

The collection is now very fully representative of the art of this country from the early nineteenth century to the present day. This result has been obtained without State aid for purchase, the contents as well as the buildings themselves being almost entirely due to private benefaction.

Meanwhile an important extension of the building has taken place. The late Sir J. J. Duveen provided galleries to house the main part of the Turner Collection, so badly cramped in the old quarters at Trafalgar Square, and Your Majesty will remember the visit You paid before the new wing was opened to the public in 1910. Sir J. J. Duveen's son, Sir Joseph Duveen, has taken up an honourable succession. He had already made a number of separate gifts, contributed annually a fund for the purchase of water-colours, and more recently a sum for acquiring works by young artists of this country. To the British side he has now supplied a gallery for works by the late John Sargent, among them the remarkable group of family portraits bequeathed by Mr. Asher Wertheimer in 1922.

But fresh ground is broken by his second benefaction, the new wing which Your Majesty is about to open. For many years the masters of the later continental schools and pre-eminently the French painters and sculptors of the nineteenth century have been calling for representation. Want of space and of funds and a natural preoccupation with the claims of older schools had prevented the National Gallery from doing more than welcome a few sporadic gifts in this field; but the blank was a serious one and with every passing year more difficult and costly to fill.

Sir Joseph Duveen has now provided a Modern Foreign Wing at Millbank, an addition consisting of three fine galleries on the main floor and five excellent ground floor galleries in which the examples of modern Foreign Art, which have come to the nation from various sources, can be worthily exhibited. These have recently been supplemented by twenty notable pictures from a fund provided by Mr. Samuel Courtauld, who has not hesitated to pay the ransom for deficiencies in the past and has supplied students with examples of certain artists, who, despised and rejected in their life-time, have peculiarly interested the present generation.

Thanks to the munificence of noble donors in the past a solid beginning has now been made. To-day, however, we are concerned with the gifts of Sir Joseph Duveen's new gallery and Mr. Samuel Courtauld's collection. Henceforward, the existence of a gallery and the presence of so stimulating a collection, expanded for the opening by the kindness of owners who have lent their pictures, will undoubtedly lead to further gifts.

Your Majesties, ever ready to recognise service rendered to the nation, will, we trust, be pleased to approve what has already been done, and Your presence here to-day will be a signal encouragement to future effort.

*To which Address His Majesty was pleased to return the following gracious Answer:—*

I thank you for your loyal and dutiful Address. The Queen and I have much pleasure in coming here to open the Sargent Gallery

and Modern Art Gallery, the completion of which marks an important stage in the growth of this, the Modern Side of the National Gallery.

You mention with legitimate pride, that the collection in the Tate Gallery, though not yet 30 years old, can now be regarded as so fully representative of Modern British Art that the Trustees feel justified in supplementing it with a collection of paintings of Modern Schools in foreign countries. This is a very welcome and necessary undertaking. It is some years since the Committee, of which the late Lord Curzon was Chairman, called attention to the need for such a collection in this country and pointed out how well modern English Artists are represented in the French National Collection.

Apart from the advantage to young British Artists of being able here to study the work of Foreign Masters, the establishment in London of a permanent collection of fine pictures by the great continental painters cannot fail in many ways to exercise a beneficial influence. And we may hope also that visitors from abroad, who come to study in our foreign collection, will be led to see and admire the work of the great British masters, too often but little known outside their own country.

You reminded me in your Address that the rapid growth of the modern side of the National Gallery is almost entirely due to the munificence of private benefactors and has incurred little or no expenditure of public money. This is a remarkable and inspiring achievement and the nation will recognise what a great debt of gratitude is owed to those who have made it possible. On this occasion we remember particularly the gifts of Mr. Courtauld and the late Mr. Asher Wertheimer, and the magnificent generosity of Sir Joseph Duveen and his late father, who gave, in addition to much besides, the splendid building now the home of the Turner Collection, and the new galleries inaugurated to-day.

I have much pleasure in declaring the Sargent Gallery and the Modern Foreign Gallery open for the benefit and enjoyment of the public; and I trust that the growth and development of the collection of Modern Foreign Art may be as rapid and successful as that of the Tate Gallery of Modern British Art.

*Lord Chancellor's Office,  
House of Lords, S.W. 1.  
16th July, 1926.*

#### NON-CONTENTIOUS PROBATE.

##### COMMISSIONERS FOR OATHS' FEES.

Notice is hereby given in accordance with section 1 of the Rules Publication Act, 1893, that after the expiration of at least 40 days from the date hereof, the President of the Probate Divorce and Admiralty Division of the High Court of Justice, with the concurrence of the Lord Chancellor and the Lord Chief Justice of England, propose to make the following Rules under section 100 of the Supreme Court of Judicature (Consolidation) Act, 1925:—

##### 1. In the Rules:—

“The Principal Registry Rules” means the Rules and Orders and Instructions for the Registrars of the Principal Registry of