friend of mine last week asked me how I had learnt so much! to be able to pick up such treasures. . . . I enclose my cheque for \$1000⁰⁰."

it will give you an idea of the variety of the objects I have been able to pick up at a moment's notice without having to refer to a committee which so often means losing an opportunity.⁴⁸

Morgan was always very appreciative of Molson's assistance in his letters to her and he probably summed up his debt to her when he wrote in 1945:

Please remember that a great deal that I have been able to do for the Museum has been due to your constant help and encouragement.⁴⁹

It was not only his friends but other associations too that Morgan appealed to.

Canadian Handicrafts Guild

Another benefactor of the "Museum" in its early days was the Canadian Handicrafts Guild. Morgan himself was president of the Guild from 1917 to 1924⁵⁰ and Ramsay Traquair served on committees at the same time so it is not surprising that the two organizations worked closely together.

The Guild, like the "Museum" had also grown out of the Arts and Crafts Movement. It was formed in 1905 as a result of the Montreal Branch of the Women's Art Association of Canada being "unwilling to incur the responsibilities . . . arising from the growth of the Handicraft Movement and our Handicraft Shop. . ."⁵¹ The Canadian Handicrafts Guild was formed as

a benevolent association for the purpose of encouraging, retaining, reviving and developing Canadian Handicrafts and Home Art

⁴⁸FCM to MM, 10 July 1931, MMFA Archives, file 28.D1.13.

⁴⁹FCM to MM, 2 August, 1945, MMFA Archives, box of miscellaneous papers.

⁵⁰There are no records of the officers for 1917. When Morgan resigned at the annual meeting 15 January 1925 he stated he had been president for seven years. (CHG Annual Report, 1924, p. 8).

⁵¹General Meeting, Montreal Branch, Women's Art Association, 20 December 1904.

Industries, providing Markets for the same and facilitating and spreading habits of home industry and thrift.⁵²

The founding of the "Museum" with the express purpose of providing examples for craftsmen in Industrial Galleries must have been welcomed by the Guild. The "Museum's" collection would serve the same workers that the Guild was encouraging to develop "Canadian Handicrafts and Home Art Industries."

This similarity of purpose and the fact that Morgan was president of the Guild and chairman of the "Museum" at the same time resulted in the Canadian Handicrafts Guild giving tangible support to the "Museum" of the Art Association. The Guild's first donation was made in 1919 and Morgan noted in his report as president of the Guild that it was made at his suggestion. The first few years the Guild's donations to the "Museum" were North American Indian artifacts, but in 1922 they donated

some important items, including an English panel of stained glass dating from the 15th Century, a collection of Indian Textiles of the 18th Century, and a number of Gothic wood panels and examples of Gothic ironwork--all of which should be of great use to our designers and craftsmen.⁵³

The Guild's donations for the next four years were mostly of the same type.

Again, it can be shown that these donations from the Guild were chosen and purchased by Morgan. In his reports to the Art Association he referred to Guild donations: "The Canadian Handicrafts Guild... have recently advanced funds for the purchase of..."⁵⁴ and "Thanks to the generosity of the Canadian Handicrafts Guild we were able to purchase..."⁵⁵ An interesting letter to a dealer significantly shows Morgan's modus operandi:

⁵²CHG Annual Report, 1910, p. 11.

⁵³CHG Annual Report, 1922, p. 8.

⁵⁴AAM Annual Report for 1920, p. 19.

⁵⁵AAM Annual Report for 1923, p. 15.

At a meeting of the Canadian Handicrafts Guild held yesterday afternoon, the Guild decided to purchase the six (6) pieces of Textile which I picked out and which you still hold in New York as per your letter of April 22nd, nett price \$200. They also will take the piece which I took away with me. # 1396--nett \$60.⁵⁶

Morgan's dual responsibilities resulted in co-operation between the two organizations that materially improved the "Museum" collections. Morgan resigned as president in January 1925 and the Guild was without a president that year. Henry F. Armstrong became president in 1926 and Morgan was convener of the Permanent Collection Committee, a position he held until 1930. Nineteen twenty-six was the last year, however, that the Guild presented objects to the "Museum." The reasons are not clear, but in 1926 the Art Association transferred the Indian and Eskimo articles that had been donated by the Guild to the Ethnological Department of McGill University (see also p. 106). From that time the Guild began to build up their own permanent collection of articles chosen from their shop. In 1931 Morgan was replaced as convener of the Permanent Collection Committee of the Guild by E. L. Judah, but both he and Traquair remained as members of the committee. The Canadian Handicrafts Guild and the Art Association continued to have close associations. The Guild had been holding its annual prize competition and exhibition in the Lecture Hall of the Art Gallery since 1921 and these were continued until 1937.⁵⁷

Morgan looked after arranging the display of the material he collected, sometimes designing the cases. He had been training himself for this task

⁵⁶FCM to H. K. Monif, 1 May 1923, MMFA Archives, file 23Ea.5-9.

⁵⁷MMFA Library, Exhibition file. It is possible that the CHG Annual Exhibitions had begun much earlier. An exhibition was held at the "Montreal Art Gallery" March 2 to 16, 1907, (CHG Archives, Report of the Honorary Secretary, Cybil W. Lighthall). The CHG arranged a selection of Canadian Handicrafts in the 64th Exhibition of the RCA held at the gallery in 1943, (AAM Annual Report for 1943, p. 18).

during his visits to other museums and galleries and often noted in his letters and later in his travel diaries different points about the display. Letters that he wrote to his mother from Paris and London when he was twenty-six commented on one gallery in London:

Yesterday we went through the Wallace Coll. enjoying the memory almost more than the actuality as we have forgotten how much rubbish is crowding out the really good things--and they are many tho' they could be so hung as to improve them tenfold--The house is so well adapted that it is a great pity something isn't attempted.⁵⁸

During the same trip he compared the Louvre and the National Gallery in London.

We paid a short visit to the Louvre too, saw the Thiery gift of modern French masters some exquisite Persian pottery & roamed around the picture gallery to get an idea of position for future use. What a glorious show could be made with discreet weeding but at present some of the rooms resemble shambles where they slaughter--or try to--the Select few--Imagine the vast atrocities . . . half the time I was so oppressed by the sense of incongruity & crowding that I hardly knew what to think. But we are going again--⁵⁹

Then to the National gallery which I enjoyed hugely. Let me say in justice to the British Nation that tho' they may be inartistic they take excellent care of what they possess. When in the Louvre I sometimes wondered if my memory could have played me false--the pictures there so wretchedly hung overcrowded & needing attention in the worst way--The Gallery here on the contrary is really splendidly arranged & every picture made the most of--A very grand treat.⁶⁰

Morgan arranged the exhibits himself and the cases he designed were made at the Morgan Factories. He was asked several times for the design of his cases. The director of the Detroit Institute of Arts wrote him in 1949:

I liked your installation so much that I wonder if I could beg from you a rough drawing with dimensions of the case on the north wall of your Japanese gallery, which I remember as a very well thought out case and one that might offer us a solution for a problem that has been troubling us here.⁶¹

⁵⁸FCM to ALM, April 1908, Private Papers, Montreal.

⁵⁹FCM to ALM, 26 April 1908, Private Papers, Montreal.

⁶⁰FCM to ALM 18 May 1908, Private Papers, Montreal.

⁶¹E. P. Richardson to FCM, 15 March 1949, McGill University Library, Rare Book Department, Special Collections.

His diary from a trip to Europe in 1954 contains three sketches of cases that he saw in museums there. Two are from the Landesmuseum in Zurich; one a metal object case and the other a metal frame for photos or prints, and a wall figure for textiles or prints was seen in Barcelona.⁶²

Morgan very often spoke in his correspondence and annual reports about the "Museum" being a teaching collection and many of his displays were arranged to assist students. It is also likely that special exhibitions of decorative arts and the experts in different fields that gave lectures at the museum were all chosen with this end in view. Morgan however, does not seem to have prepared very many special exhibitions himself, rather he arranged for travelling exhibitions to visit the museum or exhibited already existing private collections.

During the forty-six years that Morgan was Chairman of the "Museum" over seven thousand objects were added to the collection, more than one hundred per year, hence as new material arrived, Morgan was constantly rearranging the display. A purchase of an important collection was given a special exhibition such as "Hispano-Moresque and Persian Textiles from the Association's Permanent Collection" which was held in the summer of 1946, a few years after the purchase of the Elsburg and Byne collections. The travelling exhibitions were from the National Gallery or from other countries such as the British Arts and Crafts or Danish Arts and Crafts. Many exhibitions were of a particular collection belonging to individuals or companies such as the Coverdale in 1941, the Canada Steamship Company in 1955, a collection of samplers in 1938, English porcelain in 1943 or the Chinese collection of A. W. Bahr in 1951. There were of course each fall the exhibitions of the Canadian Handicraft Guild and the students of the McGill

⁶²Travel Diary, 1954, Private papers, Montreal.

School of Architecture also exhibited their work at the art gallery. Aside from those there were probably more textile and costume exhibitions than any other. The one area where Morgan was most active in preparing exhibitions was for the arts of French Canada before he set up his permanent model rooms (see pp. 132-134).

It is difficult to say if Morgan publicized his "Museum" or how he tried to attract visitors to it. In 1922 the Art Association opened on Sunday for the first time, after forfeiting the Orkney bequest that was conditional on it remaining closed on Sundays. This was apparently done so that the gallery would be accessible to a broader range of the public. Whether the Council had in mind the designers and craftsmen that the industrial gallery was meant to appeal to and whether Morgan was instrumental in making that decision is impossible to say. The Gazette reported under the heading, "Thirteen Hundred Visited Galleries, Right Class Attracted:"

A large proportion of those attending were persons whose work would prohibit their visiting the art gallery on week-ends. This is the class the Art Association had particularly in mind when they decided to throw the galleries open on Sundays.⁶³

Morgan prepared a lecture entitled "The Museum" in 1938 which he delivered to several different organizations in the city over the next few years. In the early days of the "Museum" the speakers on decorative arts were often drawn from the faculty of McGill University. Traquair spoke frequently. Currelly and St. George Spendlove from the Royal Ontario Museum spoke on different subjects ranging from Chinese Art and Indian Art to English and Irish Glass. After 1945 there were more speakers from abroad such as men from the Victoria and Albert and from the Courtauld Museum. Sometimes lectures were arranged in conjunction with exhibitions.

⁶³Montreal Gazette, 4 December 1922.

Marius Barbeau gave an illustrated lecture at the time of the exhibition "Canadian West Coast Art, Native and Modern" in 1928. Dr. G. R. Lomer, Librarian at McGill University lectured on Islamic Paintings to augment the exhibition "Islamic Painting, Illustrations and Book Bindings, 13th to 19th Centuries" prepared by Redpath Library in 1942; and professors H. Spence-Sales and John Bland from McGill School of Architecture lectured in conjunction with a National Gallery of Canada exhibition held in 1948 at the gallery, "Canadian Designs for Everyday Living, a Survey of Design in Canada of Manufactured Goods for the Home and Office, etc." Nonetheless, it would appear that Morgan's vocation was more as a collector than as a teacher.

It is difficult today to imagine the Art Association as it was in 1916 when the "Museum" was first begun: an organization run by a relatively small group of amateurs with the assistance of one probably untrained man acting as secretary-curator. It was in this setting that Morgan began to accumulate what has become the decorative art collection of The Montreal Museum of Fine Arts. Seen in that context, it is not so difficult to imagine that he did in fact administer all facets of the "Museum" in the beginning and that once established in that position he continued to do so for the rest of his life.⁶⁴ It was undoubtedly "his museum."

⁶⁴The first "official" Curator of Decorative Art was Miss Ruth Jackson who was appointed by the Director, David Carter after Morgan's death.

III. THE DECORATIVE ARTS COLLECTION

PART I. ARTS AND CRAFTS IDEOLOGY

In order to understand Morgan's aims and policies that characterized the collection of decorative arts and how the focus changed while he was chairman, it is necessary to study the collection itself.

The men who proposed the "Museum" were all in accord that it would take the form of an industrial gallery with models for craftsmen. As we have seen (pp 10-15), both Nobbs and Brymner considered this concept to be its main focus and Shepherd's premature announcement in 1909 specifically used that term. The opening of the "Museum" itself was described by the current president, H. V. Meredith:

... the formation of a "Museum Section," which was to be comprised of collections of good examples of iron work, objects of artistic merit, embroidery, textiles, glass, and in fact all objects tending to the education of the designer and worker; and a gratifying beginning has been made by the purchase of a fine collection of antique iron work and other objects.¹

The original industrial gallery, and still the foremost decorative art museum in the world, is the Victoria and Albert Museum in London and there are several reasons to suggest that the "Museum," at the time of its founding, was patterned after the South Kensington Museum as the Victoria and Albert Museum was known then. Its purpose and collections were well known to Montrealers, it was specifically mentioned in two of the proposals for a new museum and its classification system was reflected in the early "Museum" collection.

¹AAM Annual Report for 1916, pp. 5-6.

As has already been noted, the first Council of the Art Association of Montreal wrote to the Secretary of the Department of Science and Art, Kensington, London for assistance in 1860, and it would not be surprising if that contact had been continued over the ensuing years. That department to whom the Association wrote was responsible for the South Kensington Museum and its Secretary was also the Director of the South Kensington Museum: the renowned Sir Henry Cole.

In addition, many people who were influential in the Art Gallery milieu were admirers of William Morris and his Arts and Crafts Movement and of the South Kensington Museum which was an outgrowth of that philosophy. Indeed, both Percy Nobbs and William Brymner referred to the South Kensington Museum in their respective appeals for the establishment of a museum in Montreal.

Finally, a comparison of the South Kensington Museum and the "Museum" at the Art Association of Montreal shows that there were many similarities in the purpose, the material collected and the system of classification. The original name of the South Kensington Museum was the Museum of Manufactures² and the connection between art and manufactures was stressed by its founders. In 1909, the year that Shepherd announced the establishment of a Museum in Montreal, the South Kensington Museum had just recently moved to its new building begun in 1899 under its new

²First called the Museum of Manufactures, it was renamed the Museum of Ornamental Art in 1852 and when it moved to its new galleries in South Kensington in 1857 it became the South Kensington Museum. When Queen Victoria laid the cornerstone of the building that is known to-day 17 May 1899 it was renamed the Victoria and Albert Museum. (Anna Somers Cocks, The Victoria and Albert Museum. The Making of a Collection [Leicester: Windward, 1980], pp. 13,17).

name The Victoria and Albert Museum. That year it published A General Guide to the Museum. In it the purpose was set out:

The primary object of the founders of the Museum was to provide models for, and otherwise to aid the improvement of such manufactures and crafts as are associated with decorative design; in other word, to assist craftsmen and others to study the methods, processes, and taste, which have governed the arts and crafts of past ages.³

This purpose is so similar to the proposals of Nobbs, Brymner, Shepherd and Miller already quoted, that it would suggest that they were well aware of the purpose of the Victoria and Albert Museum.

The methods of classification were very likely similar too. The guide described the system at the Victoria and Albert Museum:

The question of classification, which might best serve this purpose, has always been a difficult one; but the balance of expert opinion has generally been in favour of grouping by industries, on the grounds that students would thus obtain greater facilities for their researches.⁴

The collection of the V&A therefore, was arranged under the following departments:

Architecture and Sculpture.
Ceramics, Glass and Enamels
Engraving, Illustration and Design
Library and Book Production
Metalwork
Painting
Textiles
Woodwork, Furniture and Leather Work

With the exception of those items that were already part of the Art Association and its library, the classifications are similar to those of the first

³A General Guide to the Collections (London: His Majesty's Stationery Office, 1911 [first printed 1909]). The name of the South Kensington Museum was changed to the Victoria and Albert Museum in 1899 and from this point in this paper it shall be referred to as the Victoria and Albert Museum.

⁴ibid.

acquisitions of the "Museum" as they were listed in the Annual Report. Morgan was apparently not particularly concerned about the method of classification for objects in the "Museum"⁵ but this is not so surprising when you consider that regardless of their classification, all the material on display in the early years was in one room, whereas at the vast V&A the classification would determine which material was displayed together.

At The Montreal Museum of Fine Arts today, the decorative arts are catalogued under twelve different craft or material categories as well as fourteen non-European cultural or anthropological categories. However, early classification was probably by material, that is by manufacture. From the beginning new acquisitions were listed in the "Museum" Annual Reports grouped by material, and it is very likely they were catalogued that way in the early years. In the 1938 Annual Report, donations were no longer listed by category but by donors and it was announced that the entire collection was being relabelled and recatalogued. This must have been a major project for it was still not completed at the time of the next Annual Report. It is possible that it was at this time that the geographical and ethnological categories were introduced, with some entries being transferred from material categories.

Consequently, when Morgan was appointed chairman of the "Museum" it must have been made very clear to him that it was expected to be an industrial gallery and probably that it was to follow the pattern of the V&A. We can assume then, that he must have set about trying to collect as wide a variety as possible of examples of the major crafts. With no funds at all except those he could raise himself it would have been a major task.

⁵Ruth Jackson (interview 9 January 1985) and Robert Little (interview 15 January 1985) have both stated this. Robert Little is the Curator of Decorative Arts at The Montreal Museum of Fine Arts.

It appears that he looked for already existing collections to borrow or purchase or gathered together loans from individuals to make up a collection. Each Annual Report until 1926 gave a list of names of those who had made major loans to the "Museum," but unfortunately rarely did it mention the articles loaned.

Morgan first purchased a collection of metalwork, arranged for loans of two pottery collections and borrowed enough silver for an exhibit. He began buying collections of textiles in 1926. In glass he relied again on loans of existing collections although the first loan recorded was not until the late twenties. The furniture collection grew most slowly, mainly by individual donations of personal furniture. Small groups of architectural elements and carved woodwork were purchased as were a few pieces of sculpture in wood which also was included in this category.⁶

Some other collections acquired in their entirety were the collection of North American Indian baskets from Molson⁷ and a type collection of Greek coins dating from 600 B.C. to 200 B.C. donated by Morgan who had bought them from Percy Nobbs [22 N. 1-48].

As the president noted in his Annual Report, the first purchase of antique iron work was a gratifying beginning. Morgan raised \$805.⁸ that first year to buy 133 pieces of locks and keys, hinges, bosses, fire dogs and

⁶These purchases and loans will be discussed more specifically in their respective sections.

⁷"Collection of about two hundred examples of fine baskets, blankets, carved wooden articles, etc. North American Indians." MMFA Annual Report for 1919, p.24. These were apparently among the articles transferred to McGill University in 1928 and are not included in the catalogue. The baskets are now in the McCord Museum.

⁸A fan light window was also purchased with that sum.

backs, door knobs and knockers and balcony railings⁹ from France, Spain and Germany [16.Dm.1-126]. Similar articles were added gradually until 1924 when Morgan may have felt the metalwork collection was complete. The only other significant acquisitions in this category were donations of collections from the School of Architecture, McGill University in 1948 [48.Dm.7-19] and the Coverdale Collection in 1953 [53.Dm.7-92].¹⁰

In acquiring models of pottery and porcelain for craftsmen, the "Museum" took over the collection that had been donated to the Art Association by Agnes and W. J. Learmont [16.Dp.1-171] and Morgan arranged a loan for two years of "over 100 pieces of Wedgwood and other China,"¹¹ from Mrs. Hamilton Gault and Lieut. Col. Adami. The Adami collection was partially bought [24.Dp.26-51] and partially donated [24.Dp.10-23] to the "Museum" in 1924 and a small collection of Mexican pottery was purchased [24.Ac.1-8]. Most additions in this category were established collections. A number of tiles were loaned in 1928 and donated in 1940 [40.Dp.5-23], and a collection from England was donated in 1934 [34.Dp.55-113]. The only purchases of pottery made by Morgan in the first twenty years, aside from the Adami collection, were a few contemporary Scandinavian pieces [30.Dp.5,6,8 and 31.Dp.5-8] and early Canadian pottery [34.Dp.45, 49-52]. After 1934, many of the major additions were from the Near and Far East (pp. 117-122). The study collection of china included

⁹These were purchased from Paul Beau (1871-1949), a practitioner of the Arts and Crafts Movement.

¹⁰Acquisitions of Scytho-Mongolian and Luristan bronzes and Japanese swordguards which were catalogued with metalwork will be discussed on pages 114, 119.

¹¹AAM Annual Report for 1917, p. 23.

drawers filled with fragments of bowls showing different techniques and other fragments with a small piece of design.¹²

In the silver section Morgan again apparently was able to borrow specimens. He wrote in January 1919:

The Museum progresses but I have not had time to get up the silver loan collection as yet.¹³

He must have acted fairly quickly because in 1920 some fine pieces added to those previously lent formed "an interesting exhibit."¹⁴ Henry Birks loaned some of his silver collection to the "Museum"¹⁵ in 1926 and may have earlier and Morgan purchased objects for the Birks collection which were displayed at the "Museum."¹⁶

In the field of textiles Morgan again took advantage of ready-made collections. In 1923 he acquired, with funds from the Canadian Handicrafts Guild, a collection of Persian [23.Ea.5-9] and Indian [23.Eb.2-3] textiles. Duplicates from that collection were traded with the Royal Ontario Museum for a collection of Coptic specimens [23.Dt.6-17]. In 1926 he purchased a collection of Peruvian textiles [26.Ad.1-20]. In the thirties he added a variety of different individual samples. In 1935 Morgan purchased Peruvian textiles paid for by W. Gilman Cheney [35.Dt.6-16], in 1938 Mabel Molson gave him funds for a collection of pre-Inca textiles [38.Dt.5-14] and he acquired additional Coptic material [38.Dt.17-25,27-29] from general

¹²Interview with Ruth Jackson, 9 January 1985.

¹³FCM to ALM, 8 January 1919, Private papers, Montreal.

¹⁴AAM Annual Report for 1920, p. 20

¹⁵Interview with Ruth Jackson, 9 January 1985.

¹⁶FCM to Henry Birks, 4 June 1940. "Dear Henry, I enclose a receipt from H. Baron for the Ciborium recently purchased for you (\$153.00). The Museum will be glad to have it at any time you care to send it up." MMFA Archives, "Silver, General Information" file. There is further correspondence concerning FCM purchasing Canadian silver and whether it should belong to the Museum or to Birks.

funds. The next year David Parker donated his lace collection. Morgan noted in his report:

Mr. David Parker has presented us with a valuable type collection of laces especially chosen to illustrate the history and development of that art. It has been carefully arranged and labelled by Mr. Parker and housed in new cases so as to be made readily available to students.¹⁷

At the same time, again with funds from Molson, Morgan purchased the Elsburg collection of Hispano-Moresque textiles [39Dt.8-17] and the Arthur Byne collection of Spanish textiles [40Ea 3-274]. By 1941 Morgan reported that "Nearly all of our textile collection has now been framed and a small students' room with cabinets has been arranged for them."¹⁸

David Parker left a bequest of \$50,000. for the purchase of textiles and with it in the early fifties Morgan added some important pieces to the collection. The study room for textiles was equipped with special cases that Morgan had had made at the Morgan company factories patterned after some he had seen in Europe. They were glass topped with both shallow and deeper drawers, some having as many as 36 drawers. "Visitors would come with low folding stools and some would sit there all day and study textiles."¹⁹ There were rings on the frames of the textiles so that they could be hung on a rail that extended all-around the room in order to study them. Altogether there were ten cases of textiles. The collection also included hemming clamps, tape measures and other sewing equipment.

In the furniture and woodwork department it would have been more difficult to acquire already established collections. This division therefore grew more slowly. Different people donated pieces of their personal

¹⁷AAM Annual Report for 1939, p. 16.

¹⁸AAM Annual Report for 1941, p. 16.

¹⁹Interview with Ruth Jackson, 9 January 1985, describing the textile collection when she joined the staff in 1948.

furniture and Morgan purchased some pieces, but most of the early purchases were architectural elements. In 1922, he purchased stair rails, wall moldings, panels, doors and shutters [22.Df.1-5, 7-9], and in 1929 his purchases included a collection of thirty-six fifteenth to seventeenth century English panels [29.Df.8]. In 1936 he reported, "Some delightful bits of English Gothic woodwork have been purchased through the generosity of Mr. and Mrs. Southam and these should prove of value to designers and woodcarvers" [36.Df.7-15].²⁰ In 1932 Morgan began to collect early French Canadian furniture (p. 127).

Morgan relied on loans of collections for examples of glass too. It is possible that there were earlier loans, but the first recorded is Harry Norton's collection of Greek and Roman glass which was donated in 1953 but had been on loan since 1927 [53.Dg.3-182]. The Smith collection of seventy eighteenth and nineteenth century drinking glasses was loaned in 1932 and eventually purchased in 1940 [40.Dg.1-65] and in 1947 the members of the Holt family gave a collection of 125 pieces of British glass in memory of Lady Holt [47.Dg.4-110]--one of the most important gifts received by the Museum in many years.²¹

Aside from arranging these loans, Morgan's major interest in the glass section was in stained glass. In 1920 Morgan persuaded several members of the Art Association to pay for the purchase of stained glass windows [20.Dg.5,7] and a collection of French and English fragments arranged chronologically [20.Dg.6], also persuading the dealer from whom he purchased the fragments to donate another piece to the Museum.

²⁰AAM Annual Report for 1936, p. 11.

²¹AAM Annual Report for 1947, p. 16.

[21.Dg.1].²² Several more pieces were added in the next fifteen years.

Philippe Verdier has written about the stained glass collection:

Few are the examples of stained glass in public or private collections. But the Montreal Museum has enough important fragments among its holdings to retrace the main evolution of the Gothic period.²³

This was undoubtedly Morgan's purpose and it fits in with the concept of providing examples for students.²⁴ He himself stated that the fragments dating from the thirteenth to the seventeenth centuries were "so arranged chronologically that the evolution of design and technique may be easily followed."²⁴ Morgan was also interested in contemporary glass.

Following the Arts and Crafts ideals, Morgan added a few specimens of work by contemporary craftsmen to the Museum. He had been interested in contemporary work, particularly ceramics, for some time: the first objects purchased for his private collection were from an important arts and crafts pottery (p. 46, note 128). He felt contemporary work could be useful models for local designers:

Finally I would like to call attention to our growing collection of contemporary art. Many pieces made today are quite equal in artistic merit to the productions of other ages. As our Museum is essentially one of Design these modern pieces are welcomed so long as they come up to the necessary standard of excellence.²⁵

²²The dealer was Grosvenor Thomas. Morgan gave The Grosvenor Thomas Collection of Stained Glass, New York: 1913, to the AAM Library in 1922.

²³Philippe Verdier, "Monkey Business in a Norman Stained Glass Window," M13, vol. 4, no. 1, (June 1972), pp. 3-5.

²⁴AAM Annual Report for 1920, p. 19.

²⁵AAM Annual Report for 1932, p. 12.

In 1926 Morgan purchased a plate and three tiles [26 Dp.6-9] from Bernard Leach.²⁶ Morgan had apparently asked for photographs and the plate that he had ordered, 'The Pagoda in the Hills,' was included in the Arts and Crafts Exhibition at Burlington House. Leach replied that he would ask the secretary of the Exhibition to mark it 'not for sale.' Morgan must have commented to Leach in his next letter that he preferred Leach's English designs to his Oriental ones as they were 'almost too good.' Leach apparently did not appreciate the comment for he replied that he was born in the East and never copied.²⁷

The Leach pottery purchase is another example of Morgan being aware of new developments in the collecting field. Leach had only just set up his pottery in 1920, and Morgan had written to him for photographs before February 1926. The V&A also 'bought some of his rough, homespun pots in the 1920s and 1930s.'²⁸

When he died in 1979 at the age of 92 Leach had become, like Morris, a legend in his own lifetime. He had done more to interest the public at large in pottery than any other man, by his work, teaching and

²⁶ Bernard Leach, like William Morris, was one of those protean figures who is almost more important for what he represents, than for his actual productions. Born in 1887, much of his early life was spent in the far east. After his early studies of the making of stoneware in Japan he returned to this country in 1920 and with Shoji Hamada set up the famous pottery at St. Ives. This workshop was based on an attitude to the craftsman's role that echoed Morris's views, combined with a sensitivity to materials that came from the traditional Japanese potter's search for aesthetic purity of form. For some time he continued to produce stoneware in the Japanese manner, before turning his attention to the English slipware tradition (Lionel Lambourne, Utopian Craftsmen. The Arts and Crafts Movement from the Cotswolds to Chicago [New York: Van Nostrand Reinhold, 1982], p.207).

²⁷ Bernard Leach to FCM, 22 February 1926, Special Collections, Rare Book Department, McGill University Library.

²⁸ Anna Somers Cocks, The Victoria and Albert Museum, the Making of a Collection (Leicester Windward, 1980), p. 59

books, in particular his guide to the practical and aesthetic experience of pottery A Potter's Book.²⁹

Leach's book was published in 1940, and Apollo published an article about him in January 1943. Morgan was in the avant-garde of Leach's admirers and was so impressed with his importance that he kept his 1926 letters and deposited them in the Rare Book Department of the McGill Library.

In 1930 there was an exhibition of Danish Arts and Crafts at the art gallery. Morgan donated himself, or purchased for the "Museum" nine Danish pieces in the next three years. Interestingly, one of Morgan's donations had been purchased from the Swedish consul in Montreal in 1912 [31.Dp.12], so this was not a new interest for Morgan. Morgan bought contemporary work by an American, Thomas Inglis, Doulton 'Marqueterie' and 'Flambe' and Wedgwood china and modern pottery from a Neopolitan living in Florence. In 1944 a British Arts and Crafts Exhibition was held at the Art Association through the courtesy of the National Gallery of Canada. Morgan purchased a cider jar [45.Dp.9].

Although Morgan relied mainly on collections for the glass department of the "Museum," and purchased very little glass for his private collection, he did donate a few contemporary pieces: two Lalique glasses and pieces from Sweden [28.Dg 1] and Vienna [31.Dg 1]. The Lalique glasses [28.Dg 2a,2b] had been part of the "Selected Collection of Objects from the International Exposition of Modern Decorative and Industrial Art in Paris in 1925" which had toured Museums in the United States in 1926.³⁰ He bought two more pieces for his own collection from Lalique's, Place Vendome when he was in Paris in May 1927. Morgan did not appreciate all contemporary work, no matter how popular. He noted in his diary in 1950:

²⁹Lambourne, p 207.

³⁰FCM Catalogue G 28, 29, Private papers, Montreal.

To Wartski's on Regent St. to see an Exh. of Fabergé pieces--amazing technical skill wasted on tiresome toys. Some original ideas.³¹

At the same time as Morgan was building up his collections there were lectures held at the Art Association with authorities speaking on different subjects such as silver, pottery etc. The collection was also augmented by regular exhibitions.

While Morgan did not collect architectural casts as was suggested in one proposal, (p. 13) he did collect specimens of woodwork. The students of the Department of Architecture of McGill University used the "Museum" for sketching classes and exhibitions of their work were held regularly at the art gallery. The Montreal Star noted that the importance of the exhibition held in 1923 under the joint auspices of The Quebec Association of Architects, the Canadian Handicrafts Guild and the Art Association was that the craftsmen's names would be on their work: "the man who makes the curls in the wrought iron gate will have his name bracketed with the man who drew them."³² This was one of the exhibitions held while Morgan was president of the Guild and chairman of the "Museum" and indicates his commitment to the Arts and Crafts philosophy and to the importance of industrial galleries at that time.

In summary then, an examination of the early collection of the "Museum" indicates that Morgan was committed to making the "Museum" an industrial gallery with a collection of articles that would serve as examples for designers and craftsmen. Morgan gathered it together largely by borrowing existing collections and subsequently purchasing them if he could not persuade the owners to donate them to the "Museum." Contemporary descriptions of the display of collections such as ceramics and textiles

³¹Travel Diary 1950, Private papers, Montreal.

³²"Craftsmen will Share in Honors," Montreal Star, 28 July 1923.

indicate that it was similar to the display of the study collections of the Victoria and Albert Museum as they are even today. That, together with the similarity of the purpose, collections and system of classification suggest that the V&A was the basic model for the "Museum."

While the Victoria and Albert Museum remained committed to the same goals until after the second world war, the "Museum" in Montreal gradually changed. This change began in the very early years, with a gradual evolution of the collection and display policies until the "Museum" became a museum of decorative art reflecting a different purpose.

From its inception Cleveland Morgan saw the collection of decorative arts at the "Museum" as a teaching collection. The decision of what to collect and the form of the display would, in effect, change the didactic message of the collection and the public to whom it would appeal. On the one hand, there is the acquisition of material to build up study collections for designers and craftsmen--industrial galleries as were proposed for the Art Association and established by Morgan. On the other hand, a collection of objects of different materials displayed chronologically according to ethnological or geographical divisions would teach the history of a people and the evolution of its craft and art expression. This teaching of the history of art would have a much broader appeal to the community. The two different ultimate purposes are not mutually exclusive, however, and can exist side-by-side, with one having precedence over the other. In the early years of the "Museum" the industrial galleries concept was the main goal but over the years objects were added to the collection that did not necessarily augment this purpose and the method of display was changed to focus more on material within separate geographical divisions. The "Museum" eventually became a museum of decorative arts while at the same time maintaining the

study collections of crafts. While Morgan was probably working towards this goal (whether consciously or not) from the beginning, it appears to be sometime in the thirties that precedence was given to the acquisition of objects for their intrinsic value and from that time the collections grew in that direction. This trend can be identified from the beginning.

Some of Morgan's early gifts and purchases seem to have been chosen more for their value as works of art than for designer's models. Neither the purchase in 1918 of a third century B.C. Greek rhyton in the form of a duck's head [18.Cb.2] and a collection of Tang Dynasty pottery tomb figures [18.Ed 4-24], nor the purchase of two sixteenth century Persian miniatures in 1920 [20.Ea.5,6] would appear to have been made for local potters or printers. The sum required for these purchases would have made possible the acquisition of a probably much larger group of more directly useful specimens.

The addition of North American Indian artifacts does not fit into the concept of industrial galleries either. Speaking of the Molson donation of Indian baskets in 1919, Morgan said:

These examples were gathered many years ago and admirably show the high quality of native traditional design untouched by European influence.³³

Unless these baskets were acquired with the intention of displaying them as examples for Indian craftsmen³⁴ they must have been welcomed as representatives of a culture.

It is possible that Morgan did not have the support of the Council when he acquired works that did not fit into the scheme of the Arts and

³³AAM Annual Report for 1919, p. 24.

³⁴The CHG was encouraging Indian crafts and they could conceivably have had this purpose, but they might have been seen by more Indians at the CHG than at the Art Association.

Crafts purpose. In 1927, writing to a dealer in New York, he said that "the Council is fighting me at every turn."³⁵ Morgan was writing about the purchase of a French, twelfth century Limoges Champlevé enamel Ciborium [27 De. 1]. If the Council was still committed only to the narrower approach of gathering examples for local craftsmen then they might well have balked at the expenditure of one hundred and eighty dollars for the purchase of such a piece. Dr. Shepherd was serving his second term as president from 1918 to 1928 and as the champion of Nobbs's proposal he probably felt that the Art Association was only committed to the idea of industrial galleries. Nevertheless Morgan purchased the ciborium with funds supplied by his benefactor Mabel Molson. It was at this same time that the North American Indian specimens were transferred to McGill. A few pieces of Eskimo work as well as some Mexican and South American pottery were also moved at this time. It may be that this transfer was also due to a disagreement between Morgan and the Council. Interestingly, there was criticism of the "Museum" in the Montreal Herald in 1926 that it suffered

... greatly from the very varus [sic] attempts to mingle the dry-as-dust relics of bygone ages with the true living art of yesterday and today. The Museum on the ground floor poaches in parts upon the preserve of the David Ross McCord Museum.³⁶

³⁵FCM to Stephen Bourgeois, 10 December 1927, MMFA Archives, file 27 De. 1.

³⁶"Montrealer's Diary" Montreal Herald, 16 May 1926. The article was also critical of a mural in the "Museum". The name of Charles W. Simpson seems familiar to me although I cannot place this artist whose extraordinary example of near-art graces the Museum part of the building in the shape of a mural composition entitled St Columba Bringing the Elements of Celtic Art to Scotland, 563 A.D." The mural was painted by Simpson (1878-1942) as part of a program sponsored and paid for by the Royal Canadian Academy who also decided on the subject matter. "Mr. Morgan was frothing at the mouth" according to Ruth Jackson (Interview 4 June 1985): he wanted a Northwest coast Indian theme. The mural was removed in 1943 and is now in Trinity College School, Port Hope, Ontario.

There are no further references in the files or correspondence to interference from the Council or transfers out of the "Museum." Morgan probably continued to collect very much as he pleased.³⁷ During the early thirties many of the additions were Molson purchases from Morgan's own collection and these fell more into the broader concept of spreading the knowledge of art. So too, did such additions as examples of Luristan bronzes after their discovery in tombs in Mongolia. The additions to the collection that he highlighted in his Annual Report for 1933 would seem to indicate Morgan's interest in works of art for their own sake:

- A very fine Greek Vase of the Black Figured type of the early 5th century B.C.
- A Mesopotamian Plate from Samara--9th century A.D.
- A charming Gothic Sculpture in stone of a Kneeling Angel--Burgundian--15th century.
- An Alabastron of unusually lovely form and material--Egypt, 26th Dynasty.
- A 15th century Persian Miniature of great delicacy--a battle scene between combatants mounted on camels.
- An important Byzantine Miniature of an Evangelist painted in Constantinople in the 12th century.
- A rare Tomb Jade from China, being an astronomical instrument known as "Suan Kl."
- Some interesting panelling of early Canadian make, and other pieces of French-Quebec origin.³⁷

That this dual purpose for the "Museum" was Morgan's deliberate intention at least by 1937 is indicated in a speech that he wrote and delivered at that time:

The aim and object of the Museum is to give pleasure to all - not merely to the jaded dilettante, but more particularly to the artist craftsman who heretofore has had to rely on his photographs and text books for information - if not for inspiration. A more ambitious scheme will develop as time goes on for we hope, as our collections grow to so arrange them that the History of Art can be taught. Alexander the Great's conquests brought Greek art to the gates of India, and Rome was clothed in the silks of China. The inter-play of influence brought about by war and trade on the evolution of design, forms one of the most fascinating studies imaginable.³⁸

³⁷AAM Annual Report for 1933, p. 12.

³⁸FCM Speech "The Museum" 1937, Private papers, Montreal.

When the new addition was opened in 1938 giving more space to the "Museum," Morgan noted that it "had enabled us for the first time to arrange the collections in something like historical sequence"³⁹ confirming this shift away from the industrial gallery concept. He added that it would be necessary to fill the gaps that this revealed "if we are to have a teaching collection worthy of the name."⁴⁰

It was at this time that the entire collection was recatalogued and relabeled, possibly reflecting this new direction by changing from classification by material to include classification by geographical area. He also by that time had the support of the Council. "Your Committee would like to express its grateful appreciation of the encouragement it has received from the Council in general and from the President in particular."⁴¹

Five years later in 1943 Morgan was able to say that the arrangement in historical sequence

has enabled us to form a single room of our Gothic material and we are, therefore, now able to show in a very skeletal form the evolution of art expression from the twelfth to the nineteenth century in a progressive sequence. This is only the beginning of what we started out to do twenty-seven years ago. It is true that the gaps in the design are still more obvious than the plan itself but a plan is there for those with eyes to see and it will be our aim to fill these gaps as funds and opportunities offer.⁴²

By this time the display of the "Museum" material had expanded beyond the room to the left of the entrance and it reflected this new philosophy of showing the evolution of design (ill. 13). Instead of being grouped by material, articles were now grouped by country of origin. French Canadian

³⁹AAM Annual Report for 1938, p. 16.

⁴⁰Ibid.

⁴¹The new president that year was Dr. C. F. Martin whose wife had donated fifteen hundred dollars in 1928 and who was later to donate some of the Louis Carrier collection of silver to the "Museum."

⁴²AAM Annual Report for 1943, p. 12.

furniture was considered separately from other furniture,⁴³ Oriental rugs were displayed in the downstairs hall.⁴⁴ By 1943 all of the installations described in the Annual Report were based on geographical division: European decorative arts in Gallery I, Oriental or Far Eastern in Galleries X and XI, African and South American collections downstairs and an installation of early Canadian rooms also downstairs. Greek vases and a small collection of Egyptian material were displayed in the entrance hall and in another section was "gathered such examples as we possess of Indian and Cambodian exhibits."⁴⁵ Most of these exhibits apparently were of different materials from each country, for the report, in calling for special attention to the Peruvian and Art of the Americas collections noted that the textiles in particular were outstanding. Textiles, then, were being displayed with installations based on geographical division while at the same time there was a room set aside especially for students of textiles.

Several divisions of the collection corroborate this interpretation of his statements. Much of the collection is now divided on geographical or ethnological basis, and it includes many objects chosen undoubtedly to help show the history of art expression rather than purely as examples for workers.

⁴³In 1938 it had temporary quarters in a new storeroom and in 1940 Morgan was still looking for permanent quarters.

⁴⁴AAM Annual Report for 1942, p. 15.

⁴⁵AAM Annual Report for 1943, p. 12.

III. THE DECORATIVE ARTS COLLECTION

PART II. HISTORY OF ART ATTITUDE

This gradual shift of the main focus from material related to the Arts and Crafts movement to objects accumulated to display the history of art is evident in the changes in the collection. In the early years of collecting examples of design, the great majority of works included in the major materials, that is, glass, pottery and porcelain, textiles, furniture, silver and metal were European, except for some South American textiles and Chinese porcelains. While Morgan collected a certain number of objects that did not fit into the category of workers' models right from the beginning, it was in the thirties that the shift of focus became more apparent and after 1945 that the acquisition policies were directed almost entirely toward the broader purpose of developing a decorative art museum. This transfer of interest is seen not only in a change in the type of material collected but in the fact that most of it comes from non-European countries. The additions to the collection beginning in the thirties were more interesting in their variety and in their quality: they were not necessarily examples for workers but treasures chosen as works of art in their own right and objects to show the history of a civilization and the evolution of their art: treasures such as bronzes from Luristan and Scytho-Mongolia, gold from Peru and Pre-Columbian terracotta figures and Haida masks, New Zealand meres and a nineteenth century coverlet from St. Urbain, Charlevoix County, Quebec.

Morgan's methods of acquisition were consistent whether he was collecting for the arts and crafts gallery or for a decorative arts museum. He

took advantage of any existing collection that he was able to borrow, always with the often realized hope that it would eventually be donated. He tried always to purchase from dealers who were experts in their field and he consulted often with authorities at other museums.

Ruth Jackson believes that Morgan pioneered in the collection of Luristan bronzes in this country.¹ He first bought Luristan and Scytho-Mongolian bronzes in 1930 [30.Dm.1,4,5]. In his report for 1931, Morgan recorded "... the acquisition of a number of items of first class importance to the collections."²

In recent years some important finds of early bronzes from Mongolia have been appearing on the market. Last season other cemeteries were discovered in Luristan, Northern Persia. Through the kindness of Miss Elizabeth Fisher [31.Dm.2-4], Miss Mabel Molson [13 purchased without a donor's name] and Mr. T. S. Gillespie [31.Dm.5] we were able to secure an important group of these bronzes, including buckles, pins, bracelets, ceremonial axes, horse trappings, etc.³

Thirty-two more pieces were added to the collection during Morgan's years of influence, thirteen of them gifts from Morgan. He apparently was fascinated by them: "Time and again he would take up a cheek bit or something and say, 'can you imagine that when it was new?'"⁴

Having been asked by the Fogg Museum in 1954 to loan some of his material to them he replied: "I have been looking over my Luristan bronzes and do not consider them of sufficient importance ... all my really good pieces have been donated to the museum here."⁵

As has been noted, the textile collection served both purposes simultaneously: it was a study collection and at the same time could be used

¹Interview with Ruth Jackson, 9 January 1985.

²AAM Annual Report for 1931, p. 13.

³Ibid.

⁴Interview with Ruth Jackson, 9 January 1985.

⁵FCM to George M. A. Hanfmann, 6 July 1954, MMFA Archives, file

to teach the history of art. Morgan purchased the Byne collection of textiles in 1940;

He [Byne] built up a collection where you can see how the trade came up through the middle east, passed through the Arab countries to the toe of Italy, worked its way on up to Lucca and those other areas, and Mr. Morgan always wanted to put on an exhibition-- it would have been an ideal didactic show here--to show the Silk Road as it was then as opposed to the Chinese--the Oriental Road. . . He [Morgan] knew all that--retained all that--it wasn't a case that "I must have a piece of Lucca silk," but it was going to be part of his story.⁶

An exhibition of different Peruvian materials in 1948 included textiles that had been purchased from Philip Means [26 Ad. 1-20] who had written several books⁷ on the art and civilization of Peru. While collecting his Peruvian material Morgan had been studying by reading Means's books.

Acknowledging the receipt of two of them Morgan wrote to Means in 1937:

I am also looking forward to receiving the other volumes and when I have completed my course of study this winter I will probably know a great deal more than you do yourself on the subject.⁸

Aside from textiles, Morgan only began to collect Central and South American material after World War II, and it may be that he started then as the result of his friendship with John Wise.⁹ It is not known how they met;

⁶Interview with Ruth Jackson, 9 January 1985.

⁷Philip Ainsworth Means (1892-) had been Director of the National Museum, Lima Peru. (FCM to MB, 17 August 1926, NMM Archives). Books by Means in the MMFA Library are:

A Survey of Ancient Peruvian Art (New York, 1917)

Peruvian Textiles: examples of the pre-Incaic period; with a chronology of early Peruvian cultures, (Introduction by Joseph Breck) (New York, 1930)

Ancient Civilization of the Andes (New York, 1931)

A Study of Peruvian Textiles (Boston, 1932)

Fall of the Inca Empire and the Spanish Rule in Peru, 1530-1780 (New York, 1932).

⁸FCM to Philip A. Means, 25 October 1937, MMFA Archives, file 26 Ad. 1-20.

⁹John Wise was a New York collector of pre-Columbian art, Interview with Ruth Jackson, 26 August 1982.

it may have been through dealers in New York¹⁰ or it could have been through Philip Means and their mutual interest in Peruvian textiles. Wise's name first appears in 1947, when Morgan lunched with him and "spent the afternoon looking at his Columbian gold & Peruvian textiles."¹¹ Wise was a collector of South American material and Morgan purchased a certain number of pieces from him. Wise also donated pieces to the "Museum" and he would "tip-off" Morgan when he heard that some special object was available--usually gold.¹² He and Morgan together built up the South American collection at the "Museum." In the period from 1947 to 1962, of the 208 acquisitions in the Mexican and South American categories, only thirteen were donated by others.¹³ The balance were purchased by Morgan or were donations from Morgan or Wise. Morgan often met Wise when he was in New York and they would visit galleries together;¹⁴ they met in London where they visited the Ethnological Department at the British Museum,¹⁵ presumably to study their South American collection, and they travelled together to Peru and Panama in 1955 where they visited an archeological dig.¹⁶ It was on this trip that Morgan bought the gold jaguar that he first loaned to the "Museum" in 1957 and later donated (1960) [60.Ad. 1]. It was one of five that were known to exist, and one of two that

¹⁰Interview with Ruth Jackson, 9 January 1985. They both were friends of Emmerich and Komor. They all lunched together in New York.

¹¹Travel Diary 16 January 1947, Private papers, Montreal.

¹²Interview with Ruth Jackson, 9 January 1985.

¹³MMFA Archives, Ac and Ad file cards.

¹⁴FCM Travel Diaries, 20 April 1948, 8 March 1949, 17 May 1950, etc.

¹⁵FCM Travel Diaries, 26 June 1953, 28 April 1959.

¹⁶FCM Travel Diary, 10 to 30 December 1955.

had rattles.¹⁷ It was exhibited at the Museum of Fine Arts, Boston, the Art Association of Chicago and the Virginia Museum in 1968 and 1969.

No decorative art museum would be complete without objects from the Far East and they are well represented at The Montreal Museum of Fine Arts. Morgan built up the Japanese collection in the same way as he did the material for workers' models in the early days, by either borrowing, buying or arranging for donations of existing groups. The Japanese holdings came to the "Museum" mainly as donations of existing collections. Morgan started very slowly for he would surely have known that some of the Van Horne collection was coming to the "Museum"¹⁸ and probably always intended to include his own in his bequest. He gave fourteen pieces from 1917 to 1920 and, considering how he augmented the collection in the early days with loans from collectors it is very likely that most of his own holdings of Japanese material were at the gallery on loan, from the beginning. There were also in 1916, sixteen pieces of Japanese porcelain from the Learmont bequest [16.Ee. 1-16]. In 1927 Lord Strathcona donated a large collection of china, pottery and bronzes [27.Ee. 1-12 1]; in 1944, there were eighty-two pieces in the Van Horne bequest [44.Ee. 1-82] and in 1960 Joseph Simard donated over 2,800 incense boxes, porcelain and pottery [60.Ee. 1], formerly the property of Georges Clemenceau, the French statesman. Aside from prints, Morgan purchased only five Japanese articles during his forty-six

¹⁷Interview with Ruth Jackson, 9 January 1985. The jaguar was later stolen.

¹⁸Morgan very likely expected to receive even more of the Van Horne collection. He wrote in 1943, "I received a letter from the Royal Trust authorizing me to begin dividing the Van Horne collection into 4 parts one of which is to go the Art Gallery under Addie's will. . . . It is going to be a tremendous job & it is sad to see the disposal of Sir Williams (sic) hopes and ambitions as I know he wanted to see the collection kept together." (Diary 1943 [between 5 and 17 March], Private papers, Montreal).

years as chairman. Of Morgan's own collection, Mabel Molson purchased from him and donated to the "Museum" a collection of sword guards in 1932 [32.Dm.12-38], and Morgan left in his will the remainder (105 pieces) of his Japanese pottery, porcelain [62.Ee.5-109] and prints that had not already been donated.

Japanese prints were shifted from department to department over the years, being part of the "Museum" at certain periods. In 1918 the report of the Library Committee included the statement, "It is the intention of the Committee to include Japanese Prints."¹⁹ Ramsay Traquair was chairman of the Library committee and Morgan was one of two other members. The next year Morgan donated two books on Japanese Prints²⁰ and a Print Room report incorporated with the one of the Library noted that ten Japanese prints had been purchased, one had been donated by Morgan and another by W. S. Maxwell. Maxwell had kindly consented to be curator of the Print Room.²¹ That same year there was an exhibition of Sir Edmund Walker's collection of Japanese prints at the the Art Association from 26 February to 12 April 1919.²²

The only other Japanese acquisitions in the Print Room were two wood-blocks, with four prints from one of them, donated by Morgan in 1922 and another donation in 1923. That was the last year that there was a Print Room report and it would appear that after that the Japanese prints were

¹⁹AAM Annual Report for 1918, p. 22

²⁰Hiroshige (New York) and William Anderson, Japanese Wood Engravings (London, 1908) (AAM Annual Report for 1919, pp. 17-18).

²¹AAM Annual Report for 1919, pp. 22-23.

²²Walker was the benefactor of Currelly and the ROM. Currelly had helped Walker with his collection. They had been in London together in 1909. "I took him to see some dealers with whom I had made contacts. Through one of them he bought a large number of Japanese prints for his collection, ..." (Currelly, p. 183).

included in the "Museum" collection until they all were eventually transferred to Prints and Drawings. Items catalogued in 1920 in the "Museum" collection [20.Dv.4-7] were transferred to the Prints and Drawings section in 1973. Morgan purchased prints in 1944 [44.Dv.1,2] and in 1945 [45.Dv.3,10,-12, 15-18]. His bequest also included twenty-four prints since transferred to Prints and drawings [62.Ee.81-103].

As in the Japanese collections there were a number of pieces from the Learmont bequest in the Chinese category [16.Ed.1-24] when the "Museum" began. Most of these pieces have subsequently been discarded. The first year Morgan and R. B. Van Horne each gave several items. Van Horne, Sir William's son, was on the "Museum" committee the first three years. If Morgan chose him as a member of the Committee in the hope that he would be a generous benefactor to the "Museum" he must have been disappointed for R. B. Van Horne's only donations to the "Museum" were during that first year. Morgan purchased eight Chinese pieces in 1917, including four Sung cups and bowls [17.Ed.13,15,16,18] and a T'ang camel [17.Ed.1]. The next year he purchased by subscription a collection of twenty-one T'ang pottery tomb figures [18.Ed.4-24]²³ In 1921 he bought several Ming, Ching and Yuan watercolours with the Tempest Fund [21.Ed.2-4,6-7]. The collection grew slowly until 1932 and 1933 when Mabel Molson gave eighteen [32.Ed.1-4,6-11; 33.Ed.1,19-25] pieces from Morgan's collection. At least twenty-nine pieces²⁴ were received from the Van Horne estate in 1944 [44.Ed.1-27,32,33].

²³Two of these [18.Ed.14,16] were traded with S. Carter in 1950 and another [18.Ed.19] has been declared a forgery.

²⁴Two unidentified pieces were exchanged with the ROM, [44.Ed.28,29].

In keeping with the shift of interest to the history of art expression, during the thirties there were two lectures on Chinese art held at the Art Gallery. Currelly from the Royal Ontario Museum in Toronto gave an illustrated lecture "Chinese Art" on 7 December 1932²⁵ and in 1939, F. St. George Spendlove, also from the ROM, spoke on the "Principal Periods of Chinese Art." In 1947, Mme Vandien Nicolas, Professor of Oriental Philosophy at the University of Montreal spoke at the Art Gallery on "Chinese Art."²⁶

In 1951 an exhibition was arranged of Chinese Textiles, Costumes, Rugs and Furniture from the collection of A. W. Bahr. Morgan had purchased material from Bahr in New York in 1921 (two of these pieces were donated to the "Museum" by Mabel Molson [32 Ed.2; 33 Ed.19]), and Bahr himself had donated some watercolours and sculpture to the "Museum" during the few years before the exhibition [46 Ed.9, 48 Ed.1,4, 49-50 Ed.15]. Some of his material had been loaned to help fill some of the obvious gaps in the Oriental Galleries in 1948.²⁷ At the time of the exhibition he gave another four pieces of T'ang, Han and Chou pottery [50-51 Dp.3-6]. This is another case of Morgan persuading friends, associates and dealers to give to his "Museum". It would appear that Morgan knew Bahr at Cambridge. Although Morgan did not mention Bahr himself in his correspondence, his brother wrote from Cambridge, "Bahr of whom you have doubtless heard Cleve speak took 4 subjects & quite expected to get a first--."²⁸ It may be that Bahr lived in Montreal at one time. A. W. Bahr was a consultant for Chinese Art on the "Museum" committee from 1948 to 1952, and Morgan wrote from Montreal

²⁵AAM Annual Report for 1932, p. 20.

²⁶AAM Report for 1947, p. 21, 18 February 1947.

²⁷AAM Annual Report for 1948, p. 22.

²⁸J. Douglas Morgan to ALM, 23 June 1903, Private papers, Montreal.

that he had called on Bahr in 1949²⁹ (see p. 80). Bahr gave four more pieces in 1958 [58.Ed.1-4]. A donation of Chinese porcelain is another example of Morgan's friends helping him establish "his Museum":

During the war friends from England left in our care some Chinese porcelains of very fine quality. These together with additional examples [50-51.Dp. 27-32, 39-40, 46] have now been donated to the Museum by Mr. and Mrs. George Warre of London.³⁰

Morgan was also building up his decorative arts museum with additions such as a medieval alabaster Christ Visiting St. Catherine in Prison [27.Dv.3]. In 1933 he purchased a fifteenth century Burgundian limestone Heraldic Angel [33.Dv.5], and in 1937 a French carved ivory wing of a dyptych of the Crucifixion [37.Dv.3], purchased by Morgan in 1937 was donated by Mrs. J. W. McConnell. In 1945 he added a thirteenth century French marble capital from the Cloister of St.-Pons-de-Thomières [45.Dv.6].

It was not only the medieval period that interested Morgan. He bought a fifth century limestone relief of the head of a guard from Persepolis, Persia [51.Dv.7] and a wonderful wooden figure from the Egyptian Middle Kingdom [51.B.1]. The same year he noted;

Our classical sculpture has always been weak and so it is a pleasure to have been able to purchase two charming examples of Hellenistic marbles largely from the Townsend Fund.³¹

Morgan had been gradually adding a few pieces of Greek Material each year since 1929, and in 1948 an anonymous donor had loaned two

²⁹PCM to R.T. Davis, 29 July 1949, MMFA Archives, box of miscellaneous letters.

³⁰MMFA Annual Report for 1951, p.29. Morgan noted in his diary, "Heard from Mrs. Warre that she is donating 3 pieces of early Chinese porcelain to the Museum. . ." Travel Diary 24 April 1951, Private papers, Montreal.

³¹MMFA Annual Report for 1951, p. 29.

cases of Greek vases and a superb series of Greek coins. . . [which] greatly enriched our exhibits of classical art."³²

Aside from a few textiles Morgan purchased only one piece from India: a piece of sculpture in 1923 [23.Eb.1]. Most of the sixteen Indian pieces that he donated himself were also textiles. Interestingly, there were from 1934 to 1942, five different lectures on aspects of Indian art, and in 1942 there was an exhibition "Islamic Paintings, Illustrations and Book Bindings from the 13th to 19th centuries."

In 1940 Morgan purchased, with Molson funds, a bronze Benin mask [40F.1] which began an interest in the primitive arts of Africa and the Pacific. From 1942 until his death all but one of the acquisitions from Africa were gifts from Morgan and his brother Dr. J. D. Morgan except for three purchases made by Morgan. One of these, a seated Dogon figure he said he "fell completely in love with it. . . . To me it out-Moores Henry Moore."³³ [60F.1.]

Another primitive culture in which Morgan shared an interest with his brother was that of the Pacific. It was not until 1946 that Morgan evinced an interest in Pacific art, but from that time he and his brother were responsible for the entire collection except for three items purchased by Morgan and a gift from Julius Carlebach, a dealer from whom Morgan purchased two pieces. A large part of the collection was purchased from Berkley Galleries in London. After 1936 Morgan was able to purchase some of the collection of I. M. Beasley.

³²AAM Annual Report for 1948, p. 22.

³³FCM to Perry T. Rathbone, Director, Boston Museum of Fine Art, 17 November 1959, MMFA Archives, file 60F.1. Purchase, Horsley and Annie Townsend Bequest.

Morgan was a friend of the famed Professor Beasley in England who had one of the finest collections of primitive art in the world and then after his death. . . Mr. Morgan still kept in touch with his widow and periodically he would return to England and he'd have a magnificent Maori piece with him (when he returned) because Beasley took in all of what you might call the Pacific Rim and one or two Haida pieces we have--Tlingit from the West Coast are Beasley's. [56.Ab.1 and 58.Ab.1,2] But the Maori are beautiful. We have things so rare such as a funnel-feeder carved in whorls [58.Pc.5]. . . We have an overdoor [56.Pc.4] that has been lent to some of the top-flight primitive art exhibitions -- all Beasley. All Mr. Morgan's doings.³⁴

Morgan described a visit to Brighton in 1956 "to call on Mrs. Beasley to see her wonderful collection of Benin- Chinese- South Seas, etc. etc."³⁵ Two years later he wrote: "Motored to Brighton where we called on Mrs. H. Beasley--went through her collections which are quite extraordinary & which she is much more anxious to sell this time. I picked out 10 items of special interest & shall make an offer as she refuses to set a price."³⁶ He wrote her with an offer the next day and on the ninth he noted "letter from Mrs. Beasley agreeing to sell 4 objects to Museum (£165).³⁷ These were a Northwest coast Indian dagger and headdress [58.Ab.1,2] and a Maori carved wooden head and canoe bailer [58.Pc.4,5].

As has already been discussed, the purchases and gifts of North American Indian material neither fit into the Arts and Crafts concept nor were they apparently acceptable to the Council. After the transfer to McGill in 1928, nothing further was added by Morgan until 1946³⁸ when he purchased eight West Coast Indian pieces from the L. C. Tiffany sale in New York [46.Ab.1-8]. Of the thirty-five additions to this department in the following sixteen years, five were individual donations, sixteen were Morgan

³⁴Interview with Ruth Jackson, 9 January 1985.

³⁵Travel Diary, 23 May 1956, Private papers, Montreal.

³⁶Travel Diary, 5 May 1958, Private papers, Montreal.

³⁷Travel Diary, 9 May 1958, Private papers, Montreal.

³⁸Five miscellaneous pieces had been donated from 1932 to 1945.

donations and fourteen were purchased. It is interesting that the majority of the purchases were made by the directors: five items were purchased by R. T. Davis in 1951 [50-51.Ab.3-7] but were sold in 1956 (Davis left in 1952), three were purchased by Edward Cleghorn in 1957 [57.Ab.1-3] and another by Evan Turner but approved by Morgan just before he died [62.Ab.2].³⁹

It was only after James A. Houston visited the Arctic that any more Eskimo material was added to the collection. Morgan purchased three pieces of sculpture from the Canadian Handicrafts Guild and donated them to the "Museum" in 1953 [53.Aa.1-3]. "James Houston made the initial trip for us [MMFA] and the Guild of Crafts" according to Ruth Jackson.⁴⁰ Houston published "Eskimo Sculpture" in The Beaver in June 1951⁴¹. It is consistent with Morgan's acquisition policies at that time that he viewed the Eskimo sculpture as works of art:

I have examined the collection of Eskimo sculpture which was on display at the Handicraft Guild and definitely feel that they should be classed as "works of art."

They should certainly be of interest to museums and educational institutions. Indeed, I am prepared to purchase some for this Museum.⁴²

Morgan donated one more piece the next year. Although not many more pieces were added during Morgan's lifetime, most of the purchases were again made by the different directors.

Morgan first became interested in material from Africa in the early forties and actively collected it for the "Museum" after that time although he purchased only a few pieces for his own collection. After the war he often

³⁹"I have discussed this with Mr. Morgan and he feels very strongly that we should acquire your piece." E. Turner to Mathias Komor, 19 September 1962 (MMFA Archives 62.Ab.2).

⁴⁰Interview with Ruth Jackson, 9 January 1985.

⁴¹Outfit 282 (June 1951).

⁴²FCM to CHG, 25 August 1953, MMFA Archives, file 53.Aa.1-3.

visited the Ethnological Department of the British Museum to study their collection when he was in London. He did not collect any North American native people's work himself, but he purchased some important Indian and Eskimo pieces for the "Museum" and also for the McCord Museum. It is interesting, however, that North American Native material was really the only area that he did not maintain complete control of acquisitions: in later years the directors made many of the purchases.

The French Canadian Collection is one that Morgan gradually built up over the years. It may have grown out of the Arts and Crafts movement and the "Museum's" association with the Canadian Handicrafts Guild, and objects of each of the different materials--furniture and sculpture, silver and textiles--could be considered as examples for craftsmen. Morgan, however, saw it as a separate collection and wanted it displayed together and not by material. The first exhibition in 1936 and the period rooms later prepared in the "Museum" surely had an historical focus not necessarily part of the Arts and Crafts movement.

While Morgan may have been one of the first collectors of early Quebec furniture in Montreal, interest in preserving the crafts of Quebec had begun there as early as 1900.⁴³ An undated memo handwritten by Alice Lighthall and included in the file of the first Annual Reports of the Canadian Handicrafts Guild describes this first interest:

1900 Beginning. Women's Art Association Committee. Montreal. Members saw damage to crafts through the countryside as result of Eaton's Mail Order Catalogue. Farmer's wives began to be ashamed of being "old fashioned." Were hiding their looms & spinning wheels, (&

⁴³At that period too, the Numismatic and Antiquarian Society of Montreal had a furnished Habitant Room in the Chateau Ramezay. (Thomas O'Leary, Catalogue of the Chateau Ramezay Museum and Portrait Gallery (Montreal: Numismatic and Antiquarian Society, 1901)).

even breaking them up) in favour of imitation silks and such bought by mail.

Home dyeing, with vegetable dyes, was the first art to be given up and lost, the recipes never having been passed orally from mother to daughter. Members of this Committee determined to combat this trend. Those with country houses in the lower St. Lawrence--Murray Bay, Métis, Cacouna, etc.--gathered the work of their Habitant neighbors, and held local exhibitions in their own homes. This encouraged the farm women to continue their crafts.

On coming home to Montreal these ladies determined to organize a large exhibition of general craft work--not only Canadian. Their committee threw themselves into this work immediately, and their first exhibition was held in the autumn of that year in Montreal.⁴⁴

That first exhibition may have been held at Henry Morgan and Company.

Morgan's mother wrote in 1900:

There is an exhibition now going on of the "Ladies' Association of Arts and Handicrafts," Dad having loaned the large new Art Gallery of the Colonial House to them for it. This afternoon Lady Minto was there and Dad gave her and about twenty other ladies tea in the new Dining room. . . . They say there was a great crowd last evening & likely to be tonight.⁴⁵

Possibly beginning in 1921, while Cleveland Morgan was president of the Canadian Handicrafts Guild (which had grown out of that first concern), the annual Arts and Crafts Exhibition was held in the Lecture Hall of the Art Association every fall until 1937. Gradually this interest in preserving the dyeing and weaving crafts expanded to include furniture and silver too.

Morgan seems to have been in the vanguard of collecting early Quebec furniture, just as he was in such areas as the Leach pottery, Luristan bronzes and Chinese ceramics. It is difficult to determine with precision what person or event sparked this interest. Morgan had been corresponding with Marius Barbeau at least as early as April 1925 about paintings of Indians by an

⁴⁴CHG, file Annual Reports.

⁴⁵ALM to FCM, 25 October 1900, Private papers, Montreal. Henry Morgan and Company was called Colonial House at that time.

artist named W. Langdon Kihn (?-ca 1957).⁴⁶ Barbeau had also written offering to sell sculpture by J. B. Côté (1834-1907) and Louis Jobin which he had found. Barbeau first mentioned furniture to Morgan in January 1931,⁴⁷ but Morgan was apparently not considering the acquisition of early Quebec furniture for the "Museum" for he replied that the McCord Museum had exhausted its funds and could not consider it.⁴⁸ Morgan must have been anxious to purchase the furniture however. When he wrote to Barbeau again that McGill University had cut off all funds to McCord for purchases⁴⁹ he began collecting furniture for the "Museum," although not from Barbeau.

The next year (1932) Morgan bought seven pieces of Quebec eighteenth century furniture for the "Museum" and in the next six years he was responsible for the purchase of forty-eight more pieces. Mrs. T. T. McG. Stoker [33.Df.2] supplied the money for a buffet, and Mabel Molson's funds bought many more pieces, the balance coming from general funds. In the thirty years from 1932 until Morgan's death, one-third of the 316 acquisitions in the furniture division were from Quebec or Canada. As more

⁴⁶Kihn was an artist who painted Indian subjects. In 1926 Cleveland Morgan arranged for Mr. Southam to purchase a set (more than sixteen) of Kihn's "Canadian pictures" for Canadian institutions. Some of them went to the Victoria Memorial Museum, the McCord Museum and the Strathcona Museum at McGill University and the Art Association of Montreal. Sixteen of these paintings were later used to illustrate Marius Barbeau's book The Downfall of Temlaham (Toronto: Macmillan, 1928). Kihn may have been an American: in 1952 he had an art school with Guy Wiggins in Essex, Connecticut. (Correspondence between Marius Barbeau and FCM in the National Museum of Man Archives, Ottawa and the MMFA Archives).

⁴⁷MB to FCM, 9 January 1930, NMM Archives, Ottawa. Although dated 1930, the letter was probably written in 1931. Morgan in his letter dated 15 January 1931 writes "I took the photograph of the furniture to McGill to-day and also your letter of January 9th."

⁴⁸FCM to MB, 15 January 1931, MMFA Archives, box of miscellaneous letters.

⁴⁹FCM to MB, 1 October 1931, NMM Archives, Ottawa.

people became interested in the field, there were other donors such as Miss I. C. McLennan [40.Df.5,7].

Finding money to purchase Quebec material when he first became interested in it in the early thirties in the depths of the depression must have been a formidable task and a letter to Harry Norton exemplifies Morgan's dilemma:

I urgently need \$250. to save some interesting Canadian doors & wood panelling from an old house at Chambly. These pieces will make an ideal background for a Canadian Exhibit at some future date, but the point is we must secure them now [33.Df.1].⁵⁰

Morgan's purpose was apparently to gather this material together to demonstrate the life of a people. The next year he noted that Molson's funds had enabled them to purchase eighteen pieces of "Old Quebec furniture illustrating early life in the province."⁵¹ This furniture had come from Les Eboulements, St. Charles, Beaumont and St. Ours.⁵²

In spite of his association with Barbeau, Morgan did not purchase any furniture from him but bought all his Quebec furniture from H. Baron and the Eagle Antique Shop (S. Breitman) in Montreal.⁵³ Barbeau's offer of Quebec furniture may have awakened Morgan's interest, but it would appear that Baron and Breitman were ahead of Barbeau in their interest in Quebec

⁵⁰FCM to Harry Norton, 9 June 1933, MMFA Archives, file 33.Df.1. Norton replied they were "bad times" but he would contribute half and his wife half.

⁵¹AAM Annual Report for 1934, p. 14.

⁵²Ibid.

⁵³There is a great discrepancy between Barbeau's price and that charged by Baron and Breitman. Barbeau offered a Bertrand side-board and table, which I saw in Montreal recently and mentioned to you. . . The owners would sell these two beautiful pieces of furniture, made about sixty years ago, in Montreal, for four or five hundred dollars. Barbeau, 9 January 1931. Morgan paid Baron fifty dollars for an eighteenth century armoire in 1932 [32.Df.6] and the buffet he purchased for one hundred dollars [34.Df.5] was the most expensive piece noted that year (MMFA Archives).

furniture, for Barbeau and Jean Palardy, the author of The Early Furniture of French Canada seem to have begun to seriously study Quebec furniture only after 1932.⁵⁴

Just a few years later, Barbeau recognized the importance of the Quebec collection at the Art Association in Montreal. When he was selecting materials illustrating handicrafts and folk arts for a display in the Canadian building at the World's Fair in Paris in 1937, he wrote Morgan:

I am writing to you instead of the Art Association of Montreal, because I know that you are vitally interested in the collection of Canadian furniture and architecture there. . . . The Art Association of Montreal has some of the best materials, when it comes to old-fashioned furniture, panelling, doors, etc. We have already borrowed some of these materials, as you will remember, a few years ago.⁵⁵

In the correspondence between them, Barbeau offered many pieces of sculpture to Morgan, but research did not reveal any purchases definitely linked to Barbeau. It may be that Morgan purchased some pieces for the McCord Museum as he was also buying Indian material from Barbeau for the McCord Museum at that time.⁵⁶ Morgan did buy two sculptures by J. B. Côté in 1938 from Baron, with funds from Mabel Molson's account [38.Df.11-12].

⁵⁴In the preface to Palardy's book Barbeau wrote: "An artist in his earlier days, Jean Palardy used to paint during the summers in the region of Baie Saint-Paul, on the north shore of the St. Lawrence, sixty miles below Quebec. I first met him in 1932 when I was collecting folk songs and tales, being engaged in research for the National Museum on the folklore of the very picturesque region of Charlevoix county. I was so impressed by his intelligence and powers of observation that I invited him to become my assistant in the study of the arts and crafts of the district. (Jean Palardy, The Early Furniture of French Canada [Toronto: Macmillan, 1965] p. 11.)

⁵⁵MB to FCM, 23 March 1937, MMFA Archives, Box of miscellaneous letters.

⁵⁶Marginal note in FCM handwriting "Taken by McCord Mus" (letter MB to FCM, 11 October 1930, MMFA Archives, box of miscellaneous letters).

Although there is no record of Morgan purchasing any other Quebec sculpture for the "Museum," his comments in a letter to Barbeau reveal his appreciation and knowledge of the arts of Quebec:

Regarding the illustration of one of the Four Evangelists attributed to Paul Labrosse and belonging to Paul Gouin, I have always doubted that these figures were Canadian and indeed I told this to Mr. Gouin who informed me he had bought them as central European but that Mr. Gouin felt they were Canadian. I may add they are charming pieces but, in my opinion, have not the character of Canadian carving.⁵⁷

The only acquisitions of Canadian pottery in Morgan's time were a few plates and bowls that he purchased from Baron's and Breitman's in 1934 [34.Dp.45, 49-53] and a jug he donated in 1948 [48.Dp.16] that he had purchased from Baron in 1935. He was not without interest in it, however. In 1941 he wrote Barbeau:

Thank you for sending on your pamphlet, Potiers Canadiens. I sincerely hope you will follow this up with further research and articles illustrating the work of these various potters.

It would be most desirable to obtain discards and broken pieces from the various/sites of the kilns so as to finally establish just what was made in Canada and what was imported.⁵⁸

Morgan purchased the first piece of Quebec silver for his own collection in 1928 and he bought two important pieces for the "Museum" in 1932 and 1938. The first, an ecuette by Paul Lambert [32.Ds.15] was purchased with funds from Mrs. T. T. McG. Stoker and the second, a processional cross by Salomon Marion was paid for by Mabel Molson [38.Ds.2]. Molson may have prompted the purchase of the cross. She wrote Morgan in August 1938:

I was in Barron's (sic) a few days ago, & he had just purchased some more old Canadian things, & I wondered if you would be tempted with

⁵⁷FCM to MB, 18 December 1957, MMFA Archives, box of miscellaneous letters.

⁵⁸FCM to MB 20 December 1941, NMM Archives, Ottawa.

any of them. They fascinated me, & I thought perhaps some of them might be unusual.⁵⁹

Molson had donated a considerable number of pieces of furniture that Morgan had purchased at Baron's by this time, but a letter from Morgan suggests that the cross was one of the items that Molson was writing him about. Morgan wrote her a few weeks later that Baron has reserved the processional cross & I am only waiting to get Prof. Traquair's opinion ... before completing the purchase.⁶⁰

There were a few individual donations in the following years. (Morgan's son Ian donated several spoons, mostly from the Maritimes), but Morgan did not add any more Canadian silver to the collection except two pieces he donated himself.⁶¹ This perhaps was again because he had been able to arrange loans of existing collections and expected them eventually to be donated to the "Museum". Some of the Birks Collection was on display at the Art Gallery and Morgan also expected to receive as a gift, some of the silver of Ramsay Traquair who had begun collecting at least as early as 1934.⁶²

In 1946 the Louis Carrier Collection of silver was exhibited at the Art Gallery and the next year Dr. and Mrs. C. F. Martin purchased ninety-eight

⁵⁹MM to FCM, 21 August 1938, MMFA Archives, file 38.Dt.5-14.

⁶⁰FCM to MM, 12 September 1938, MMFA Archives, file 38.Ds.2.

⁶¹Morgan sold a Pierre Huguet dit Latour ciborium [48.Ds.3] which he had donated in 1948 after a duplicate was given by Ramsay Traquair. Morgan also gave a Salomon Marion cup in 1949 [49.Ds.7].

⁶²Morgan wrote Barbeau in 1934: "... the collection of photos which you took away are the work of Professor Traquair and that all information as to marks, etc, therefore, belongs to him and you will need to get permission from him direct to make use of them. He has intended for a long time to write an article on the Silver of Canada," (FCM to MB, 13 December 1934, NMM Archives)

pieces of it and gave them to the "Museum" [47.Ds.3-100]. Traquair left his Quebec silver to the "Museum" in his will [52.Ds.19-62]

Ruth Jackson has recounted how Morgan was offered a large amount of church silver, but that the purchase was voted down by the Council. It was purchased by Henry Birks and Company.

We were offered two suitcases full of early Quebec silver--mostly religious silver--church silver and it was a lot of money then which we didn't have--wouldn't be now--and it was voted down and so of course Birks bought it and then they let us have the whole original lot in those two suitcases back on loan. Well then, we closed for temporary renovations before the big one and I sent the silver back for safe keeping and when I went back again they said I could make a choice of anything I liked.⁶³

It is possible that rather than the purchase not being approved, that Morgan decided not to purchase it himself. He probably knew that Birks would buy it and then loan it to the "Museum" and expected them to eventually donate it.⁶⁴ Morgan was not necessarily daunted by things being voted down by the Council but seemed to be able to purchase most things that he wanted to, if not with the general funds that he raised then through the generosity of Mabel Molson or other members and friends.

Morgan was very interested in textiles and he was responsible for several acquisitions of Canadian material in the twenties, but few after that time. When he was president of the Canadian Handicrafts Guild, the Guild gave the "Museum" ceintures flechées from L'Assomption [20.Dt.4-5], a coverlet [25.Dt.3] and a hooked rug [24.R.10]. He himself donated some catalogne [25.Dt.23-30]. Morgan wrote Barbeau in 1937⁶⁵ enquiring about some bed quilts that were illustrated in a Barbeau article about Ile aux

⁶³Interview with Ruth Jackson, 9 January 1985.

⁶⁴Much of the Birk's collection was given to the National Gallery of Canada in 1979.

⁶⁵FCM to MB, 4 January 1937, MMFA Archives, box of miscellaneous letters

Coudres and some were sent to him on approval but their purchase does not appear in the catalogue. He may have been purchasing them for another museum. Morgan's wife was the donor of an important coverlet from St. Urbain, Charlevoix county, purchased from Jean Palardy [58.Dt.10]. There were other donations of small items such as ceintures flechées in the late fifties.

Although they were catalogued with other items of the same material, Morgan saw the crafts of Quebec as a special division with all of the objects of different materials belonging to it rather than their respective material categories. This was evident in his wish to display them together in special exhibitions.

Morgan was not the first to organize an exhibition of French Canadian handicrafts.⁶⁶ The Art Gallery of Toronto organized an "exhibition of the traditional arts of Old Quebec" which was held in January 1935 and was exhibited in the National Museum of Canada in Ottawa in February 1935. Both Morgan and Traquair loaned silver to the exhibition,⁶⁷ but it is not known what other crafts were included. There is no record either, whether an exhibition of French Canadian Handicrafts held in May 1936 on the fourth floor of the Henry Morgan and Company store included material from the "Museum" or not but it is very probable considering that the exhibition was

⁶⁶The Numismatic and Antiquarian Society of Montreal had a Habitant Room in the Chateau Ramezay in 1901. The arrangement of this room is also the work of the Woman's [sic] Branch, and represents the living-room in a Canadian farm house, having the same style of chairs, bed, rag carpet (catalongne [sic]), etc., etc., usually seen there." (Thomas O'Leary, Catalogue of the Chateau Ramezay Museum and Portrait Gallery [Montreal. Numismatic and Antiquarian Society, 1901], p. 124).

⁶⁷FCM to Mr. Baldwin [Director Art Gallery of Toronto], 20 December 1934, FCM to R. Traquair, 20 December 1934, W. H. Collins (acting Director, National Museum of Canada) to FCM, 29 January 1935, MMFA Archives, box of miscellaneous letters.

almost certainly arranged by Morgan.⁶⁸ An "Exhibition of French Canadian Furniture" held there two years later did. The minute books of the store recorded:

It was announced by Mr F Cleveland Morgan that arrangements had been completed for the Art Association of Montreal in collaboration with McGill University to hold an exhibition of French Canadian Furniture in our Auditorium. This was confirmed by the Meeting, the expenses in connection with the Exhibition to be borne by Henry Morgan & Co Limited⁶⁹

By the next year (1939) an exhibition of Early French Canadian furniture was held in the Art Association gallery throughout the summer and was "designed more especially to interest visitors from out of town."⁷⁰ The following year there were arts and crafts from McGill and American Handicrafts, but in 1941 the summer exhibition was again the "Arts of Old Quebec." The annual report noted that they were indebted to Marius Barbeau and Paul Gouin for their assistance.⁷¹ The same year there was an exhibition of Historical Canadiana from the Wm. H. Coverdale Collection. Some pieces from that collection were later donated⁷² to the Museum. Barbeau cooperated again with the Art Association in assisting the Detroit Museum of Fine Arts which "gathered together" an exhibition, "The Arts of French Canada, 1620-1870" which was seen at the gallery in 1947.⁷³

⁶⁸McGill University Archives, Hudson Bay Company, Reference 2443, Henry Morgan and Company Minute Book No. 3, 15 and 22 April 1936. Morgan was responsible for such things as display, decoration, window dressing and special events.

⁶⁹McGill University Archives, Hudson Bay Company, Reference 2443, Henry Morgan and Company Minute Book No. 4, 13 July 1938.

⁷⁰MMFA Annual Report for 1939, p.10.

⁷¹MMFA Annual Report for 1941, p. 21.

⁷²50-51.Df 12-18, [12-16, decoys, have since been catalogued as American], and 50-51.Dm 1,4, 8-11, 16-17, 24-27 (these have all been declared non-Canadian) and 53.Dm.7-92.

⁷³MMFA Library, Exhibition file.

By 1948 Early Canadian rooms were set up downstairs "with suitable furnishings of their respective periods."⁷⁴ They were still there when Ruth Jackson came to the Gallery in 1956. She described the three rooms: one a country sitting room, one a weaving-work-room and the other a drawing room of a town house. "It was Mr. Morgan's idea and very popular. The curtains were made at Morgan's store--there was a sleigh in the center of the room"⁷⁵ After these rooms were prepared, the only French Canadian exhibitions were of other collections. "The Arts of Early French Canada" was lent by the Canadian Steamship Lines in 1955 and the next year "Les Arts du Québec" was organized by the Festival of Montreal.

Ruth Jackson suggested that Morgan often purchased Quebec antiques to prevent them from being sold to Americans.⁷⁶ This thought may have been in his mind when he wrote:

He [Traquair] has intended for a long time to write an article on the Silver of Canada, but I have persuaded him to hold back for a while until it was listed and known to the Authorities. An article now might set the dealers going and the Parish Priests have apparently unlimited control over their possessions.⁷⁷

Whether it was from the Americans or not, he was anxious "to save some interesting Canadian doors... at Chambly" when he wrote Norton in 1933.⁷⁸

⁷⁴MMFA Annual Report for 1948, p. 21.

⁷⁵Interview with Ruth Jackson, 9 January 1985.

⁷⁶Interviews with Ruth Jackson, 14 June 1982 and 9 January 1985.

⁷⁷FCM to MB, 13 December 1934, NMM Archives.

⁷⁸FCM to H. A. Norton, 9 June 1933, MMFA Archives, file 33.D1.1.

CONCLUSION

Morgan's important acquisitions eventually were quite far removed from the concept of the Arts and Crafts movement. There could be several explanations for the change in the collection from models for designers and craftsmen to examples to demonstrate the history of art. The Arts and Crafts movement had passed its peak of importance by the time the "Museum" was founded, the philosophy of the purposes and methods of display had been changing from the early years of the century and these influenced the direction of the "Museum," and finally, it is possible that the decorative arts museum concept was Morgan's preference, even from the beginning.

The exhibition of the Arts and Crafts Exhibition Society at the Royal Academy in 1916 has been called the "apotheosis of the Society's activities."¹

With the end of the war, the pledge that soldiers would return to 'a land fit for heroes to live in' rapidly became a bitter jest during the depression of the 1920s and 1930s. In such a society there was no place for the incorporation of craftsmanship into the structure of industry.²

In the United States, too, the movement had reached its zenith:

The end of the Arts and Crafts movement in America, like its end in England and Europe, can be dated at 1916, the year which saw in New York City the opening of the Armoury Show, the major landmark in the beginnings of modern art, with its important abstract works of Brancusi and Arp, and the appearance of the final issue of the Craftsman magazine. These two events aptly symbolize the passing of

¹Lambourne, p. 61

²ibid. p 202.

the old order and the beginning of the new. A year later America entered the first world war.³

It is ironic that the demise of the movement should be marked in both England and the United States at the same time as the opening of the "Museum" in Montreal. With disrupted communications during war-time, and the general lag behind England in fashion and ideas in Canada, it is perhaps not surprising that the founders of the "Museum" were still promoting the Arts and Crafts concept in 1916, but presumably they too gradually became aware of the changing views in England.

A second important reason for the shift in the aims of the "Museum" is that it very likely reflects a change in the thinking of men in the museum world: a new system of display and classification was being discussed even before the "Museum" was founded. Museums had formerly been "aimless collections of curiosities and bric-a-brac, brought together without method or system."⁴ In 1898, Sir William Flower in his Essays on Museums (London, 1898) defined the "new museum idea."⁵ It was paraphrased in Lord Belcarres's article "Museums of Art" in the Encyclopaedia Britannica of 1911:

The first aim of public collections shall be education, and their second recreation. To be of teaching value, museum arrangement and classification must be carefully studied.⁶

It was this arrangement and classification that was being treated differently in different museums, the possible systems being by date, by

³Ibid., p 162. While Lambourne errs by three years in his date of the New York Armoury Show his point is nonetheless well taken in relation to the beginning of the modern movement in the United States and its probable effect on the Arts and Crafts movement.

⁴Lord Belcarres, F.S.A., M.P. "Museums of Art." Encyclopedia Britannica, 11th ed. (1911).

⁵Ibid. (London, 1898)

⁶Ibid.

material or by country of origin. The archetype of arts and crafts museums, the Victoria and Albert, was arranged entirely by material and continued to be until after World War II.⁷ Lord Belcarres pointed out that other museums in other countries were illustrating the growth of their domestic arts and crafts according to classification by date

Examples of this classification in Munich, Amsterdam, Basel, Zurich and elsewhere afford excellent lessons of history and art, a series of rooms being fitted up to show in chronological order the home life of our ancestors⁸

Morgan regularly visited museums when he travelled but it is impossible to determine if he had become aware of this development (he had visited Amsterdam in 1903). He had, however, met Currelly at least by 1913 (p. 51,52). Currelly was definitely aware of this system of display and very much in favor of it. He had visited a museum in Munich in 1905 which he described in his book.

When I went to Munich I saw in the War Museum objects exhibited in evolutionary order, the first instance I had seen of this in an archeological museum, and there I also saw, for the first time, teachers bringing their classes and giving them their history lessons among objects illustrating the period under discussion⁹

Currelly intended to use this system in the Royal Ontario Museum:

That whereas we were to follow the full evolutionary pattern in the development of the crafts that we wished to display from the countries where we would obtain the material, the arrangement would be by country, rather than, say, by subject. For instance, Greek ceramics would be with Greek material and Chinese ceramics with Chinese material, unlike the South Kensington, where all clay products are shown together.¹⁰

The Royal Ontario Museum with Currelly in charge, opened 14 March 1914, two years before the "Museum" at the Art Association of Montreal.

⁷Cocks, p. 14

⁸Belcarres.

⁹Currelly, p 125.

¹⁰Ibid p 184.

Currelly obviously had decided opinions on methods of classification and display. It would be impossible to believe that Morgan was not aware of Currelly's ideas or that he would not have been influenced by them.

As the "Museum" grew, this influence became more apparent until by 1943 the display in the Montreal "Museum" detailed by Morgan in his Annual Report (see p 110, 111) was similar to the evolutionary pattern arranged by country that Currelly had described, and the "rooms fitted up to show in chronological order the home life of our ancestors" of Belcarres could be a description of the display of the French Canadian Collection.

Twenty years after the "Museum" began Morgan, while still maintaining the purpose of assisting the artist craftsman, was suggesting that the "Museum" might have a "more ambitious scheme." He hoped "as our collections grow to so arrange them that the History of Art can be taught."¹¹ This had been a major interest of Morgan's from the outset. In December 1916 at exactly the same time that the "Museum" was started, Morgan prepared a lecture that illustrates that he was interested in teaching the history of art even as he was accumulating examples for designers. Using slides to illustrate his lecture, he discussed the development of china in Greece, Egypt and the Middle and Far East. Noting in his introduction that his lecture was more history than pottery, he explained:

As a mere historical record pottery is invaluable for from it we may gather all sorts of suggestions regarding the people who used it--the home life, the forms of religious belief, the costumes, furniture & often through inscriptions, something of the language itself . . . I will now outline the main features in the history of these countries with special reference to Art--& to pottery in particular--tracing, where possible, the influences which each received from the other. In this way we will soon discover that no country is so self centered but that it constantly swaps ideas with its neighbors--that no branch of art is so independant (sic) but that it borrows & takes from other arts.¹²

¹¹"The Museum" 1937, Private papers, Montreal.

¹²"Pottery--A Sketch," December 1916, Private papers, Montreal

During the first year of the "Museum's" operations there was a loan exhibition of Antiques and Decorative Art held at the Art Association.

Morgan perhaps reveals his feelings at that time about his own aims for the "Museum"

I have a busy month ahead of me with various committee meetings in connection with an Exhibition of Decorative Arts which is being opened at the Art Gallery in December. As it is exactly along the lines which I have been preaching for years I am very glad to give it all the help possible & it will serve to give my museum added impetus.¹³

The Montreal Star described some of the objects in the exhibition organized by the Queen Mary's Guild of Needlework which included General Wolfe's dish, historical relics, laces and jewels, a collection of fans, antique silver and miniatures. Morgan loaned an eleventh century Mesopotamian water jug.¹⁴ Few of these articles would seem to be the type of examples that Nobbs had in mind when he called for a museum to be used by industrial artists and craftsmen. If it was the sort of collection about which Morgan had "been preaching for years," one must assume that his preference always had been for a decorative art museum.

Morgan did, undoubtedly, as has been demonstrated, support the concept of the Arts and Crafts movement, and it may be that from the beginning, he saw the collection serving both purposes. While he was collecting material for the craftsman he was also purchasing, and donating articles himself, which would be of little use to the designer.

From the thirties, references to craftsmen in the annual reports became fewer and fewer, and more emphasis was given to the geographical or ethnological divisions--Oriental Galleries, Pre-Columbian and Egyptian

¹³FCM to his parents, 30 October 1917, Private papers, Montreal

¹⁴"Unique Exhibition at Art Gallery," Montreal Star, 26 November 1917

Collections and African and Oceanic material, to name a few. By 1952 Morgan noted in his annual report.

We are sometimes asked if we have a planned programme for our collections. To a degree we have, though hampered by lack of sufficient funds to carry it out systematically. Our objective is to have representative groups of first class material of all ages and countries.¹⁵

And yet, the same year, an exhibition was held at The Montreal Museum of Fine Arts of British Industrial Design exhibits from the Festival of Britain,¹⁶ so that the idea of craft examples had still not disappeared altogether at that time. Apparently both concepts were there all during Morgan's years of influence, at least in his mind. In the early years one had preference over the other and this gradually changed until the situation had completely reversed and the decorative arts had precedence.

Morgan gave to the "Museum" more than one thousand articles,¹⁷ and was responsible for the purchase of more than one thousand more.¹⁸ He had a discriminating instinct and a broad knowledge of the decorative arts that, combined with his insatiable desire to collect fine specimens, resulted in an important collection at The Montreal Museum of Fine Arts. He was interested in obtaining only the highest quality. As he noted in his diary after seeing a room of pictures from the Kress Collection in Tucson, Arizona, "How much more one can learn from one good example than from a room full of second and third rate stuff."¹⁹ In addition, he had the same commitment.

¹⁵MMFA Annual Report for 1952, p. 14

¹⁶MMFA Library, Exhibition file

¹⁷Morgan donated 896 items in his own name. A further 262 gifts were made by members of his family.

¹⁸This includes purchases made by Morgan but catalogued as a donation from others such as Mabel Molson, and purchases made by Morgan with money from funds such as the Tempest or Parker Funds or with money raised by subscription.

¹⁹Travel Diary 22 April 1957, Private papers, Montreal

to the betterment of his community as had so many of his forebears that had established some of the educational, health and artistic institutions in the city. His views expressed to the Massey Commission were that a strong central body should be formed rather than spreading themselves too thin on local projects "which ought to be supported by their own people & municipalities."²⁰

On the occasion of his receiving an honorary degree from McGill University, Dean H N Fieldhouse said:

His discriminating gifts to the Montreal Museum laid the basis of its collections in the field of the decorative arts, and the Rare Book Collection of the Redpath Library is similarly in his debt; but behind these acts of generosity, have been his unflagging support of the arts in Montreal and in Canada, and his steady, unselfish and unrelenting work, with hand as well as with head for the cultural enrichment of the life of this city during the past half-century.²¹

²⁰FCM Diary 1949, Private papers, Montreal.

²¹"F. Cleveland Morgan," unidentified clipping, Private papers, Montreal.

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Six Dynasties

China

29

~~Corean~~

Brnze Figure

6th - 10th Cent

~~Kwanon Goddess of Mercy~~
adoring Bodhisattva

Purchased from A.W. Baker 1921

-CC-CC

Extraordinarily like a 14th Cent French work

3/12/31. Exceedingly fine & undoubted

Chinese 6th Cent. Please send

a photo for publication.

Langdon Warner

Later he writes descriptive label

"Adoring Bodhisattva"

one of group attendant on

larger figure - middle Six Dyn period.

5/5/32. Kenneth Dingwell, "a rare

piece, very rare I should think

in bronze

Fig. 1. Page from Personal Catalogue of FCM

to Museum



Fig. 2. The Evergreen Collection, about 1888. Greystanes, Senneville, Que. Curators: Douglas Morgan age 9, Cleveland Morgan, age 8, Harold Morgan, age 5. (from the reverse of the photograph)



Fig. 3. Morgan Family Trip to Italy, 1894.

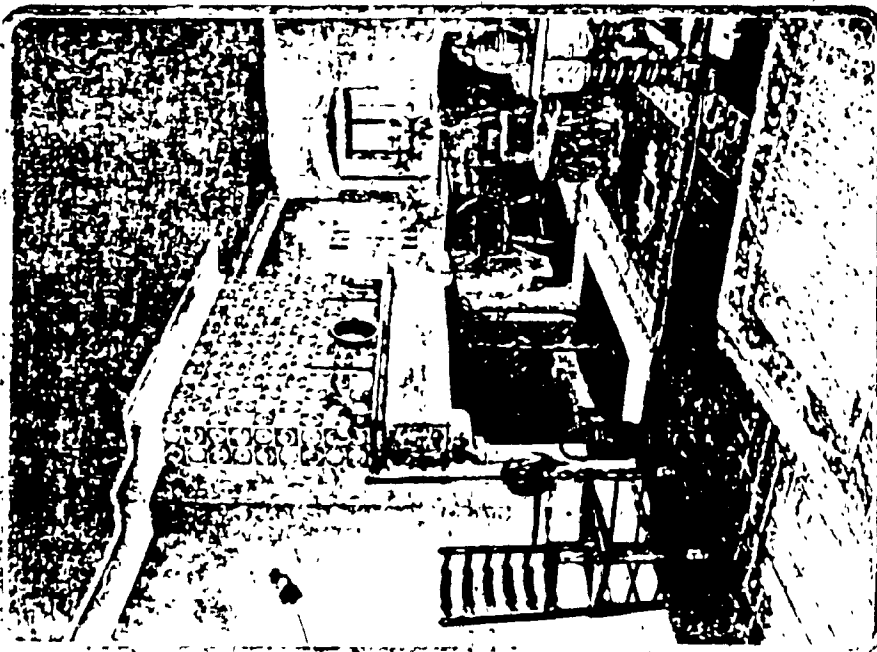


Fig. 4. Morgan Family Trip to Italy, 1894

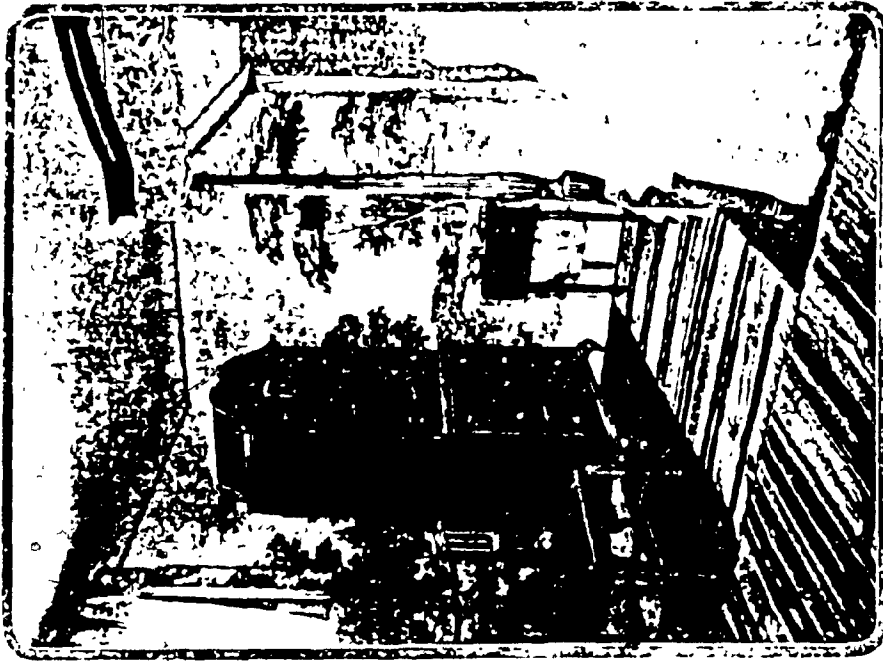


One of the most interesting treatments in these interiors, is the introduction of decorative tile. Here it is found carried around the wall in a band from the fireplace

Fig. 5. Interior of Le Sabot, Senneville



The hall at "Le Sabot." Here again the tile effect is prominent in the over-decoration of the fireplace



A bedroom at "Le Sabot." The habitant woven rugs are introduced in a satisfying Colonial setting

Figs. 6, 7. Interior of Le Sabot, Senneville

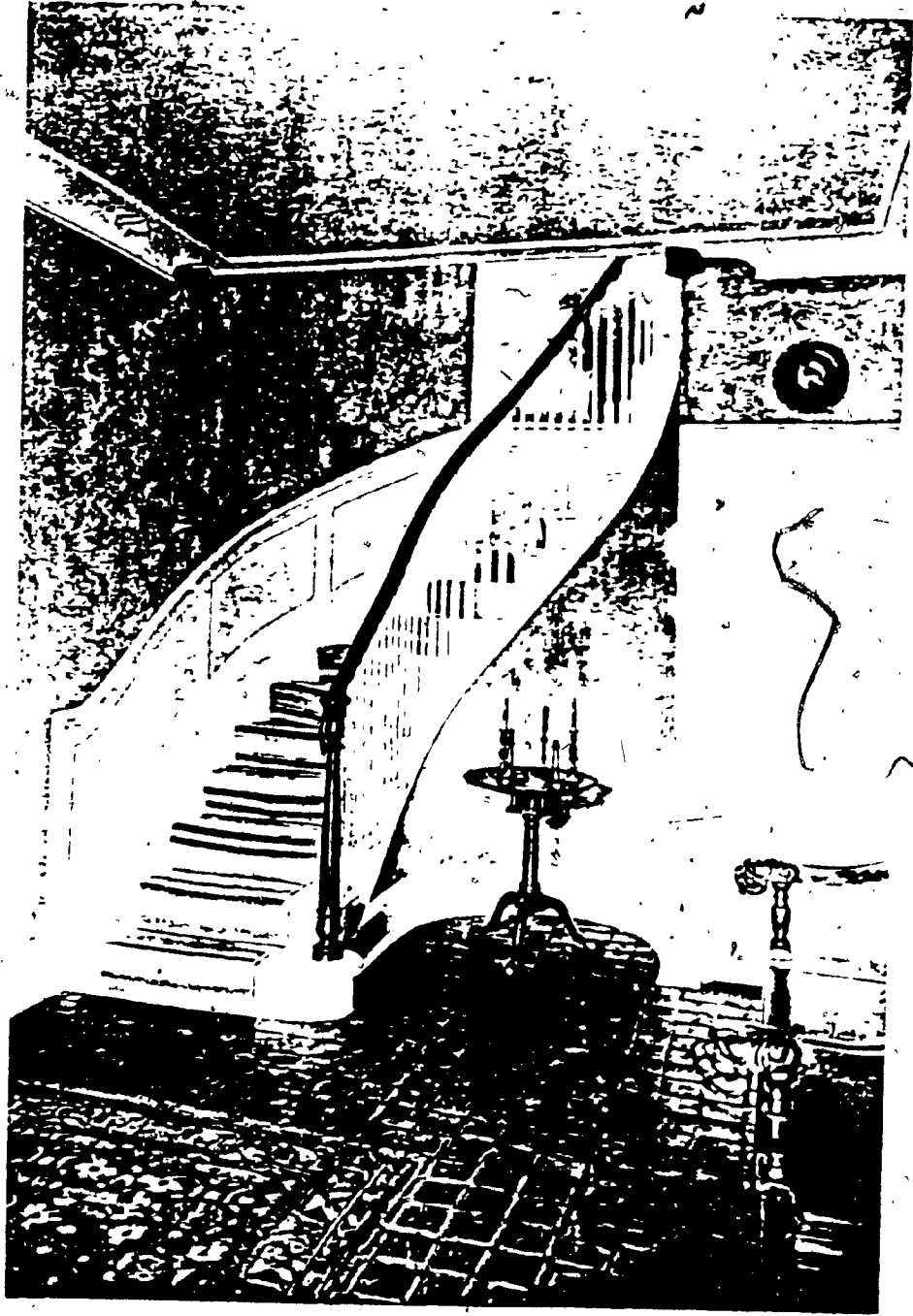


Fig. 8. Interior of Le Sabot, Senneville

Montreal, 29th Feb. 1936.

Mr. F.C. Morgan,

"Molson Account"

IN ACCOUNT
WITH

MORGAN TRUST COMPANY
1455 UNION AVENUE

Jan. 2	Bal.		\$4.47
	Cash		\$1200.00
	H. Baron	\$112.20	
	(Art Association Canadian Furniture)		
" 11	K. Monif	\$350.88	
	(McGill Library for Persian Miniature)		
Feb. 5	D. Lery Macdonald	250.00	
	(McCord Museum)		
" 20	McGill University	50.00	
	(McCord Museum)		
1	Cash		\$1650.00
	Balance	2091.39	
		<u>\$2854.47</u>	<u>\$2854.47</u>

less 2500 Rug Morocco

Fig. 9. Mabel Molson's Account with Morgan Trust Company

ADMINISTRATORS AND EXECUTORS OF ESTATES
 GENERAL INSURANCE BROKERS
 SAFETY DEPOSIT BOXES — STORAGE WAREHOUSES AND VAULTS
 PACKERS, MOVERS AND SHIPPERS OF HOUSEHOLD FURNITURE.
 FUMIGATION OF RUGS, FURNITURE, ETC.

M *Montreal 20 Feb 1936*
C. Morgan
"Mabel M."

IN ACCOUNT WITH **MORGAN TRUST COMPANY**
 1455 UNION AVENUE

<i>Jan 2</i>	<i>Bank</i>				
	<i>Cash</i>			<i>1200</i>	<i>47</i>
	<i>St Bernard</i>	<i>11220</i>			
<i>11</i>	<i>H. Morgan</i>	<i>31088</i>			
<i>Jan 15</i>	<i>D. Perry Macdonald</i>	<i>25000</i>			
<i>20</i>	<i>McGill Univ</i>	<i>5000</i>			
<i>1</i>	<i>Cash</i>			<i>165000</i>	
	<i>Balance</i>	<i>209139</i>			
		<i>285247</i>		<i>285247</i>	<i>47</i>

Fig. 10. Mabel Molson's Account with Morgan Trust Company

February 16th, 1940.

F. C. MORGAN, ESO.

MOLSON FUND ACCOUNT

1939		
Jan. 1	Balance	10.85
" 24	Cash	1,000.00
May 25	Miss Lardner (Elsberg) Textiles 500.00	
" 29	Rate of Exchange 2.50	
July 19	Cash	1,500.00
" 19	H.A. Elsberg Textiles 500.00	
" 19	Rate of Exchange 1.25	
Oct. 24	Estate Elsberg Textiles 1,350.85	
" 24	Rate of Exchange 148.59	
" 24	Expense .36	
Nov. 24	Cash	500.00
	Balance	507.10
		<u>\$3,010.85</u>
		<u>\$3,010.85</u>

1940		
Jan. 1	Balance	507.10
" 4	S. Brietman Holy Water Font 12.75	
" 10	Cash	30.00
" 19	"	20.00
" 26	Mrs. J. Baker Silver Tea Pot 50.00	
Feb.	Cash	600.00
	Balance	1,094.35
		<u>\$1,157.10</u>
		<u>\$1,157.10</u>

Mar 8 ^m	Elsberg	Textiles 253	
		Exchange 28.05	
9 ^m	Wenroth	-Tornet	283.05
			5.00
7 ^m	Monif	50	53.65
	Expd.	5.65	
		<u>53.65</u>	<u>343.70</u>

Fig. 11. Mabel Molson's Account with Morgan Trust Company



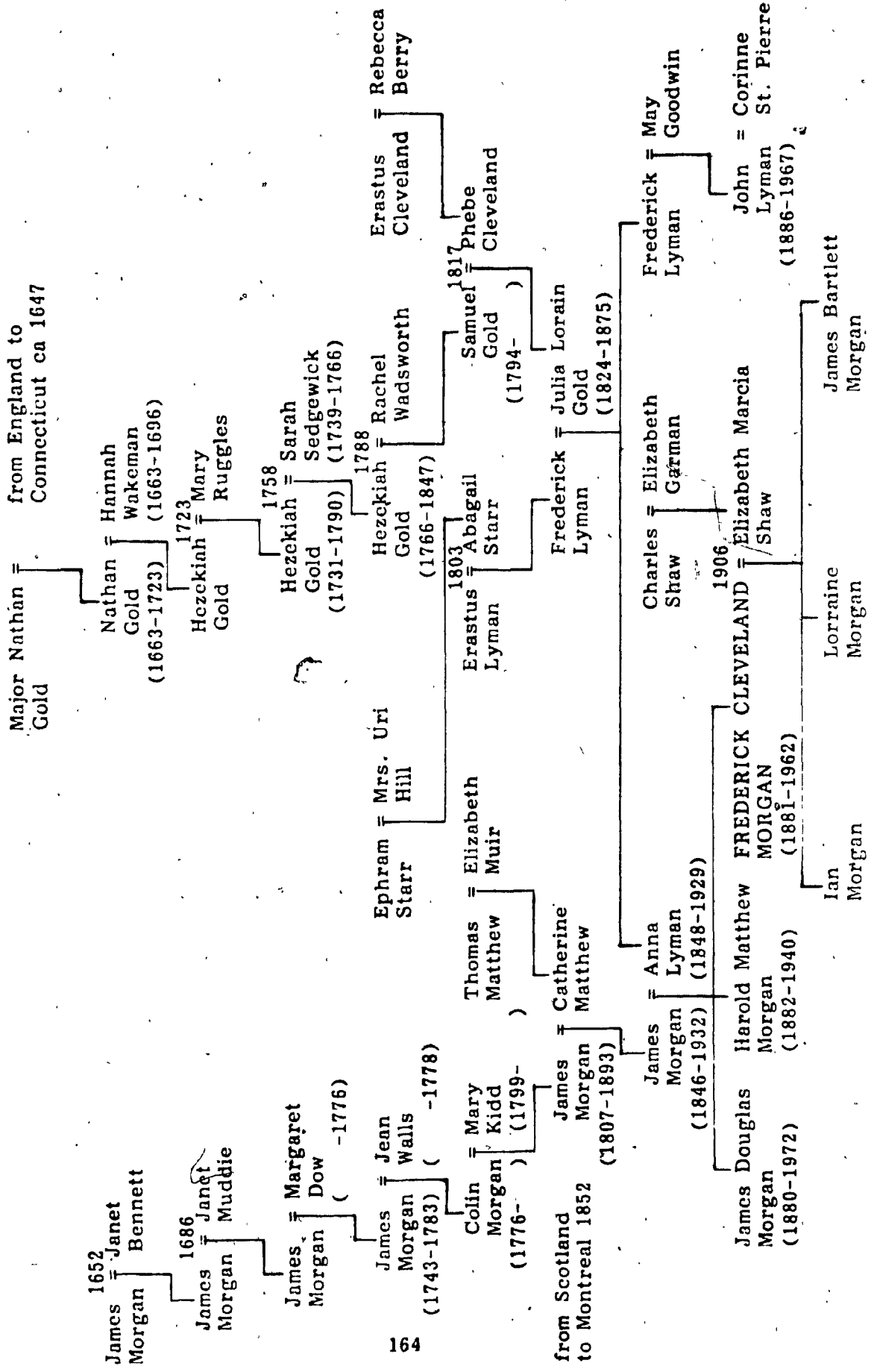
Fig. 12. Ivan Mestrovic, Bust of F. Cleveland Morgan
MMFA 957.1174



New Museum Room No. 1

Fig. 13. Museum Room, MMFA, 1940

APPENDIX A FAMILY TREE



APPENDIX B

COMMUNITY MEMBERS OF ARTS COMMITTEES AND CLUBS

	MMFA					CHG	Pen & Pencil Club	Arts Club	McGill University	McCord Museum
	Museum	Library	Council	Acquisition	Hanging					
Dr. C. W. Colby	*	*	*							*
T. S. Gillespie	*			*						
Elwood B. Hosmer	*			*						
Dr. W. D. Lighthall						*				*
G. W. MacDougal	*			*						
Dr. F. McLennan	*			*		*				*
Dr. C. F. Martin	*		*	*		*				*
F. C. MORGAN	*	*	*	*	*	*	*	*	*	*
Percy Nobbs						*	*		*	*
Ramsay Traquair	*	*		*		*	*	*	*	*
Sir William Van Horne			*			*	*			

ARTIST MEMBERS OF ARTS COMMITTEES AND CLUBS

William Brymner				*		*	*
Maurice Cullen				*		*	*
Edmond Dyonnet				*		*	*
Robert Harris				*		*	
Henri Hébert				*		*	
Randolph S. Hewton				*		*	
Edwin Holgate				*		*	*
Alphonse Jongers			*	*			
Alfred Laliberté			*	*			
Arthur Lismer			*	*			
Albert H. Robinson			*	*		*	
G. Horne Russell			*	*		*	*
Charles W. Simpson			*	*		*	
M. A. Suzor-Côté			*	*			
Robin Watt				*			

APPENDIX C

Museum Curators, etc. Associated with Morgan

- W.G Archer 16 February 1952
Indian Museum
(travel diary, Private papers, Montreal)
(Victoria and Albert Museum ?)
- Sir Leigh Ashton 5 March 1950
Victoria and Albert Museum
(travel diary, Private papers, Montreal)
- Bernard Berenson 22 April 1954
I Tatti, Italy
(travel diary, Private Papers, Montreal)
- Robert Laurence Binyon 1926
Department of Prints and Drawings
British Museum
(Catalogue Job, Private papers, Montreal)
- Anthony Blunt 5 May 1950
British Museum and Courtauld Institute
(travel diary, Private papers, Montreal)
- Boschreitz 8 May 1918
(Catalogue Pc16, Private papers, Montreal)
- Mr Braunholtz 19 April 1950
Ethnological Department
British Museum
(travel diary, Private papers, Montreal)
- Gerard Brett, Director 25 November 1950
Royal Ontario Museum
(McGill University Library, Rare Book Department)
- Eric Brown 12 March 1937
Director (1913-1939)
National Gallery of Canada
(McGill University Library, Rare Book Department)
- Fitz Roy Carrington 21 February 1918
Boston (Catalogue Ob 19, Private papers, Montreal)
- Herbert Cescinski 27 October 1920
London (author on furniture)
(Catalogue F4, Private papers, Montreal)
- Kenneth W Clark 2 December 1932
New Testament Department
Duke University
(McGill University Library, Rare Book Department)
- Ralph T Coe 1955
Curator of Paintings and Sculpture
William Rockhill Nelson Gallery of Art
and Mary Atkins Museum of Fine Arts
Kansas City, Missouri [55 Ed. 1]
- Dr. W G Constable 1939
[1952] Curator of Paintings
Boston Museum of Fine Arts

- [Catalogue Oa23, Private papers, Montreal]
 Peabody Museum [36.Ac 1]
 John Coolidge 17 March 1955
 Fogg Museum
 Harvard University
 [McGill University Library, Rare Book Department]
- Ananda Coomaraswamy 11 December 1929
 Fellow for Research in Indian, Persian and Muhammadan Art
 [1932]
 Boston Museum of Fine Arts [29.Ed. 1]
- John D Cooney 1949-50
 Curator
 Department of Ancient Art
 Brooklyn, Mass. [49-50.B 4]
- Trenchard Cox 21 February 1952
 [travel diary, Private papers, Montreal]
 Director, City Museum and Art Gallery
 Birmingham, England [1948, MMFA Annual Report]
- Digby 19 April 1950
 Ethnological Department
 British Museum
 [travel diary, Private papers, Montreal]
- Kenneth Dingwell 5 May 1932
 [Catalogue Pa34, Private papers, Montreal]
- Ferdinand Eckhardt, Director 10 June 1957
 Winnipeg
 [McGill University Library, Rare Book Department]
- Edwards 20 April 1955
 Egyptian Department
 British Museum
 [travel diary, Private papers, Montreal]
- Dr. Cyril Fox 1931
 National Museum of Wales
 Cardiff [Catalogue Oa23, Private papers, Montreal]
- Sidney J. Freedberg n.d.
 Fogg Museum
 [Catalogue Oa20, Private papers, Montreal]
- Yvonne Hackenbroch 29 May 1948
 Hart House
 University of Toronto
 [McGill University Library, Rare Book Department]
- Chauncey Hamlin 28 May 1951
 Buffalo Museum
 [McGill University Library, Rare Book Department]
- R P Hincks 27 April 1953
 British Council
 [travel diary, Private Papers, Montreal]
- Horio 18 January 1918
 [Catalogue Pa 11b, Private papers, Montreal]
- Major Horsfield 15 May 1913
 [Catalogue Pf 1, Private papers, Montreal]
- Alan Jarvis 11 December 1957
 Director (1955-1959)

- National Gallery of Canada
[McGill University Library, Rare Book Department]
Dr. Berthold Laufer 18 December 1918
Field Museum, Chicago
[Catalogue A1, Private papers, Montreal]
Douglas Leechman 4 January 1943
Division of Archeology
National Museums of Canada
[McGill University Library, Rare Book Department]
[Catalogue Ba15, Private papers, Montreal]
John E. Lodge 19 February 1918
Curator Asiatic Art
Bosotn Museum of Fine Arts
[Catalogue Pc16, Private papers, Montreal]
Alfred A. Longden 7 January 1944
Director of Fine Art
The British Council
[McGill University Library, Rare Book Department]
S. K. Lothrop 30 September 1948
[McGill University Library, Rare Book Department]
Lowbeer December 1939
[Catalogue Ba17, Private papers, Montreal]
F. R. Martin May 1922
Victoria and Albert Museum
[Catalogue F82, Private papers, Montreal]
Harry Orr McCurry 25 May 1954
Director (1939-1955)
National Gallery of Canada
[travel diary, Private Papers, Montreal]
J. Arthur McLean 1929
Curator Oriental Art [12 February 1934]
Toledo Museum of Art
[Catalogue Ja36, Private papers, Montreal]
Philip Means 25 October 1937
author
Theophile J. Meek 1943
Semitic Scholar and author
University of Toronto [43B 2-5]
J.M. Menzies 6 November 1942
Royal Ontario Museum
[Catalogue Ba15, Private papers, Montreal]
William M. Milliken, Director 30 October 1947
Cleveland Museum of Art
[McGill University Library, Rare Book Department]
C.R. Morey 15 May 1919
Freer Gallery
Princeton University
[Catalogue Oe3, Private papers, Montreal]
Agnes Morgan 2 November 1948
Fogg Museum
Hartford University
Professor Morse 6 January 1918
[Catalogue Pa45, Private papers, Montreal]

- Charles Nagel, Director, 8 February 1951
 Brooklyn Museum
 (McGill University Library, Rare Book Department)
- Dr. Philip Nelson n.d.
 (Catalogue A 10, Private papers, Montreal)
- John G. Phillips 25 August 1949
 Associate Curator
 Renaissance and Modern Art
 Metropolitan Museum of Fine Art, New York
 (49-50 Dp 6)
- Garrett C. Pier 20 December 1915
 archeologist, author of Pottery of the Near East (Pb 17)
 (Catalogue Ph 13, Private papers, Montreal)
- Arthur Upham Pope (46 Dm 8) 21 May 1948
 Director, Iranian Institute, New York (1940)
 (Catalogue R 117, Private papers, Montreal)
 (wrote Survey of Persian Art)
- John Pope-Hennessy 3 May 1954
 Victoria and Albert Museum
 (travel diary, Private papers, Montreal)
- Chandler R. Post 25 September 1948
 Fogg Museum
 Harvard University
 (McGill University Library, Rare Book Department)
- Alan Priest 12 January 1955
 Curator, Far Eastern Art
 Metropolitan Museum of Art, New York
 (McGill University Library, Rare Book Department)
- Perry T. Rathbone 17 November 1959
 Director
 Boston Museum of Fine Arts (60 F 1)
- EP Richardson, Director 10 July 1947
 Detroit Institute of Arts
 (McGill University Library, Rare Book Department)
- B. W. Robinson 16 February 1952
 (Keeper of Metalwork in 1970)
 Victoria and Albert Museum
 (travel diary, Private papers, Montreal)
- Paul Rosenberg 1949
 Fogg Museum Harvard University
 (Diary 1949, Private papers, Montreal)
- Henry P. Rossiter 19 October 1930
 Museum of Fine Arts, Boston
 (McGill University Library, Rare Book Department)
- Hon. Steven Runciman 16 December 1952
 (Catalogue B 38, Private papers, Montreal)
- Paul J. Sacks 27 May 1937
 Fogg Museum, Harvard University
 (McGill University Library, Rare Book Department)
- Mr. Lawrence Sickman 1955
 Director
 William Rockhill Nelson Gallery of Art
 Kansas City, Missouri (55 Ed 1)

Gertrude Townsend 5 October 1957
Curator of Textiles
Boston Museum of Fine Arts [5b.Tap.7]

Alfred W. Tozzer 1936
Division of Anthropology
Harvard University

Henry Trauber 1959
Royal Ontario Museum, Toronto
[Catalogue Ja41, Private papers, Montreal]

Langdon Warner 1931
Fogg Museum Harvard University
[Catalogue Ja6, Private papers, Montreal]

S. Henry Wassen 13 December 1956
Curator
Ethnographiska Musset
Goteberg, Sverige [46.Ds.3]

Gordon B. Washburn, Director 20 August 1947
Museum of Art
Rhode Island School of Design
[McGill University Library, Rare Book Department]

Mrs A. C. Weibel 1949-50
Curator Emeritus of Textiles
Detroit Institute of Arts

Dr. Johannes Wilde 30 April 1951
Vienna
[MMFA Archives box of miscellaneous papers]

STAFF AT THE MMFA 1916 to 1962
excluding Art School Staff

APPENDIX D

	1915	1920	1925	1930	1935	1940	1945	1950	1955	1960	1962
J. B. ABBOTT Curator Secretary											
MISS MUIR Library Assistant											
ETHEL M. PINKERTON Library Assistant, Librarian Assistant Secretary, Secretary Custodian of Records											
ELIZABETH RUGGLES Librarian											
OLIVE LE BOUTILLIER Librarian											
MRS. A. M. GRIFFITHS Secretary											
E. B. JOHNSON Superintendent of Building											
MRS. R. A. GLASER Secretary											
MRS. E. T. ALWARD Membership Secretary											
VERA J. PAIGE Secretary											
ROBERT TYLER DAVIS Director											
MRS. A. M. MILLER Secretary											
JUNE HAY Secretary											
LORRAINE CUDDY Membership Secretary											
CHRISTINE MITCHELL Staff Lecturer											
JEAN BRAIN Secretary											
DOROTHY STEWART Assistant Secretary											
EDWARD CLEGHORN Controller, Assistant Director Associate Director											
JACQUELINE OUIMET Librarian											
MERLE J. PEDEN Secretary											

Source: AAM and MMFA Annual Reports
* one year

STAFF AT THE MMFA 1916 to 1962
 excluding Art School Staff

	1915	1920	1925	1930	1935	1940	1945	1950	1955	1960	1962
JOHN STEELGMAN Director									*****		
GRETA M. KELLY Secretary, Membership Secretary									*****		
KATHERINE KENNEDY Secretary									****		
Assistant to Director									****		
JANIS BILKINS Librarian									*****		
RUTH JACKSON Assistant Custodian of Records									****		
Custodian of Records									***		
EVAN H. TURNER Director									****		
J. M. WYNN Acting Controller									***		
BILL BANTEY Public Relations Officer									***		

APPENDIX F
 F. CLEVELAND MORGAN COMMITTEES AND OFFICES MONTREAL MUSEUM OF FINE ARTS

	1915	1920	1925	1930	1935	1940	1945	1950	1955	1960	1962
HANGING	++										
MUSEUM											
LIBRARY		++++	++++	++++	++++	++++	++++	++++	++++	++++	++++
ACQUISITION		++++	++++	++++	++++	++++	++++	++++	++++	++++	++++
PAINTINGS - CANADIAN											
PAINTINGS - MODERN											
PAINTINGS (OLD) - 18th C. & EARLIER											
EXHIBITIONS											
CENTRAL SALES COMMITTEE											
ACQUISITION FUNDS ALLOTMENT COMMITTEE											
EXECUTIVE COMMITTEE											
PRESIDENT											
HONORARY PRESIDENT											

+++++ FCM Member of Committee
 ***** FCM Chairman
 Founding or Termination of Committee
 ** One Year
 Source: AAM and MMFA Annual Reports

APPENDIX F

Morgan's Skill Negotiating with Dealers

Two purchases Morgan made in 1936 with funds donated by Mabel Molson demonstrate Morgan's ability to negotiate the price after having obtained a commitment for the funds*

13 July 1936, Morgan wrote Mabel Molson telling her that he had seen while he was away a French sixteenth century cabinet, price \$1500 and a thirteenth century stained glass panel from the Daguerre collection priced at \$850

15 July 1936, Mabel Molson wrote Morgan agreeing to give him two thousand dollars

17 July 1936, Morgan thanked Molson and told her that he would see if he could get a better price. He then wrote the dealer

I have not had much luck as yet, but a friend has offered one thousand dollars, if I can get the French cabinet for that price. I realize it is quite a cut, but it will be cash

24 July 1936, Morgan wrote the dealer again

Since I received your letter accepting my offer of \$1000 cash for the cabinet I have been trying to interest friends in the stained glass panel. I have been promised sufficient support to now offer \$500 for the glass--cash

AAM Annual Report for 1936:

Miss Mabel Molson has again shown her interest by presenting a remarkable French Renaissance Cabinet [36.Df.1]. This is polychromed and gilt walnut and bears on its carved panels the Salamander--the badge of Francis I. Through Miss Molson's kindness we were also able to secure a rondel of French Stained Glass dating from the 12th Century [36.Dg.2], which greatly enriches our series of panels.

*These letters were found in file 36.Df.1 in the MMFA Archives.

APPENDIX G

Morgan's Skill Soliciting Donations for Purchases I

Exchange of correspondence between Mabel Molson and F Cleveland Morgan illustrating Morgan's methods Brief excerpts only, not always a direct quotation*

3/8/53 FCM-MM When in London, I saw a silver tea kettle with ivory handles most anxious to obtain it for the Museum if I can find a donor

5/8/53 MM-FCM how much for silver kettle

7/8/53 FCM-MM not much [letter about books]

8/8/53 FCM-MM Kettle £1,000 (about \$2,900) It is very kind of you to make the suggestion of presenting it but I will understand if you find it more than you wish to give

9/8/53 MM-FCM price a shock bought an adjoining farm at Dunham

24/8/53 FCM-MM I quite understand that the silver kettle was more than you cared to give but I am writing about a pair of Greek bracelets Please do not think that I am hounding you but I thought you might be interested

13/9/53 MM-FCM I am glad I met you this p.m. & settled about the armlets I shall have to get the money some how, & cut down on other things

15/9/53 FCM-MM You have, once again, stepped into the breach at a crucial moment & I am duly grateful \$500

4/11/53 MM-FCM My well of dollars is filling up again, so I am sending you 400 for that young chap I don't like to think of his waiting. He may need the cash. The lamp has been in a cupboard for years

*These letters were found in file 53.Db.4 in the MMFA Archives.

5/11/53 PCM-MM I am glad to report that I think I shall be able to make up the \$100 from the sale of the pictures & lamp which you sent in for us to dispose of.

MMFA Annual Report for 1954. I should call your attention, in particular, to a lovely pair of silver and gold bracelets of early Greek workmanship, which we were able to acquire through the generosity of Miss Mabel Molson [53.Db.4].

APPENDIX G

Morgan's Skill Soliciting Donations for purchases II

Exchange of correspondence between Mabel Molson and F Cleveland Morgan regarding purchases of two textile collections with Molson funds
Brief excerpts, not always a direct quotation *

16/12/38 **FCM-MM** enclosing copies of correspondence with Mrs Byne re purchasing the Byne collection of Spanish textiles (Morgan had offered \$2000, \$1000 this year, \$1000 next)

17/12/38 **MM-FCM** textiles sound fascinating I don't like to promise anything definite I could help quite a bit towards them if, or as the payments don't have to be made at once I can think over it, & let you know again I am trying to pay myself back, as I have been spending too much - But that might be put off I can't resist things for the A. A

19/1/39 **FCM-MM** Mrs Byne accepts offer of \$2000, \$1000 February 1939, \$1000 February 1940 I am writing to ask if you would care to donate this collection on these terms to the museum

23/1/39 **MM-FCM** Cheque for \$1000, pleased to be able to help on the growth of the collections of the Art Gallery

25/1/39 **FCM-MM** and thank you a thousand times for your cheque for \$1000 toward the Textiles Would you like to guarantee the balance for next year? I blush when I ask this, but do so because I hope that you will still be interested in 1940 and would like you to have the full credit for the entire collection We don't want the money until February 1940 or even later

I don't like to order the collection to be shipped here until I am sure of the total sum Hence this outrageous suggestion, which please forgive

26/1/39 **MM-FCM** I am sorry to have caused you extra work by my carelessness I took for granted you were counting on the \$1000 next year You may count on it in January

27/1/39 **FCM-MM** thanks for promise of \$1000⁰ for next year

These letters were found in files in the MMFA Archives: 38.Dt.5-14, 39.Df.3, 40.Ea.3-273.

[Morgan apparently decided sometime between this time and April to buy the Elsberg Collection instead of the Byne Collection]

10/4/39 FCM-MM My understanding of our conversation of this morning is as follows That you are prepared to donate to the Museum the collection of early textiles from the Elsberg collection, for which I have been negotiating. The cost to be \$2500 As I already have \$1000 of this money, I will not require the balance for another three months anyway

As I explained to you, my reasons for changing from the Byne Textiles to the Elsberg Textiles is that the latter are of exceptional rarity and that they were obtained at about one quarter their normal market price (original price \$9150)

I am still most anxious to buy what we need of the Byne Textiles and shall write Mrs Byne to try and induce her to sell these to us She has in addition a lovely 15th Century Cope in New York, which I am most anxious to buy (see enclosed letter) and perhaps we may yet be able to dicker with her

11/4/39 MM-FCM writing to confirm my offer to add \$500 to the \$1000 I have already sent you to purchase the Elsberg Textiles I am most interested in the enclosure from Albert Morse I am hoping but very doubtful if I can send you a donation towards it

26/5/39 MM-FCM I am enclosing 2 cheques of \$1000 & \$500 towards the purchases for the Art Gallery of the things you mentioned Use the money for whatever you think most pressing

29/5/39 FCM-MM \$1500 now completes the Elsberg textile purchase But I may be able to use part of the cash to secure that portion of Mrs Byne's collection I really wanted

I have written her making an offer of \$500 cash and will take the risk of finding the money when really needed for final payment to the Elsberg Estate

30/5/39 MM-FCM It was a great joy to smell that generous bunch of lilies of the valley pleased that you trying to get the Bines (sic) things. It is worth taking the risk of cash turning up I am always hoping to lay by more for you to spend.

23/11/39 MM-FCM Can you use this check now--put into cases or where you need it (\$500)

24/11/39 FCM-MM thanks for \$500--more than pay for textiles... I hesitate to even speak to you about next year, but in case Mrs. Byne writes me, I feel I must have an answer ready. As I told you I have tentatively offered her \$500 for some of her Spanish textiles & \$1000 for her magnificent cope.

- 13/12/39 **MM-FCM** will contribute \$500 for textiles.
- 16/12/39 **FCM-MM** thanks for promise of \$500
- 10/2/40 **MM-FCM** encloses cheque for \$600 \$500 promised for textiles & \$100 to do as you like with--put it into new cases if they are needed
- 12/2/40 **FCM-MM** thanks for \$600 towards her Museum account
- 21/2/40 **FCM-MM** statement of your Museum account credit balance of \$1,094 35 This will enable me to do some bargaining with Mrs. Byne when and if she writes me
- 17/4/40 **FCM-MM** acceptance from Mrs Byne for Textiles and Cope sale - \$1750 US funds
- 18/4/40 **FCM-MM** just sending you statement when your generous cheque for \$900 came in more than meet my needs at the present time
- 13/6/40 **FCM-MM** Byne collection now \$1750 plus \$175 US commission to Morse I hate to keep coming back to you for more money like this but on the other hand the purchase is an outrageous bargain and I don't like to refuse the poor woman's request We don't need any money until January.
- 16/6/40 **MM-FCM** will pay I am bewildered with all these appeals impressed with what he is doing
- 18/6/40 **FCM-MM** thanks for promise to pay extra \$175
- 26/8/40 **FCM-MM** Byne cope has arrived sends statement nothing required before January '41
- 12/9/40 **MM-FCM** will send cheque for \$690 02 in January or earlier
- 27/9/40 **FCM-MM** Government has refused to refund war tax - \$110 she owes \$800 02
- 23/10/40 **MM-FCM** too bad to have to pay extra will send cheque in January
- 27/11/40 **MM-FCM** I shall feel immensely relieved when I get this cheque off my mind \$690 02
- 29/11/40 **FCM-MM** thanks for \$690 02 now only remains \$110 he wrote about.
- 26/12/40 **MM-FCM** lovely violets a great surprise I have been such a nuisance with my stupid mistakes over the cheques.

16/1/41 FCM-MM Byne textiles and cope paid in full . . . cope framed and in position. . . credit in her special account of \$41.13.

MMFA Annual Report for 1939 Miss Molson has been helpful in many ways and through her generosity we have been able to acquire a group of early European textiles of unusual interest. (Elsberg Collection [39Dt. 8-17] other pieces were given by Morgan in 1939 and 1940)

MMFA Annual Report for 1940 The outstanding acquisition of the year is the large collection of Spanish textiles made by the late Arthur Byne of Madrid. This purchase was made possible through the generosity of Miss Mabel Molson and constitutes a very valuable nucleus to this growing section. The examples range from the 14th to the 18th century and number about 366 pieces. A selection from this collection has been mounted and framed and is now on view in gallery No. 11. A magnificent velvet cope of the 15th century is also on display in the hallway. [40Ea 3-273]

APPENDIX H DEALERS

AB Arthur Byne, Madris, Spain
 AK A. Khayat, New York
 AL Adolph Loewi, Los Angeles, California
 AS Acton Surgey, London
 ASR Arnold Seligman, Rey & Co., Paris
 AV Arthur S. Vernay, New York
 AWB A. W. Bahr, New York
 B H. Baron, Montreal
 BG Berkley Galleries, London
 BM Bunkio Matsuki, Boston and Japan
 C Collona Collection, Toronto
 CHG Canadian Handicrafts Guild, Montreal
 Cov Coverdale Collection
 DGK Dikran G. Kelekian, New York
 DJ Dudley James, New York
 E Elsburg Collection
 EAS Eagle Antique Shop (S. Breitman), Montreal
 EB Dr. Elie Borowski, New York and Toronto
 ER E. Rokhsar
 ES E. S. Segredakis, New York
 F&Co French and Company, New York
 FCF Mrs. F. C. Fairbanks, Montreal
 GH Guatemala Handicrafts
 GLL G. L. Lamartine, Montreal
 GSP G. Schmidt Pizarro, Lima
 HB Henry Birks and Company
 HG Heeramaneek Galleries, New York
 HKM H. K. Monif, Persian Art Galleries, New York
 HMCo Henry Morgan and Company, Montreal
 IMB Mrs. I. M. Beasley, Brighton, England
 IM Ian Morgan, Montreal
 JB Joseph Brummer, New York
 JC Julius Caricbach, New York
 JG Julus Gans, Sante Fe, New Mexico
 JJK J. J. Klejman, New York
 JR John Russell, Montreal
 JW John Wise, New York
 KB Kerekin Beshir, New York
 LC Louis Carrier, Montreal
 LJP L. J. Phillips, London
 M Meltzer Galleries, New York
 M&W Mappin and Webb, London
 PB Paul Beau
 PJW P. J. Woolf
 SAG Spanish Art Gallery, London
 S&A Stairs and Andrew, New York
 SB Sydney Burney, London
 SC Sidney Carter, Montreal
 SH Sumner Heeley, New York

APPENDIX H DEALERS

SK Fred Skull, London
S&T Stuart and Turner, Newbury, England
Stora Stora, New York
SteB Stephen Bourgeois, New York
TC T. Crowther and Son, London
TL Thomas Lumley, London
Tozzi Piero Tozzi, New York
Y Yamanaka Co., New York

APPENDIX H

DEALERS BY CATEGORY

	Aa Eskimo	Ab N A Indian	Ac Mexico	Ad S A Indian	B Egypt	Ca Mycenaean	Cb Greek	Cc Roman	Db Jewellry	De Enamel	Df Furniture	Dg Glass	Dm Metal	Dp Pottery	Ds Silver	Dt Textile	Dv Miscellaneous	Ea Persia	Eb India	Ed China	Ee Japan	F Africa	Pc Pacific Culture	Total
AB											7		7				271							285
AK					1		2																	3
AL													2			31	1	1						35
AS										3														3
ASR									1		1			1			2							4
AV										7														7
AWB													3	3							4			10
B										41														41
BG		7	2	1	1												3		1		1	5	14	35
BM												16								7	35			58
C												4						1			10			15
CHG 18				2																				20
Cov														13										13
DGK					2									3		5	1	10			2			23
DJ																			4			5		9
E																23		3						26
EAS									14				7											21
EB							2					1						1						4
ER																		2						2
ES			1		1																	1		3
F&Co					1					1							3							5
FCF										3							5							8
GH			39																					39
GLL																				5				5
GSP				18												14								32
HB															8									8
HG			1											2		59	3		2	2			1	70
HKM					1		1	1					8	11		2		28	3					55
HMCo										1		1	3	1							7			13
IMB		2																					8	10
IM															3									3
JB			1		2		4				2	2				8	1							20
JC																1						3	2	9
JG			8																					8
JJK			4																			2		6
JR									6															6
JW			10	36					1					11		3	2							63
KB																5	1	2						8
LC															6									6
LJP															13									13
M	1	3																						4
M&W															2									2

APPENDIX H

DEALERS BY CATEGORY

	Aa Eskimo	Ab N A Indian	Ac Mexico	Ad S A Indian	B Egypt	Ca Mycenaean	Cb Greek	Cc Roman	Db Jewellery	De Enamel	Df Furniture	Dg Glass	Dm Metal	Dp Pottery	Ds Silver	Dt Textile	Dv Miscellaneous	Ea Persia	Eb India	Ed China	Ee Japan	F Africa	Pc Pacific Culture	Total
PB											2	149												151
PJW				11																				10
SAG											1	1				1	2							5
S&A											2	1												4
SB							4						3			1				1				9
SC																				8	2	1		11
SH											4		9											13
SK											3													3
S&T											3					1								4
Stora														4			3							7
SteB			1		3				2				1			2	2	4	1	11	2			29
TC											4													4
TL															3									3
Tozzi					1		3										1							5
Y																				8	12			20

APPENDIX H DEALERS BY DATE

1905	1910	1915	1920	1925	1930	1935	1940	1945	1950	1955	1960	1962
KB												
LC												
LJP												
M												
M&W												
PB												
PJW		126	20	2								
SAC												
S&A												
SB												
SC												
SH												
SK												
S&T												
Stora												
StcB												
TC												
TL												
Totzl												
Y	8	2	2	2	1	3	1					

APPENDIX I

Subscriptions and Donations to the "Museum"

	<u>Subscriptions</u> ¹	<u>Donations</u> ²	<u>Assets Museum</u> ³
1917.....	\$2,640		
1918.....	1,195		
1919.....	669		
1920.....	2,095		
1921.....	1,237		
1922.....	549		
1923.....	807		
1924.....	934		
1925.....	791		
1926.....	1,266		\$51,547
1927.....	2,134	\$4,525	54,861
1928.....	6,200	6,525	65,355
1929.....	4,644	8,665	54,861
1930.....	4,502	7,425	92,908
1931.....	1,734	10,082	104,363
1932.....	670	6,207	111,613
1933.....	768	5,147	117,179
1934.....	398	24,322	141,981
1935.....	2,122	798	145,089
1936.....	3,145	4,402	152,999
1937.....	1,906	1,650	156,870
1938.....	681	4,565	162,179
1939.....	3,680	17,668	183,392
1940.....	2,832	3,972	190,487
1941.....	1,131	2,966	194,549
1942.....	60	1,813	197,113
1943.....	400	5,298	202,441
1944.....	6,999	10,627	221,849
1945.....	495	3,836	225,760
1946.....	5,500	3,940	235,685
1947.....			\$254,964

¹Subscriptions: Cash donated to the "Museum"

²Donations: Cash value of objects donated to the "Museum"

³Assets Museum: This figure was first published in 1926. Presumably it is the cumulative total of the cash subscriptions and the cash value of the articles donated. Figures do not always total.

Source: Financial Statements in Annual Reports.

APPENDIX J

GIFTS FROM DEALERS

	Aa Eskimo	Ab N A Indian	Ac Mexico	Ad S A Indian	B Egypt	Ca Mycenean	Cb Greek	Cc Roman	Db Jewellry	De Enamel	Df Furniture	Dg Glass	Dm Metal	Dp Pottery	Ds Silver	Dt Textile	Dv Miscellaneous	Ea Persia	Eb India	Ed China	Ee Japan	F Africa	Pc Pacific Culture	Total
AWB														4		23				4				31
B											1	1												1
EAS											1													1
ER																		11						11
FCF											1			3		1	4	3						12
JC														1										3
JW		16	31											1	3	6							1	57
PB													2			1	1							4
PJW				2							2							1		1				6
S&A										1														1
SC							1											2		2	2	2		9
SteB		1			3													1		1				6
Stora								1																1

APPENDIX K

BOOKS DONATED TO THE MMFA LIBRARY BY F. CLEVELAND MORGAN*

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Pesel, Louisa. Stitches from Eastern Embroideries. London, n.d.
Kevorkian Galleries. Catalogue of Sculpture, Painting and Drawings of Ancient India. New York, 1918.
- 1919 Hiroshige. New York, n.d.
- 1920 Société de Reproduction de Dessins.
1914 Year Book and Catalogue of the Association of American Etchers.
Coomaraswamy, Anada K. Medieval Sinhalese Art.
Charles, C.J. Elizabethan Interiors.
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Illustrated Catalogue of Famous Paintings from the Collection of Liang Chang-Chu of Foochow.
- 1921 Antique Famous Chinese Paintings collected by P'ang Lai Ch'en.
Catalogue of Chinese Paintings of the various Dynasties. Illustrated.
- 1922 Alt-Russische Kunst, mit einer einföhrung von Dr. Fannina W. Halle.
Berlin, n.d.
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- 1925 Laufer, Berthold T'ang, Sung and Yuan Paintings.
- 1926 Modern Masters of Etching--Anders Zorn.
Modern Masters of Etching--J. L. Forain.
Modern Masters of Etching--Marius Bauer.

*Books are listed as they appeared in the Annual Reports and the Library Accession Ledger.

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APPENDIX L FCM DECORATIVE ARTS DONATIONS TO MMFA DURING HIS LIFETIME

Aa. Eskimo	*****	
Ab N A Indian	*****	
Ac Mexico	*****	
Ad S A Indian	*****	
B Egypt	*****	
Ca Mycencan	**	
Cb Greek	*****	
Cc Roman	**	
Db Jewellry	*****	
De Enamel	*****	
Df Furniture	*****	
Dg Glass	*****	
Dm Metal	*****	112
Dp Pottery	*****	131
Ds Silver	*****	
Dt Textile	*****	127
Dv Miscellaneous	*****	
Ea Persia	*****	
Eb India	*****	
Ed China	*****	
Ee Japan	*****	
F Africa	*****	
N Coins	*****	
Pc Pacific Culture	*****	
R Rugs	*****	

(Table includes donations in the names of members of his family)

APPENDIX M FCN DECORATIVE ARTS BEQUEST TO MMFA

10 20 30 40 50 60 70 80 90

Aa	Eskimo	
Ab	N A Indian	
Ac	Mexico	*****
Ad	S A Indian	*****
B	EGYPT	*****
Ca	Mycenean	
Cb	Greek	
Cc	Roman	
Db	Jewelry	
Dc	Enamel	
Df	Furniture	*****
Dg	Glass	****
Dm	Metal	*****
Dp	Pottery	*****
Ds	Silver	*****
Dt	Textile	*****
Dv	Miscellaneous	*****
Ea	Persia	*****
Eb	India	****
Ed	China	*****
Ee	Japan	*****
F	Africa	*****
N	Coins	
Pc	Pacific Culture	*****
R	Rugs	