

# Canada's War Memorial an Example to America

*Its Important Collection of War Paintings  
Should Serve Us as a Lesson*



“Camouflaged Ship,” by Lieut. E. Wadsworth, a most abstract vorticist who, as official camoufleur, had unlimited scope for the display of his doctrines

**T**HE Canadian Government has lent official sanction to a scheme for a War Memorial which, it would seem, might well be imitated in the United States. It embodies a large collection of pictures and sculptures, depicting every branch of Canada's war effort from the training camp at Valcartier to the battlefield of Vimy Ridge. This collection is now on view in America, and will eventually be placed in a magnificent memorial building at Ottawa, the designs for which have been made by the Welsh architect, E. A. Rickards.

The idea for this form of memorial originated with Lord Rothermere, who suggested it to Lord Beaverbrook, the head of the Canadian Records Office in London. The work was placed under the supervision of Paul G. Knody, who has been art director of the memorial ever since its inception. Representatives of every school of art were set to work recording the varied achievements of Canadian men and women, the government affording facilities to the artists for travel throughout the war zone and, in many cases, conferring actual military rank upon them. Although the work was always so regulated that the pictures should form a well ordered architectural scheme, each artist had wide scope for the display of his own individuality in his own especial field.

The most notable canvas in the collection is the panel by Augustus John depicting the Canadians at Lens. It is forty feet in length and will be the dominant feature of the memo-



"Strathcona Horse on the March," an example of the work of A. J. Munnings, who has come into prominence largely through his work for this collection

rial building. A. J. Munnings, an English artist, hitherto unknown, has contributed a number of paintings to the collection which have aroused widespread interest and commendation both in England and the United States. His cavalry paintings are most spirited and effective. Other contributors are Sir John Lavery, Sir William Orpen, Richard Jack, Charles Sims, Algernon Talmage, Byam Shaw, and C. W. Nevinson. It will be observed that this list includes representatives of the most conservative element in the Royal Academy and of the most modern schools as well.

This is a dignified and fitting conception for a War Memorial, and it is high time that something of the sort were done in the United States. We have stood by while Britain, Canada, Australia, France, and Italy were collecting the materials for such memorials, and we have even permitted Britain to enlist the services of our greatest American artist, John S. Sargent.

Many people, however enthusiastic for the plan, feel that it is now too late for us to begin anything of the sort. The war is over, they say, and paintings made now will have no future historical value. This contention is, of course, absurd. It is not too late. We have many drawings and diagrams made by eyewitnesses of the great battles in which American troops took part, and the devastated area which formed the background for these battles remains unchanged. What is most important, we still have the opportunity to record the splendid accomplishments of our army in constructing railroads, camps, bases, and hospitals, in every phase between Brest and Coblenz.