

Edward Burne-Jones

Fides, 1871

tempera on paper and panel
176.2 cm x 62.5 cm

Vancouver Art Gallery,
Founders' Fund
VAG 34.16



Photo: Teresa Healy, Vancouver Art Gallery

Edward Burne-Jones

Fides, 1871

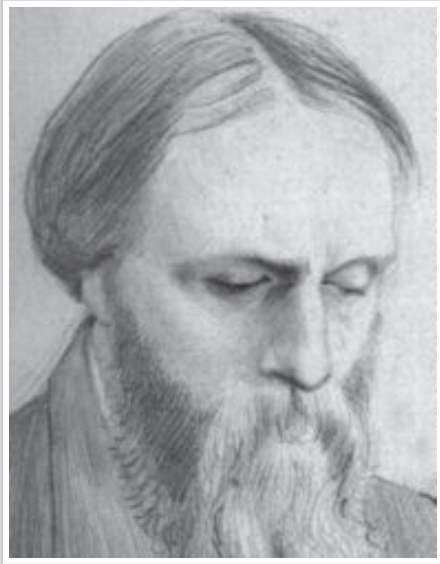


Image source: www.visitcumbria.com/burnjons.jpg

Artist's Biography

Nationality: British

Born: 1833-08-28, Birmingham, England

Died: 1898-06-17

Edward Coley Burne as he was christened, the only son of Edward Richard Jones and his wife Elizabeth Coley, was born at Birmingham, August 28, 1833. He was sent in 1844 to King Edward's School in the same city, where he studied to so good purpose, that in 1852 he won an exhibition which enabled him to enter Exeter College, Oxford, to which he went the same year, his father's wish and his own intention being that he should eventually be ordained as a minister of the Church of England. The pictorial work of Dante Gabriel Rossetti, however, with which he became acquainted first through an illustration to William Althingam's 'Elfin Mere,' and later at the house of Mr. Combe, the director of the Clarendon Press, so aroused his enthusiasm that he resolved finally to abandon his proposed career and devote himself to art. In 1855 he went to London and made the acquaintance of Rossetti, on whose recommendation he left the University without taking his degree, and, after a brief period of study in that artist's studio, began in 1856 the serious work of his life without further instruction, though for a long time under the frequent superintendence and with the constant advice of his only master. He settled to begin with at 17, Red Lion Square, where his earliest works, mostly in pen and ink and watercolours, were carried out.

In September 1859 he paid a visit to Italy and studied the works of the Italian masters at Florence, Siena, Pisa and elsewhere. On returning to London he removed to Russell Place, Fitzroy Square, and on June 9, 1860, was married to Miss Georgiana Macdonald in Manchester Cathedral. He retired from the Water Colour Society in 1870, in consequence of a misunderstanding, and thenceforward, with the exception of a solitary reappearance with two pictures at the Dudley Gallery in 1873, was unknown as an exhibitor, and, to a large section of the public, even as an artist, until the opening of the Grosvenor Gallery in 1877, which, containing an important representation of his completed work, brought him once for all into popular notice, if not at once into popular estimation, in his native land at least, for the French critics to whose attention his work was introduced for the first time at the Exposition of 1878 received it at once with unqualified approval.

He was not a great painter in the true sense of the word. He never attained to that absolute mastery of the materials of his craft, that positively riotous ease of workmanship that belonged to such painters as Rembrandt and Velasquez, but among great artists he takes his place undisputed in the very front rank. His earlier work suffered technically from the delayed commencement and peculiar nature of his art education, and even in his matured years, though he attained a marvelous accuracy and exquisiteness of touch in drawing, he never reached real breadth or strength of style; but from the first he possessed an infallible sense of beauty of form and colour, a powerful and overwhelming originality, and an unequalled grace and delicacy of fancy.

Source: Excerpted from Williamson, George C. "Burne-Jones, Edward," *Bryan's Dictionary of Painters and Engravers, Vol.1*. London: G. Bell and Sons, 1925.

Edward Burne-Jones

Fides, 1871

Artistic Context

Nationality: British

Training: D. G. Rossetti

Peers: William Morris; George Frederic Watts; Dante Gabriel Rossetti

Group: Pre-Raphaelitism; Symbolism

Provenance: purchased at Sotheby's by Sir Charles Holmes on behalf of the Founders in 1934; Lord Faringdon

Subject: mythology

Legacy: influenced Symbolism and Art Nouveau

Other Works in the Vancouver Art Gallery Collection

Figure #1

Pencil and paper

Gift of Mr. and Mrs. Douglas Steward

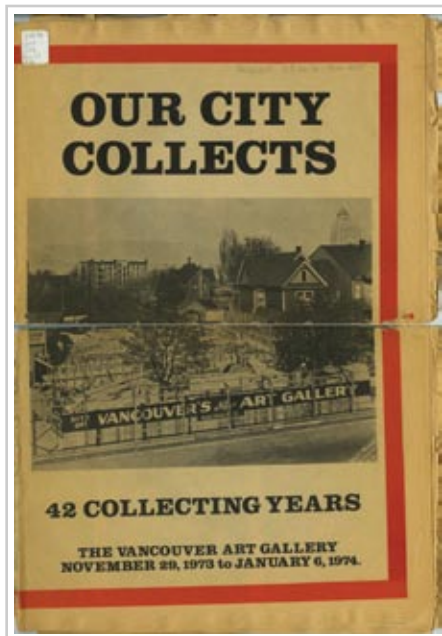
VAG 55.1

Figure #2

Pencil and paper

Gift of Mr. and Mrs. Douglas Steward

VAG 55.2



Bibliography

Our City Collects

Publication

[transcription]

Our City Collects

NEWS BULLETIN The Vancouver Art Gallery
1145 West Georgia Street

November 14, 1973

OUR CITY COLLECTS Canada's Largest Municipal Collection November 29-
January 6, 1974

A short history on The Vancouver Art Gallery's 42 years of collecting by Gallery
Registrar Wylie Thom

75 Years of Collecting

Vancouver Art Gallery

Edward Burne-Jones

Fides, 1871

Although the Vancouver Art Gallery first opened its doors to the public in October 1931 any historical survey of the Gallery's Permanent Collection must rightfully begin in 1926. It was then, after years of striving toward the founding of an art gallery in Vancouver by the many art societies that had existed in the city since its incorporation in 1886 that the Gallery's founders, a dedicated group of art enthusiasts headed by H. A. Stone, first offered to donate the sum of \$100,000 towards the purchase of a collection for a civic art gallery if the city of Vancouver would build a suitable gallery to house it.

Unfortunately for the founders there was little public support. In the mid 1920's for the creation of a civic art gallery, even on such seemingly generous terms, and this first proposal was rejected by the city's taxpayers.

Not to be put down, the founders persisted year after year in the late 1920's in their efforts to convince this city that it should co-sponsor a Vancouver Art Gallery, but it was not until January 1931 that an amended and much more generous proposal was finally approved.

Under the agreement the city was called upon to supply only the site on which the gallery would be built. The donations of the founders would pay for the building and furnishing of the Gallery in addition to providing funds for the purchase of objects as specified under the original proposal.

Fortunately, by 1931 donations had reached \$130,000. However by the time building expenses had been met only \$80,000. Instead of \$100,000 as originally intended, remained for the purchase of items for the Permanent Collection of the new Gallery.

In formulating an acquisition policy for the new collection the founders wisely chose to limit the area of concentration to an historical collection of British paintings from the 18th century on, and an historical collection of Canadian paintings.

This decision was based on the realization that the purchase of "old masters" was beyond the limited resources of a small Gallery and the fact that in the early 1930's it was still possible to find paintings by minor masters of the English school which were within the Gallery's means. Canadian paintings were of course reasonably priced at that time.

It is appropriate to remember that in common with the rest of Canada in 1931 tastes in Vancouver were essentially conservative. The Group of Seven were still considered rather far out by many of the city's art lovers. It must also be remembered that at this time a considerable proportion of the city's population still retained strong ties with Britain and there is much evidence to suggest that the taste of a surprising number of the city's older artistic cognoscenti had been moulded by the more conservative elements of the Royal Academy in the early years of the 20th century. With these facts in mind it is easier to understand some of the first accessions to the permanent collection.

The founders intended that the Gallery's initial collection should provide a substantial base upon which the future permanent collection could be built. They commissioned H. A. Stone, first President of the Vancouver Art Gallery Association, and Charles H. Scott, director of the Vancouver School of Decorative and Applied Arts and first chairman of the Gallery's Purchase and Acceptance Committee, to go to Britain and Europe in the spring of 1931 to purchase suitable art objects.

The result of this buying expedition could be seen in the Gallery's opening exhibition in October 1931 in which practically all of the 99 paintings, 33 watercolours, 23 prints and drawings and 4 sculptures which then constituted the permanent collection had been purchased by Scott and Stone.

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The majority of the paintings were by English and Scottish artists of the last half of the 19th and early 20th centuries such as Etty, Frith, Oilman, Herkomer, Strang, Tonks, etc.. although also included were works by Bateman, Brangwyn, Munnings and others who were contemporary in 1931.

Much admired at that time, these paintings appear to have little appeal for Vancouver gallery-goers today and are seldom exhibited. More lasting in appeal among the first accessions is a small collection of watercolours from that great period in the history of English watercolours, the late 18th and early 19th centuries—works by Cozens, John Sell Cotman, Days, Girtin, Rooker, and Varley, a large Thomas Couture painting, a *Portrait of a Woman* by the 17th Century Dutch painter Johannes Van Ravesteyn, and another interesting portrait bearing the title *A Princess of Oranges* which for many years was thought to have been painted by Van Dyck's famous English contemporary William Dobson.

It is to the credit of the founders that many of the paintings now considered to be among the finest in the Collection were purchased either by or for them during the early years of the Gallery's existence.

Realizing that Vancouver in the early 1930's was far removed from the principal art markets of the world the founders appointed representatives in London and eastern Canada, giving them full authority to purchase paintings for the Gallery's collection. They were particularly fortunate in their choice of Sir Charles Holmes in London.

Holmes, a former director of both the National Portrait Gallery and the National Gallery in London, as well as former Slade Professor of Art at Oxford was well qualified to offer the founders the best possible advice on the London art market of the early 1930's.

The result was an impressive series of acquisitions in 1933 and 1934 which rounded out the founders' art of an historical collection of British art and contributed a number of major paintings to the Gallery's present Collection.

The 1933 purchases included paintings by Galnsborough, Downman and Sickert. In 1934 the Gallery acquired its outstanding Fuseli, Burne-Jones and Highmore as well as paintings by Hogarth, Marlow, Morland, Romney, Richard Wilson, and Zuccarelli. In spite of the intention to build a Canadian collection and the setting aside of funds from original donations for this purpose, comparatively few Canadian paintings were purchased during the 1930's.

The original collection in 1931 included only seven works by Canadian artists, two Fripp's, two Cowings' and three sculptures. All were gifts.

The first Canadian purchases were made in 1932, when J. W. Morrice's *On the Beach*, Dinard, A. Y. Jackson's *Road to St Fidele* and five others were bought from an all-Canadian exhibition shown at the Gallery that year.

These were followed in 1933 by a Homer Watson, a Kreighoff and Paul Peel's *Reading the Future*. The latter—today considered one of the major works in the Permanent Collection—barely squeezed by the Purchase and Acceptance Committee with a 4-3 margin.

Not until 1937 was the question of obtaining an Emily Carr first discussed and the Gallery's first Carr, *Totem Poles*, *Kitssuka* was bought that year for \$400. The second Emily Carr, *Loggers Culls*, came into the Collection in 1939 as a gift from Miss I. Perkyn.

But the most notable addition to the Canadian Collection occurred in the mid-1940's when 170 Emily Carr's, including a large number of her major paintings,

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came to the Gallery. This collection, willed to the Province of British Columbia by the artist with the proviso that it be permanently housed in The Vancouver Art Gallery, had been selected from several hundred of her works by Emily Carr herself with the help of Lawren Harris and Ira Dilworth. Harris and Dilworth were appointed trustees of the Collection and were later succeeded by John E. A. Parnell and Alistair Bell.

In 1963 the trustees officially transferred the Emily Carr Collection to the Vancouver Art Gallery and it is now part of the Gallery's Permanent Collection. Probably the most important Emily Carr collection in existence, it has been one of The Vancouver Art Gallery's principal attractions for many years.

The growth of the Canadian Collection continued in the 1960's. Important paintings by Lawren Harris, Tom Thomson, A. Y. Jackson, David Milne, Lemoyne Fitzgerald and others were acquired and it was during these years that the present well-rounded Canadian paintings really began to take shape.

Since the mid 1960's a significant change has occurred in the type of art object which has come into the Permanent Collection. While there have been several notable additions to the British and European Collection—such as an extraordinarily fine edition of Goya's etchings of the *Disasters of War* which was acquired in 1967—and many accessions of traditional Canadian paintings, the emphasis now is on contemporary art, primarily Canadian and American.

As well as work by eastern Canadian artists, a large and increasing proportion of the Canadian pieces are by the local artists who have made Vancouver one of the most exciting art centres in Canada in the past decade. Of 74 art objects acquired by the Gallery this year nearly 213 are by Vancouver or British Columbia artists. The Gallery's small but important collection of leading contemporary American artists includes such exceptional pieces as George Segal's *Execution* and Claes Oldenburg's *Hard Saw*, both of which have been in constant demand for exhibitions in Canada and the United States since they were acquired in 1969, and important works by Stalle, McCracken, Irwin and Alexander.

In addition, the past few years have seen the buildup of a comprehensive and rapidly expanding international collection of contemporary prints.

Thus over the years has grown an interesting and varied collection of nearly 2000 paintings and other art objects which reflect the judgment and taste of the many individuals who have been associated with The Vancouver Art Gallery since its founding in 1931.

The exhibition OUR CITY COLLECTS provides a rare opportunity to see works seldom exhibited; more importantly, it presents the Gallery's Permanent Collection in chronological sequence of acquisition, and so reflects the changes in taste of the Acquisitions Committees of the past 42 years.

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Paintings from the Permanent Collection. Publication

[transcription of excerpt]

Sir Edward Burne-Jones (1833-1898) Fides

As member of the Pre-Raphaelite Brotherhood, Burne-Jones attempted to reform the ills of modern civilization by having "genuine ideas to express", such as purity and virtue. Their works drew on the symbolism of the fifteenth century and were a strong reaction to the excesses of Romanticism. Burne-Jones also worked in stained glass and book illustration.



Souvenir Catalogue: Opening the New Vancouver Art Gallery, 1951.

Publication
1951-09-26

[transcription]

CONCERT GALLERY

EXHIBITION FROM OUR PERMANENT COLLECTION

The majority of the paintings in the European section of the Permanent Collection were provided by the Founders in 1931 when the Gallery was originally opened. The British School predominates and portrait painters are well represented.

The earliest example is by William Dobson (No. 2) who succeeded Van Dyck as Serjeant Painter to King Charles I. The eighteenth century painters begin with a pupil of Kneller, Joseph Highmore (No. 21), whose portrait of Elizabeth Hervey is particularly fine. Contemporary with Highmore is William Hogarth (No. 13), famous for his satirical engravings, but also a fine portrait painter. Sir Joshua Reynolds (No. 7), first President of the Royal Academy, is represented by "Judith with the Head of Holofernes," reflecting his study of the Italians. His great contemporaries Gainsborough (No. 15) and Romney (No 28) are also included. Allan Ramsay (No.32), at first established in Edinburgh, became Painter to George III in 1767. Bridging the eighteenth and nineteenth centuries are Sir Thomas Lawrence (No. 34) and Sir Martin Archer Shee (No. 9) who both became Presidents of the Royal Academy.

The earliest English landscape is by Richard Wilson (No. 33) painted during his Italian visit when he was persuaded by Zuccarelli (No. 12) and Vernet to abandon portraiture. Also of the eighteenth century is the beautiful landscape by George Lambert (No. 6). Born in the last quarter of this century were three other important landscape painters: Crome (No. 24), founder of the Norfolk School whose work reflects Dutch influence, Constable (No. 23) who revolutionized landscape painting and Cox (No. 3), best known for his watercolors.

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Other interesting British paintings are a stable scene by the painter of country life, George Morland (No. 27); "Queen Mab" by Fuselli (No.36), fantastic contemporary of William Blake, and a large panel by Pre-Raphaelite Burne-Jones (No. 4). One of the most skillful of the "little masters" was Sir David Wilkie (No. 11) whose "Shadow on the Wall" is reminiscent of Flemish genre painting.

The most important French painting is by Thomas Couture (No. 18), master of Manet. Monticelli (No. 22) with his scintillating textures was a forerunner of the Impressionists.

J. A. MORRIS,
Curator

Further Reading

Arts Council of Great Britain. *Burne-Jones: the Paintings, Graphic, and Decorative Work of Sir Edward Burne-Jones, 1833-98*. London: Arts Council of Great Britain, 1975.

Fitzgerald, Penelope. *Edward Burne-Jones: a Biography*. London: Joseph, 1975.

Harrison, Martin. *Burne-Jones*. New York: Putnam, 1973.

Harrison, Martin. *Burne-Jones*. London: Barrie and Jenkins, 1989.

Lago, Mary ed. *Burne-Jones Talking, His Conversations, 1895-1898*. London: J. Murray, 1982.

Spalding, Frances. *Magnificent Dreams: Burne-Jones and the Late Victorians*. New York: Dutton, 1978.

Edward Burne-Jones

Fides, 1871

Exhibition History

Exhibitions at the Vancouver Art Gallery

Opening the New Vancouver Art Gallery, 1951. September 26, 1951 - October 14, 1951.

Our City Collects: 42 Collecting Years. November 29, 1973 - January 6, 1974.

19th Century Painting. October 9, 1975 - November 9, 1975.

Paintings from the Permanent Collection. December 9, 1978 - January 14, 1979.

Cornerstones: Building a Collection. November 22, 1986 - March 29, 1987.

Historical European Paintings. March 12, 1988 - May 15, 1988.

European Paintings. July 21, 1989 - October 15, 1989.

British Paintings from the Collection. September 1991 - April 1992.

75 Years of Collecting: British Masters, Group of Seven and Pop Icons. February 4, 2006 - May 14, 2006.

Selected Exhibitions Outside of the Vancouver Art Gallery

Art Gallery of Greater Victoria. *The World of W.B. Yeats.* February 16, 1964 - March 14, 1964.

Grosvenor Gallery, London. 1977.

Mendel Art Gallery, Saskatoon. *Victorian England in Canada.* October 5, 1976 - October 31, 1976.

University of British Columbia Fine Arts Gallery, Vancouver. *The Motley Collection, Vancouver Art Gallery.* October 7, 1973 - November 15, 1973.

Isetan Museum of Art, Tokyo. *The Pre-Raphaelites and their Times.* January 26 - February 24, 1985.

Art Gallery of Ontario, Toronto. *The Early Paradise: Arts and Crafts by William Morris and His Circle from Canadian Collections.* September 1993 - September 6, 1994.

Musée des Beaux-Arts de Montreal, Montreal. *Alfred Hitchcock.* November 16, 2000 - March 18, 2001.

Edward Burne-Jones

Fides, 1871



Archival History

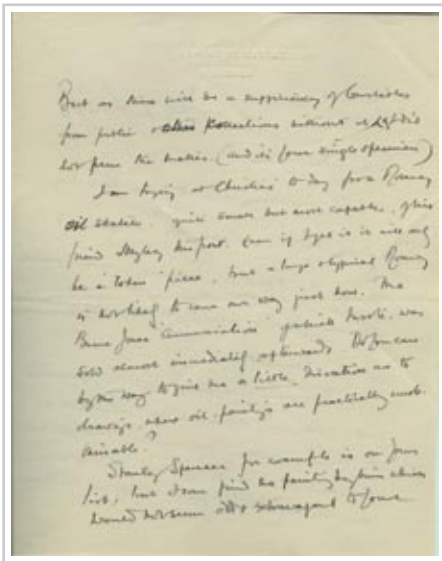
Charles Holmes Correspondence

Correspondence
1933-07-07

[transcription of excerpt]

PHOTOGRAPH
DON'T CRUSH OR BEND

H.A. Stone Esquire
Vancouver Art Gallery
1145 West Georgia Street
Vancouver, B.C.



Dear Mr. Stone

I was delighted to have your letter of June 20th and will open a special title as for the Hopper balance out quickly and propose to make all smaller purchases for the present.

There was a suggestion at the committee for the forthcoming exhibition of British art at the Royal Academy this winter that you be asked to allow the Constable study to remain here 'till next spring for inclusion in the show.

I am trying at Christies Wednesday for a Romney oil sketch, quite small but capable. Even if Fry will be a 'token piece' but a large typical Romney is nothing to come our way just now.

The Burne-Jones was sold almost immediately afterwards. Do you care to give me a little direction as to drawings where oil paintings are practically most valuable?

Stanley Spencer for example is on our list but I can find no painting by him which does not seem oddly extravagant to your

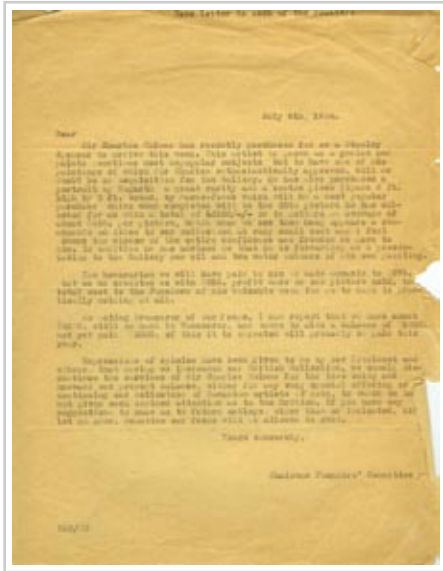
committee. But there are some quite admirable drawings which would represent him for the moment. I can find a recent Paul Nash which would really suit you. They have become mere geometry. I know of an earlier one in private possession which I might secure as the owner will be moving house, and is likely to consider it.

Meanwhile, for the modern I have bought a View in Provence from the Roger Fry Exhibition. He is such a prominent and influential figure in the art world that his work always has an interest, and this in my opinion is not the best thing

he has ever painted, but a summary of what contemporary landscape is trying to do. I have also got a vivid little Pyrenees landscape by the late J.D. Innes. The remarkable genius who died young, I had to pay 95 pounds. The Fry was only 30 pounds. It will anyhow be necessary to a historical series as well as fresh and lively in themselves and make a pleasant contrast to the more sober examples of the 18th Century.

Edward Burne-Jones

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Letter to the Founders

Correspondence
1934-07-06

[transcription]

Same letter to each of the Founders

July 6th 1934

Dear

Sir Charles Holmes recently purchased for us a Stanley Spencer to arrive this week. This artist is known as a genius and paints sometimes most unpopular subjects but to have one of his paintings of which Sir Charles enthusiastically approves will no doubt be an acquisition for the Gallery. He has also purchased a portrait by Hogarth a great rarity and a centre piece figure 6 ft. high by 2 ft. broad by Burne Jones which will be a most popular purchase which when completed will be the 25th picture he has selected for is wits total of £2100/-/- or in dollars average of about \$450. per picture which when we see them hung appears a remarkable addition to our collection at very small cost and I feel shows the wisdom of the entire confidence and freedom we gave to him. In addition he has advised me that he is forwarding as a presentation to the Gallery one oil and two water colours of his own painting

The honorarium we will have paid to him to date amounts to \$875 but as he credited us with \$850. profit made on one picture sold, the total cost to the Founders of his valuable work for on to date is practically nothing at all.

As acting Treasurer of our funds I can report that we have about \$4500. still on hand in Vancouver, and there is also a balance of \$5000 not yet paid \$2000. of this is expected to be paid this year.

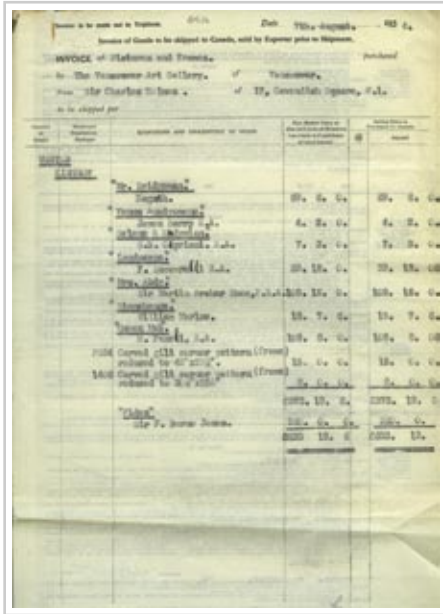
Expressions of opinion have been given by our Board and others that having now increased our British Collection we should discontinue the services of Sir Charles Holmes for the time being and husband our present balance either for any very special offering or continuing our collection if Canadian artists of note, to thick we had not given such decided attention as to the British. If you have any suggestion to make as to future outlays, other than as indicated kindly let me know in the meantime our funds will be allowed to rest

Yours sincerely,

Chairman of Founders' Committee

Edward Burne-Jones

Fides, 1871



Invoice

Acquisition Record
1934-08-07

[transcription]

7th August, 1934

Invoice of Goods to be shipped to Canada, sold by Exporter prior to Shipment

INVOICE of Pictures and Frames. *purchased*
by the Vancouver Art Gallery. of Vancouver.
from Sir Charles Holmes. of 17, Cavendish Square W.1.

Country of Origin: UNITED KINGDOM

QUANTITIES AND DESCRIPTION OF GOODS:

"Fides"
Sir F. Burne-Jones £260.0.0



The Art Gallery Bulletin

Miscellaneous History
1934-11-01

[transcription of excerpt]

FURTHER GIFT OF EIGHT PICTURES TO THE GALLERY BY THE FOUNDERS

The founders have recently added to the Gallery's collection a group of eight pictures, seven of which are representative of 18th Century and one of 19th Century British Painting. Of these eight pictures two are portraits, four are imaginative figure subjects and two are landscapes.



The imaginative group contains within itself the germ of classical English Painting, a form of expression not practised with any great success by English artists, an Englishman finds it difficult to wear the mantle of a Florentine. The portrait by Hogarth though slight is interesting as an example of early portraiture distinctively British as opposed to the stylistic painting of those portraits previously painted in England by meli like Van Dyck, Kneller, Lei), etc. This group of paintings was purchased for the founders by Sir Charles Holmes, late Director of The National Gallery, London, and the following historical data and comments regarding the individual paintings are from his pen:

(225) Sir Edward Burne-Jones, Bart (1833-1898)
"Fides".

"The picture was painted in 1871 and was called by the artist, "Fides"™ or 'The Faithful Virgin'. It was owned by the late Lord Faringdon. In my opinion, it is the most solid, vivid and vigorous thing by Burne-Jones that I remember having seen. It has figured in all Burne-Jones exhibitions and has been reproduced in works on this artist".

Edward Burne-Jones

Fides, 1871



The Art Gallery Bulletin

Miscellaneous History
1934-12-01

[transcription of excerpt]

"Fides" by Sir Edward Burne-Jones (1833-1898)

The works of Sir Edward Burne-Jones appear today to belong to another world, but it is safe to say that when painted in the late nineteenth century they were even then evidence of an artist living spiritually in more remote days. In this remoteness he remained uninfluenced by the rising tide of Impression across the Channel.



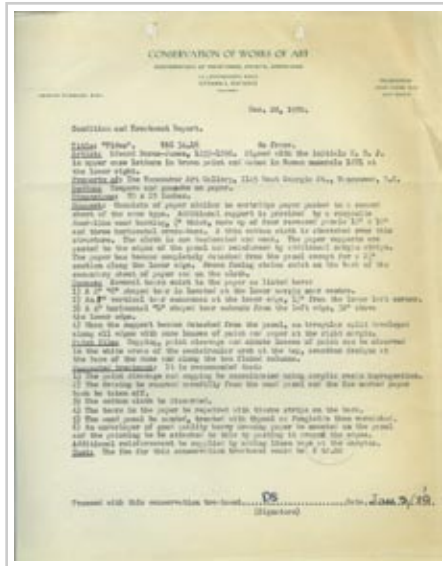
Born in 1833 of Welsh descent he entered Exeter College, Oxford, where he first met William Morris. Both were intended for the Church. This fact appears to have coloured their lives, though in different ways. Morris developed a strong character. He preached and practiced a vigorous and much-needed gospel of the necessity of art in industry. Burne-Jones, on the other hand, fled from realism and sought refuge for his delicate nature in dreams. His figures, like those of Botticelli, seem to move sadly, constantly in a world of doubt. Burne-Jones' admiration for the Italian master greatly influenced his paintings.

His love of the medieval found outlets in the subject matter of his work and in the numerous stained glass windows he designed. Occupying an unique place in English painting he will be remembered best as a decorative painter, with a considerable gift of formal arrangement and high qualities of pattern and colour.

The following words concerning the example of Sir Edward Burne-Jones' work, now on the walls of the Gallery are from the pen of Sir Charles Holmes: "The picture was painted in 1871 and was called by the artist, 'Fides' or 'The Faithful Virgin'. It was owned by the late Lord Faringdon. In my opinion, it is the most solid, vivid and vigorous thing by Burne-Jones that I remember having seen. It has figured in all Burne-Jones exhibitions and has been reproduced in works on this artist".

Edward Burne-Jones

Fides, 1871



Condition and Treatment Report

Conservation
1970-12-28

[transcription]

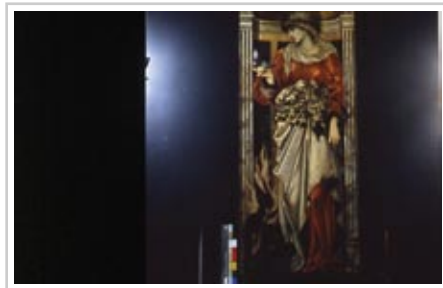
CONSERVATION OF WORKS OF ART
RESTORATION OF PAINTINGS, PRINTS, DRAWING
MERVYN RUGGLES B.Sc.

15 LETCHWORTH ROAD
OTTAWA 1, ONTARIO
CANADA

TELEPHONE
AREA CODE 613

Dec. 28, 1970.

Condition and Treatment Report



Title: "Fides". VAG 34.16 No frame.

Artist: Edward Burne-Jones, 1833-1898. Signed with the initials E. B. J. in upper case letters in brown paint and dated in Roman numerals 1871 at the lower right.

Property of: The Vancouver Art Gallery.

Medium: Tempera and gouache on paper.

Dimensions: 70 x 25 inches.

Support: Consists of paper similar to cartridge paper posted to a second sheet of the same type. Additional support is provided by a composite door-like wood backing, in thick, made up of four recessed panels 13" x 13" and three horizontal cross-bars. A thin cotton cloth is stretched over the structure. The cloth is now desiccated and weak. The paper supports are pasted to the edges of the panel and reinforced by additional margin strips. The paper has become completely detached from the panel except for a 2 1/4" section along the lower edge. Brown foxing stains exist on the back of the secondary sheet of paper and on the cloth.

Damage: Several tears exist in the paper as listed here:

- 1) A 2" "C" shaped tear is located at the lower margin near centre
- 2) An 8" vertical tear commences at the lower edge, 1 1/2" from the lower left corner
- 3) A 4" horizontal "L" shaped tear extends from the left edge, 32" above the lower edge.

4) When the support became detached from the panel, an irregular split developed along all edges with some losses of paint and paper at the right margin.

Paint film: Cupping, paint cleavage and minute losses of paint can be observed in the white areas of the semicircular arch at the top, acanthus designs at the base of the dome and along the two fluted columns.

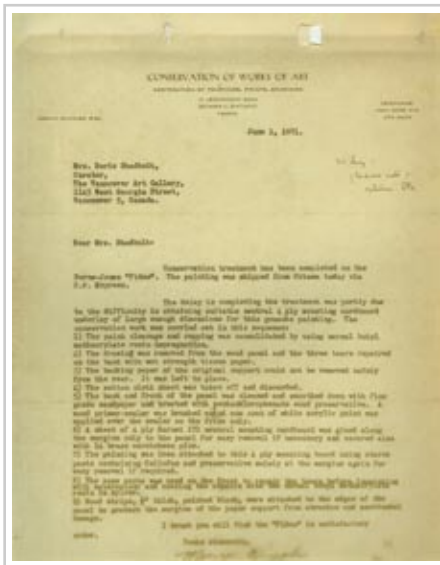
Suggested treatment: It is recommended that:

- 1) The paint cleavage and cupping be consolidated using acrylic resin impregnation.
- 2) The drawing be removed carefully from the wood panel and the fox marked paper back be taken off.
- 3) The cotton cloth be discarded.
- 4) The tears in the paper be repaired with tissue strips on the back
- 5) The wood panel be sanded, treated with thymol as fungicide then varnished

Edward Burne-Jones *Fides*, 1871

6) An underlayer of good quality heavy drawing paper be mounted on the panel and the painting be attached to this by pasting it around the edges. Additional reinforcement be supplied by adding linen tape at the margins.
Cost: The fee for this conservation treatment would be \$92.00

Proceed with this conservation treatment [DS in black ink] (signature) Date: [Jan 5/71 in black ink]



Conservation Correspondence

Conservation
1971-06-01

[transcription of excerpt]

CONSERVATION OF WORKS OF ART

RESTORATION OF PAINTINGS PRINTS, DRAWING
15 LETCHWORTH ROAD
OTTAWA 1, ONTARIO
CANADA

MERVYN RUGGLES B.Sc.

June 1, 1971

Mrs. Doris Shadbolt,
Curator, The Vancouver Art Gallery,
1145 West Georgia Street
Vancouver B.C.

Dear Mrs. Shadbolt:

Conservation treatment has been complete on the Burne-Jones "Fides". The painting was shipped from Ottawa today via C.P. Express.

The delay in completing the treatment was partly due to the difficulty in obtaining suitable neutral 4 ply mounting cardboard underlayer of large enough dimensions for this gouache painting. The conservation work was carried out in this sequence:

- 1) The paint cleavage and cupping was consolidated by using normal methacrylate resin impregnation.
- 2) The drawing was removed from the wood panel and the three tears rep on the back with wet strength tissue paper.
- 3) The backing paper of the original support could not be removed safely from the rear. It was left in place.
- 4) The cotton cloth sheet was taken off and discarded
- 5) The back and front of the panel was cleaned and s grade sandpaper and treated with pentachlorophonate wood preservative wood primer-sealer was brushed on and one coat of white acrylic paint applied over the sealer on the front only.
- 6) A sheet of 4 ply Harumi 171 neutral mounting cardboard was glued al., the margins only to the panel for easy removal if necessary and secured with 14 brass escutcheon pins.
- 7) The painting was then attached to this ply mounting board using paste containing Cellofs easy removal if required.

Edward Burne-Jones

Fides, 1871

8) the same paste was used on the front to repair the tears before inpainting with watercolour and coating the repairs with the normal butyl methacrylate resin in xylene

9) Wood strips, 1/8 thick, painted black, were attached to the edges of the panel to protect the margins of the paper support from abrasion and accidental damage.

I trust you will find the "Fides" in satisfactory order.

Yours sincerely,

Mervyn Ruggles



Art Gallery of Ontario Loan

Correspondence
1994-10-28

[transcription]

Mr. J. Brooks Joyner, Director
VANCOUVER ART GALLERY
750 Hornby St. Vancouver, B. C.
V6Z 2H7

Dear Mr. Joyner,

On behalf of the Art Gallery of Ontario I would like to thank you for so generously agreeing to lend to the exhibition "The Earthly Paradise: Arts and Crafts by William Morris and His Circle from Canadian Collections". Fourteen months without a prized possession is a long time and we greatly appreciate the sacrifice that you made in order to make this wonderful exhibition possible.

The exhibition was a great public and critical success. Total attendance in four venues was over 125,000 people. Press coverage appeared all over the United States, Britain and Canada. More television and radio coverage was generated by "The Earthly Paradise" than by any exhibition held at the Art Gallery of Ontario since King Tut. The handsome exhibition catalogue has been critically acclaimed and the William Morris Society in England reprinted the catalogue Preface in its Newsletter and circulated it internationally.

The material in the exhibition will never be reassembled in our lifetimes. It was only with the support and good will of our lenders that we were encouraged to undertake such an ambitious project. Along with Katharine Lochnan, Brenda Rix, and all the staff of the Art Gallery of Ontario, I would like to thank you again for your participation.

A member of our Registration staff will be in touch shortly to make arrangements for the return of your loan. We look forward to working with you in the future.

Yours sincerely,

Glenn D. Lowry
Director

[Received NOV-7 1994 in blue ink]

Edward Burne-Jones

Fides, 1871

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