

MS.
Coll.
167

WARREN (EMILY MARY BIBBENS) COLLECTION

Glass slides used by Emily Warren to illustrate her lectures, 1920's and 1930's; some lecture notes and other writings by Warren; a few items relating to John Ruskin including 5 pieces of manuscript; typescript of Constance McRae's book on Emily Warren: *The Light must be Perfect*, and some of her research material; 2 large volumes of coloured slides of Emily Warren's paintings

Donor: Mrs. Constance McRae, 20 Silverwood Ave, Toronto M5P 1W4, and the late Dr. Lorne Maclachlan of Ottawa.

Extent: 3 boxes (15") of ms. and 8' 7" of glass slides

Edna Hajnal

November 1991

BIOGRAPHICAL SKETCH

Emily Warren was born in Exeter, Devon, in 1869. Her father, Matthew Henry Warren, operated a line of steamships out of Newfoundland. Two of Miss Warren's sisters were born in Canada.

Emily Warren was John Ruskin's last pupil. She was a visitor in his household and corresponded with him from the time she was 10 years old until her teens. Ruskin directed her art training, and encouraged her interest in architecture. By purchasing one of her early drawings Ruskin made it possible for her to afford a course in architecture given by Sir Bannister Fletcher. She graduated from the College of Art, South Kensington, and also took certificates in biology, botany and geology, to obtain the kinds of knowledge considered necessary for an artist's career.

After Ruskin died, as a personal memorial she painted the scene which he had described in his writings. Forty-four of her illustrations were reproduced in Edward T. Cook's *Homes and Haunts of John Ruskin*, London: G. Allan, 1912.

In 1921 Miss Warren came to Canada to complete two very large canvasses which had been commissioned by Sir Robert Borden in London during the first World War. When she left England she was a member of the following groups: The Royal Society of British Artists, The British Watercolour Society, the Old Dudley Arts Society, the Aberdeen Society of Arts and the Society of Women Artists. She was also active on the Committee for Preservation of Memorials in London. She supported the work of the Deep Sea Mission because of her father's twenty-five year association with the fish trade tour of Newfoundland. Finally, as a frequent speaker before Ruskin Societies she instigated a successful movement to have his home, Brantwood, made into a museum.

Shortly after her arrival in Canada the National Gallery purchased her oil painting "Placing the Canadian Colours on Wolfe's Monument in Westminster Abbey", an oil 19 x 37", which can be seen in the Picture Division -File No. 705-7, Room 12-15 B.I. However the two large canvasses, 6'6" x 11'6", entitled "Canada's Tribute" were not purchased by the Canadian government because of a change in the political climate. After many vicissitudes, these paintings were finally hung in the Sir Arthur Currie Memorial Hall of the Royal Military College, Kingston, in 1947. At this time Miss Warren received a token payment, though she had spent the best part of three years working on them in Westminster Abbey

When it became apparent that the argument over the purchase of the paintings would be a long one, Emily Warren was forced to turn to lecturing to earn a living. She travelled back and forth across Canada delivering lectures illustrated by hand-coloured glass slides reproducing her own paintings. About half these 1900 slides are in the Fisher Library. She made her headquarters in Ottawa where she held an

annual sale of watercolours. Her Canadian work sold well and there was also a demand for her paintings of England and the continent of Europe. This and her need for additions to her slide collections necessitated many painting trips abroad, and she continued to travel until she was 84 years old.

She died at Dunrobin, Ontario, in 1956, at the age of 87.

In 1939 the Royal Society of British Artists made her an R.B.A., an honour which is limited to 13 living members.

Although forgotten for many years until Mrs. McRae's biography *The Light must be Perfect* was published in 1981, Emily Warren was a dedicated artist and her career should be better known for a number of reasons. Her struggles to free herself of the usual Victorian prejudice against women making a career in the arts, and her determination to make a living against overwhelming odds in a male dominated society make her story a worthwhile one.

CONTAINER LIST

Box 1

Genealogies of Warren and Gifford families.

Emily Warren's birth certificate, her parents' marriage certificate and other family documents.

Emily Warren - passport information.

Emily Warren's will, obituaries etc.

Warren, Mary (Gifford). A.L.S. (xerox) to Mrs. Severn, housekeeper for John Ruskin, thanking her for her kindness to her young daughter, 1880. Original in Ruskin Gallery, Bembridge, Isle of Wight.

Ruskin, John, 1819-1900. 2 A.L.S. (xerox) to Emily Warren and 1 telegram. Originals in Ruskin Museum.

Warren, Emily. Essay on Ruskin. 21 leaves, xerox of ms.

Warren, Emily. The Cathedral of ChristChurch, Canterbury. Thesis. Xerox of ms. Original in Ruskin Gallery. Bembridge, Isle of Wight.

Notes and correspondence relating to Emily Warren's large oil paintings, Canada's Tribute. 9 folders.

2 boxes of slides of drawings of individual generals' faces and of flags, preliminary drawings for her paintings, Canada's Tribute. Originals in War Museum, Ottawa.

Emily Warren's lecture. 11 folders, mainly typescripts.

Lists of slides shown by Miss Warren to illustrate her lectures. 1 folder.

Advertisements for Miss Warren's lectures. 19 pieces.

Advertisements and newspaper accounts of Miss Warren's water colour exhibitions in Ottawa. 2 folders.

Warren, Emily. Notes to persons contemplating emigration to Canada. Ms. 2 p.

Warren, Emily. Original notes describing John Ruskin's study of Brantwood. Ms. 3 leaves.

Warren, Emily. Poem.

2 A.N. to Miss Warren on behalf of Queen Alexandra, 1902, 1917.

Emily Warren's letters to Constance McRae. 1932-ca 1954. Copy of typescript. 1 bound vol.

Box 2

Material relating to Constance McRae's research for her biography of Emily Warren: *The Light Must be Perfect*. Toronto, Dreadnaught Press, 1981.

Dreadnaught Press. Correspondence about and promotion for the biography.

McRae, Constance. Bulletins of progress on the book for the Warren Association. 1978-82.

MacDonald, Colin S. Correspondence with Mrs. McRae re including Emily Warren in the *Dictionary of Canadian artists*, vol. 5.

McRae, Constance. Correspondence relating to speeches and interviews about her book.

McRae, Constance. 2 lectures on Emily Warren.

McRae, Constance. Correspondence with various institutions and individuals relating to her research on Emily Warren. 22 folders. Correspondents include: British Museum; Department of Natural History; Robert Hubbard; Eugene Forsey, Sir Kenneth Clarke, Eric Arthur. The bulk of the correspondence is from people who owned Warren's work.

McRae, Constance. Memoir of Emily Mary

Bibbens Warren, R.B.A. First draft of her book, *The Light must be Perfect*. Typescript. 226 leaves.

Box 3

Slides of Emily Warren's paintings. 2 v.
(slides numbered 1-276, and 601 - 738)
Slides and prints of two unidentified watercolours Ms89.066

Items 4-19

Material stored on oversize shelving on 2M;
16 wooden boxes of glass slides, hand-painted by Warren to illustrate her lectures.

Items 21-22

2 boxes of large glass negatives of the work of Robert Holmes. Canadian artist.

Item 23

1 projector for glass slides

mapcase

Prints and accompanying keys to two material paintings: "Canada's tribute".
Originals in R.M.C., Kingston.

Five original Ruskin manuscripts - notes on buildings with illus

A one-page article on Emily Warren headed "Famous women workers" from the
Queen. The Lady's newspaper. September 2, 1902.

One page from *National Life.* New York, 1921, on Emily Warren. Xerox.

ADDITIONAL ACCESSION, OCTOBER 1987 Ms.87.044

Box 24 flat

WATERCOLOURS

[A family of artists. ca. 1876] Unsigned. Watercolour on paper. 34.5 x 27 cms.

Represents Emily Warren's family (mother and four sisters) painting.
Reproduced, identified and dated in Constance McRae's book: *The Light Must Be
Perfect* (Toronto: 1981).

[Brantwood on Coniston Water] Unsigned. Watercolour on paper. 17.6 x 10.5
cms.

Painted by Emily Warren.

Similar view reproduced in *The Light Must Be Perfect* and identified as Brantwood,
the home of John Ruskin, painted by Emily Warren to illustrate E.T. Cook, *Home
and Haunts of John Ruskin* (London: 1912).

[Milan Cathedral] Unsigned. Watercolour on paper. 38.3 x 26 cms.

Unfinished sketch attributed to John Ruskin by Emily Warren and Constance
McRae. Reproduced in *The Light Must Be Perfect*.

ADDITIONAL ACCESSION: 90.060

EXTENT: 13 Boxes

Gift of the estate of Constance McRae.

Collection of Emily Warren papers (lecture notes, slides, notebooks, sketch books)
and Constance McRae's typescript drafts, and photographs for her memoir on
Emily Warren. *The Light Must be Perfect*.

Lecture Notes in manuscript and typescript with some sketches in ink and
watercolour.

- Box 25 List of slides
Lecture Notes: London- England; Belgium, Canada.
- Box 26 Lecture Notes: Denmark, England, France
- Box 27 Lecture Notes; Gardens, Holland, Ireland, Italy
- Box 28 Lecture Notes. Italy (includes Notebook with watercolour sketches and sketches laid in of trip, 1927); Norway . Poetry (with clippings); Scotland (and some notes on Sweden)
- Box 29 Lecture Notes: Spain; Sweden; Switzerland
Announcement of Lectures; Reports of Lectures, typescript
- Box 30 Commonplace Book of Emily Warren
- (flat) Scrapbook
- Two albums of photographs of Emily Warren Paintings.
- Boxes 31-33 Glass Slides and Negatives to Accompany Lecture Notes
- Box 34 Sketch book
Text with notes: Sailing Vessels. London, Noria & Wilson. Some drawings hand-coloured, all have manuscript notes.
- Sketches
[Butterfly] Signed E.W. dated 1883 or 5.
"Old Battersea Bridge, ... an early painting of mine."
- Correspondence.
- Box 35 Photographs of Emily Warren, family and friends
- Box 36 "Emily Warren R.B.A.; a Tribute from a Friend."
- Typescript. 1st revision by Mary Maude. 89 leaves. Spiral binding.
- "Emily Warren; a Biographical Memoir". Typescript. 89 leaves with Bibliography and Appendices. A different spiral Binding.
- Emily Warren R.B.A. "A Tribute from a Friend." Typescript. 120 leaves. [3 leaves] "Loose-leaf for Dreadnaught."

Photographs for Book. 1 folder.

Unused illustrations. 5 folders.

Box 37

Illustrations used in *The Light Must Be Perfect*: black and white photographs, colour photographs transparencies and negatives. Some duplicates.