
The 'Ontario Collection' and the Ontario Society of Artists Policy and Purchases, 1873-1914

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Government of Ontario Art Collection

For almost half a century, between 1873 and 1914, the Government of Ontario, in an effort to support the visual arts of the Province, systematically purchased contemporary works of art from the Ontario Society of Artists to form a Canadian art collection.

Quite possibly a secondary motive for forming the collection was its capital as well as cultural value as a public investment. It cannot be claimed, however, that this legacy was properly taken care of in the years between the abandonment of the Government's acquisition policy in 1914 and the establishment of the Government of Ontario Art Collection as a formal curatorial entity in 1977-78. As the chronological list of O.S.A. purchases appended to this article reveals, only a small fraction of the original body of 167 known oils and watercolours are at present in Government hands or otherwise locatable. The vast majority of works has simply disappeared, most presumably into private collections, a few through donations into public galleries and educational institutions; an alarming number, it appears, were stolen, destroyed, thrown away, or irreparably damaged through official and unofficial neglect, if not vandalism. The story of the so-called 'Ontario Collection' is, ultimately, as much one of attrition as of accumulation. Ironically,

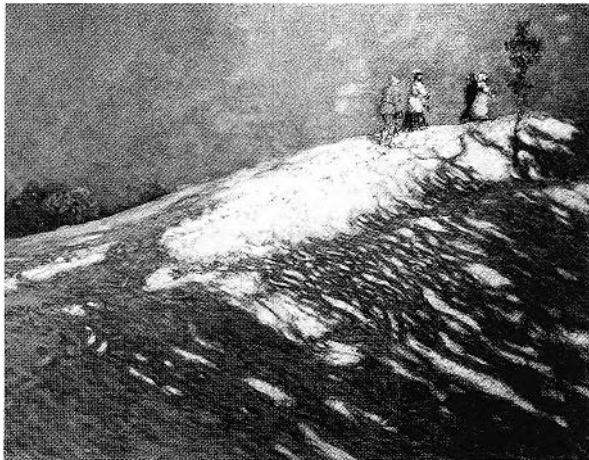


FIGURE 1. J.E.H. MacDonald, *Morning Shadows*, 1912, Toronto, Art Gallery of Ontario (Gift of the Government of Ontario) (Photo: Art Gallery of Ontario).

the Province began to renew its interest in its artistic possessions only a short time after a selection of the best and historically most important examples – including Tom Thompson's *Northern Lake*, J.E.H. MacDonald's *Morning Shadows* (Fig. 1), and Ernest Lawson's *Winding Road* – was unceremoniously turned over to the Art Gallery of Ontario in 1972.

From the earliest years, the *Minutes* of the meetings held by the Ontario Society of Artists¹ refer to the purchase of works of art by government money as being for the 'Ontario Collection'.² This term, although at times confusing (see below, p. 38), is here applied to those works purchased from the Society from 1873 to 1914. During those years, a myriad of discussions ensued between the O.S.A. and the Government. These deliberations, the selection methods and policies surrounding them, will be discussed in the following pages. The resulting (known) pur-

¹ The Ontario Society of Artists was founded on 25 June 1872 at the Toronto house of John A. Fraser. Six other artists were in attendance: J.W. Bridgman, R.F. Gagen, James Hoch, Marmaduke Matthews, C.S. Millard and T. Mower Martin. The Society's aims laid down that day were to foster original art in the Province, hold annual exhibitions, aim for the formation of an Art Library and School of Art. See *Ontario Society of Artists: 100 Years, 1872-1972* (Art Gallery of Ontario, Toronto, 16 September-29 October 1972); the archival records of the Society, *Ontario Society of Artists Papers*, are located in the Archives of Ontario.

² *Ontario Society of Artists, Minutes, Minute Book, O.S.A. Papers*, Archives of Ontario, 2 February 1875.

chases have been recorded in a chronological checklist which follows these introductory remarks.

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The 'Ontario Collection' is, however, but *one small part* of the once-vast Government of Ontario Art Collection, the bulk of which was systematically acquired from ca. 1855 to 1914 through purchase or commission. In 1944, the noted Ontario artist, George Agnew Reid, R.C.A., o.s.a. (1860-1947) bequeathed to the Government (the Department of Education) 459 of his works.³ In 1966, the commissioning of monumental works of art began for the 'public areas' of the new civil service complex, the Macdonald Block (Wellesley and Bay Streets, Toronto). Approximately 1/2 of 1% of the building cost was spent on art. This policy, still in effect today for major capital projects, is the only current acquisition method used to add to the Collection. The concern and selection for each project is, however, less the acquisition of art as an end in itself, but more the compatibility and inseparability of the work of art with its surrounding architecture. In addition to the above, the Government does, however, continue to commission official portraits of the three leading figures of the Ontario Government, the Lieutenant Governor, the Premier, and the Speaker of the Legislative Assembly.

THE GOVERNMENT OF ONTARIO ART COLLECTION

It is still virtually impossible, despite the documentation and research done since the cataloguing project was begun in 1978, to realize the nature and scope of this huge Collection when it was at its zenith in 1914. An inventory of artworks existing in government buildings around Queen's Park and elsewhere in Toronto and the Province has now been completed. Research has, however, revealed that these are but a few of many, now lost. No catalogue has been completed since 1905 and no consistent account of the Collection has yet been written. Both, however, are presently underway.⁴

Some of the difficulty in essaying a history of this important public collection lies primarily in the fact that it is inextricably tied to the history of the Educational Museum, sometimes called the Provincial Museum, which was located in the Toronto Normal School (for teacher training).⁵ The Museum originally started as an art and science museum, but, by the turn of the century, the collections assumed more of an archaeological

character. Along with this interrelationship lies another difficulty, for the government took virtually no interest in its historic (and valuable) investment of artworks after 1912-1914. At that time, the majority of paintings, watercolours and sculptures housed in the art galleries of the Museum were transferred to the then six provincial Normal Schools.⁶ Few if any records were kept after this distribution. The distribution records which survive are in themselves incomplete and this, in turn, thwarts the possibility of determining the full extent of the Collection prior to those years.

³ A catalogue of the Bequest is provided in Muriel Miller Miner, *G.A. Reid, Canadian Artist* (Toronto, 1946). Many of the works listed are unlocated today.

⁴ *Catalogue of Paintings, Engravings, Statuary, and Egyptian and Assyrian Antiquities: Also of Miscellaneous Material, including Great Seals of England and of Great Britain, Fictile Ivory Facsimiles, etc. in the Ontario Provincial Museum, St. James' Square, Toronto* (Toronto, 1905). A copy is located in the Library, Art Gallery of Ontario. Two checklists of unknown author and date (c. 1950, 1960) were undertaken for the works located in Queen's Park. Both, however, have proved incomplete. For a brief account of the history of the Collection, see Fern Bayer, 'The Ontario Collection,' in Eric Arthur, *From Front Street to Queen's Park. The Story of Ontario's Parliament Buildings* (Toronto, 1979), 127-41.

⁵ The school was located until 1941 at St. James Square, Church and Gould Streets, Toronto. The site is presently occupied by Ryerson Institute of Technology (founded 1948). See Eric Arthur, *Toronto, No Mean City* (Toronto, 1964), figs. 163-65; William Dendy, *Last Toronto* (Toronto, 1978), 118-19. The Normal School (renamed Ontario Teacher Education College in the 1950s) was subsequently moved to Pape Ave. and closed in 1979.

⁶ These schools were located in Hamilton (opened 1908, fire destroyed many paintings in 1953, closed 1979), the remaining artworks were transferred to Queen's Park in 1979; London (opened 1900, closed 1973), remaining works transferred to Queen's Park, 1979; North Bay (opened 1909, closed 1973), remaining works transferred to Nipissing College, North Bay, 1974; Ottawa (opened 1875, closed 1974), remaining works transferred to the University of Ottawa, Ottawa, 1975, subsequently returned to Queen's Park, 1980 (it appears that there was a major transfer of artworks from Ottawa at an unknown date, possibly the 1950s or 1960s); Peterborough (opened 1908, closed 1973), remaining works transferred to form the nucleus of the Art Gallery of Peterborough, 1973; Stratford (opened 1908, closed 1973), remaining works placed on conditional loan to The Gallery, Stratford, 1976, transferred to Queen's Park for exhibit, 1978; Toronto (opened 1851, closed 1979), some remaining works transferred to Queen's Park and then to the Art Gallery of Ontario, 1972-73, the balance to Queen's Park, 1979.

The original distribution lists of 1912 for London, North Bay and Stratford are located in the *Department of Education Records*, RG 2, P-2, Box 50, xiv, item 15 (this item contains numerous other documents), Archives of Ontario. Inventory lists (1934) exist for all the Normal Schools, *Department of Public Works Records*, RG 15, S-6. See also, 'Moving a Museum,' *Canadian Courier*, xii, 14 (31 August 1912), 13. The article mentions that other items were relocated to the new University Museum behind Queen's Park (i.e. the Royal Ontario Museum, established 1912, building opened 1917); however, no other source mentions the transfer of items to the R.O.M. at this date.

Few of the known O.S.A. purchases and copies after Old Masters have been located. Most of the latter were found in abysmal condition, many having been stored for years in attics, closets and wet basements. Luckily, some survived when they were transferred on permanent loan to several provincial art galleries and institutions when the various Normal Schools (renamed Ontario Teacher Education Colleges in the 1950s) were closed in the 1970s.⁷ (O.S.A. purchases are given in the chronological checklist.) The works located around Queen's Park were in equally unfortunate condition. The portraits of Ontario dignitaries have survived intact, owing to the fact that they were traditionally housed within the Legislative Building. Many of the landscape and genre works previously recorded as hanging in the Ontario Legislative Building remain unlocated to this day.

A general illustrated catalogue of the Collection is forthcoming; it will record works known today, along with an appendix of 'lost works'. These 'lost' items were once part of the Collec-

⁷ See note 6.

⁸ Minutes, *Minute Books, O.S.A. Papers*, Archives of Ontario. ⁹ *The Education Museum and School of Art and Design for Upper Canada, with a Plan of the English Educational Museum, etc. etc. From the Chief Superintendent's Report for 1856 To Which is Added An Appendix* (Toronto, 1858); *Catalogue of Plaster Casts, Paintings, Engravings, and other Reproductions of Works of Art in the Museum of the Education Department, Ontario* (Toronto, 1884); copies of these are located in the Library, National Gallery of Canada; for the catalogue of 1905, see note 4 above. *Checklist of the Vertebrates of Ontario. Catalogue of Specimens in the Biological Section of the Provincial Museum. Batrachians, Reptiles and Mammals* (Toronto, 1905), a second volume of the same title but subtitled: *Birds* (1905), and a third, *Fishes* (1908). Copies of these exist in the Library, Royal Ontario Museum.

¹⁰ *Department of Education Records*, RG 2, P-2, Boxes 50, 51, Archives of Ontario.

¹¹ Ryerson was appointed to the office of Assistant Superintendent of Common Schools in 1844. In 1846, the title was changed to Superintendent of Schools and in 1850, to Chief Superintendent of Education. In 1876, on Ryerson's retirement this responsibility fell to the Executive Council and the position of Minister of Education was created.

¹² *An Act for the better establishment and maintenance of Common Schools in Upper Canada*, 1850, Statutes of the Province of Canada, 13 & 14 Vict., c. 48, s. 39, 41. See also, *Annual Report of the Normal, Model and Common Schools in Upper Canada for the Year 1850* (Toronto, 1850), 17, 346-58.

¹³ *An Act for the better establishment and maintenance of Public Schools in Upper Canada and for repealing the present School Act*, 1849, Statutes of the Province of Canada, 12 Vict., c. 83, s. 78.

¹⁴ *Education Museum* (1858), p. 13. Dr. S.P. May, in his 'O.S.A. Historical Sketch,' *Education Records*, RG 2, P-2, Box 51, xv, item 40, gives a contradictory account, that the Government wanted to substitute the School of Art for the Museum.

¹⁵ *An Act supplementary to the Common School Act for Upper Canada*, 1853, Statutes of the Province of Canada, 16 Vict., c. 185, s. 23.

tion, as purchase records have been found in contemporary newspaper accounts, *The Public Accounts of Ontario*, the *Minutes of the Ontario Society of Artists*,⁸ the Ryerson collection and Educational Museum catalogues,⁹ and the few scant remnants of the art records of the Department of Education, chiefly memoranda and letters housed in the Archives of Ontario.¹⁰

Excluding the G.A. Reid Bequest and the modern works purchased since 1966 through the ½ of 1% policy, the so-called 'historical' collection may be divided into four general categories: The Ryerson Purchases; Busts of Eminent Canadians and Ontarians; Portraits and Statues of Historical and Political Personages and the 'Ontario Collection.'

1. *The Ryerson Purchases – Copies of Old Master Paintings and Statuary* – The formidable figure behind the commencement of the Government of Ontario Art Collection was the Rev. Dr. Egerton Ryerson, D.D. (1803-1882), Chief Superintendent of Education for Upper Canada (1844-1876).¹¹ He convinced the Legislature of the need for culture in the Province and was single-handedly responsible for the establishment of Canada's first art museum (opened 1857).

The origins of the Museum can be traced to 1850 when a grant was officially voted by the Legislature for the erection of the Toronto Normal School where the Museum was to be located for over three-quarters of a century.¹² The sum of £15,000 was allocated for the purchase of grounds and construction of the school. The competition was awarded to the architects, Col. Frederick William Cumberland (1821-1881) and Thomas Ridout (b. 1828). The cornerstone was laid on 2 July 1851 (Fig. 2).

One of the provisions by the Legislature in establishing the Normal School was that rooms be provided therein for a 'School of Art and Design for Upper Canada'.¹³ This was no doubt at Ryerson's insistence, for he saw 'the importance of embracing objects of art as a prominent feature . . . and an essential element of a School of Art and Design'.¹⁴ The Legislature (1853) established an Educational Museum and provided 'a sum not exceeding Five Hundred Pounds per annum [that] may be expended by the Chief Superintendent of Schools in the purchase from time to time, of Books, Publications, Specimens, Models and Objects suitable for a Canadian Library and Museum to be kept in the Normal School Buildings'.¹⁵

Although the first collection policy was prima-

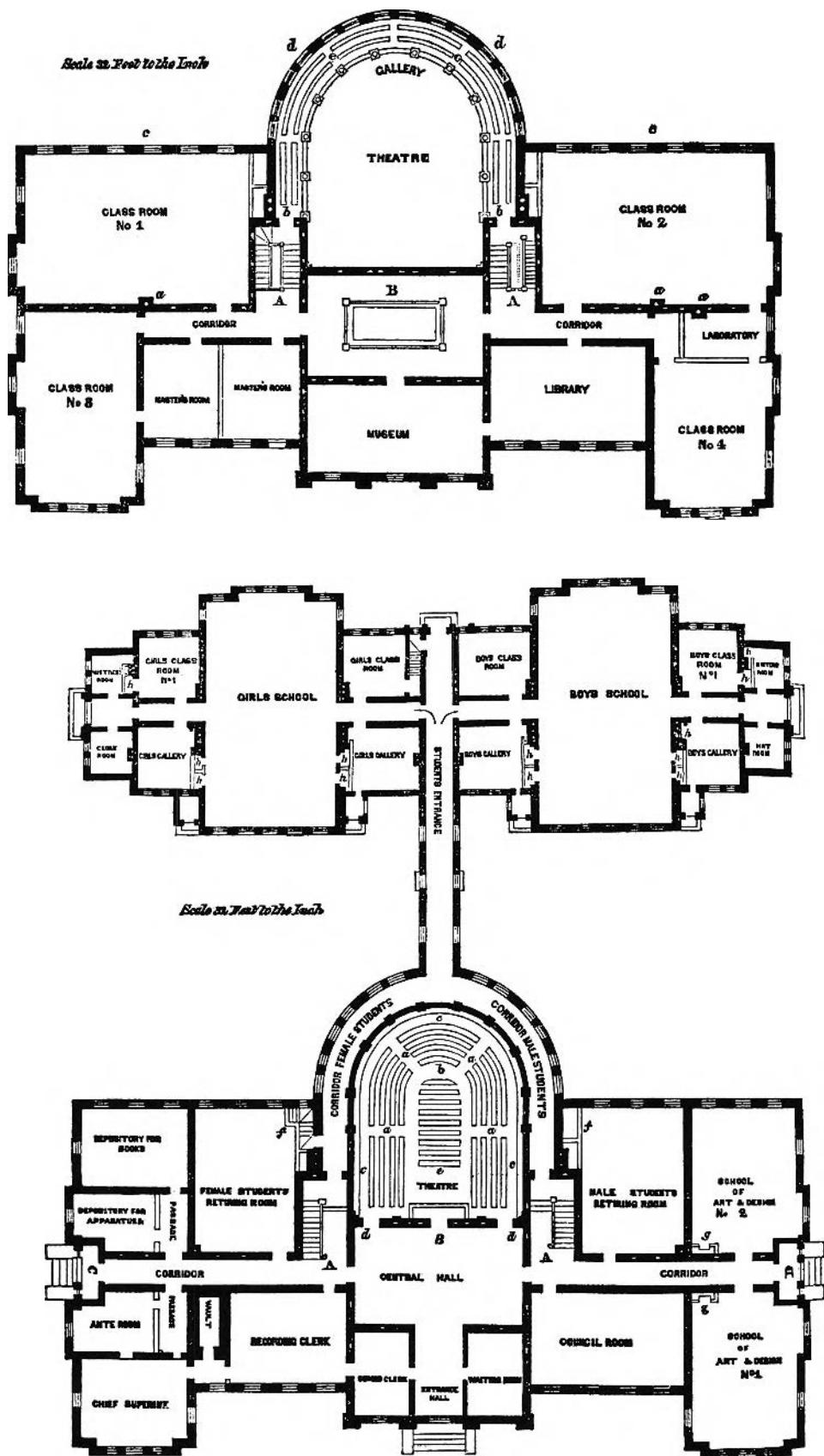


FIGURE 2. *Plan of the Normal School Building, Toronto, c. 1851, Col. F.W. Cumberland and T. Ridout, architects (Photo: Legislative Library).*



FIGURE 3. Giovanni Petrini after Alessandro Allori, *The Sacrifice of Abraham*, mid-19th century, Queen's Park, Government of Ontario Art Collection (Photo: Patrick Legris).

¹⁶ *The Education Museum* (1858), p. 16. See also, F. Henry Johnson, 'A Colonial Canadian in Search of a Museum,' *Queen's Quarterly*, LXXVII (Summer 1970), 217-30, and 'The Fate of Canada's First Art Museum,' *Queen's Quarterly*, LXXVIII (Summer 1971), 241-49.

¹⁷ *The Education Museum* (1858), p. 15. Detailed report of Ryerson's trip to Europe is provided in Hodgins, *History of Education*, XII, 97-128.

¹⁸ Nathanael Burwash, *Egerton Ryerson* (Toronto, 1903), 185.

¹⁹ *The Education Museum* (1858), p. 15. Ryerson's purchases are listed in Hodgins, XII, 130-44. According to Hodgins, the Act of 1850 allocated £200 for the purchase of items for the Museum and the Act of 1853 allocated another £500, which amounted to a total of £700. Apparently Ryerson placed the £700 in the bank for two years and therefore went to Europe with funds to purchase items. He, nevertheless, overspent his budget and requested an additional £3500 to cover incurred expenses; Hodgins, XII, 321-22. Hodgins himself took a trip to Europe in 1867 to add to the Collection, most of his purchases were Egyptian and Assyrian antiquities; see Hodgins, XX, 1-28. In 1908-11 David Boyle, then Superintendent of the Museum added approximately 2800 archaeological specimens to the Collection. For information on Boyle, see note 23.

²⁰ *The Education Museum* (1858), p. 15.

²¹ Ibid.

rily aimed at the sciences, Ryerson had always been impressed with the example set by the recently established Educational Museum at South Kensington, London, England, whose collection also included artworks. Both museums were seen as 'part of a system of popular education.'¹⁶ Ryerson went to Europe in 1855-56 to purchase works of art for the Museum and in his *Report of the Chief Superintendent of Education* (1856) he makes a favourable comparison to the English precedent and justifies his acquisitions:

But in Canada, where there are no such Art Treasures, where we are so remote from them, where there is no private wealth available to procure them to any extent, a collection (however limited) of copies of those paintings and statuary, which are most attractive and instructive in European Museums, and with which the trained teachers of our public schools may become familiar, and which will be accessible to the public, cannot fail to be a means of social improvement, as well as a source of enjoyment, to numbers in all parts of Upper Canada.¹⁷

This belief in art for educative purposes retained currency throughout the Government's buying period. It was to play an equally large role when Canadian works were added to the Collection from 1873 to 1914. Although there was much criticism at the turn of the century of the value of Ryerson's purchases, his biographer, Nathanael Burwash, writing in 1903, pointed out one important influence the artworks and the Museum which housed them had on the people of Ontario: 'The art critics of to-day will perhaps smile at the copies of the old masters imported from France, Germany and Italy. But in those days they served their purpose, and sowed the seeds of that aesthetic life which to-day is developing a true Canadian art.'¹⁸

The Ryerson acquisitions, totalling nearly 2,000 items which were referred to in his *Report*, were almost all mid-19th-century copies of paintings of the 'most celebrated masters of the various Italian Schools, as also of the Flemish, Dutch and German'¹⁹ (Fig. 3); a large collection of engravings and 'casts of some of the most celebrated statues ancient and modern, and busts of the most illustrious of the ancient Greeks and Romans, also of Sovereigns, Statesmen, Philosophers, Scholars, Philanthropists, and Heroes of Great Britain and France'²⁰; as well as a collection of architectural casts 'illustrating the different styles of architecture, and some of the characteristic ornaments of ancient Gothic and modern Architecture'.²¹

All of these were exhibited in the galleries of the Educational Museum of the Toronto Normal School from 1857 to around 1912, when the majority of the paintings, in any case, were distributed throughout the Province.²² The closing of the picture galleries might possibly have been due to a decentralization policy of the Department of Education. Another factor might have been the result of the growth of other collections also housed in the Museum, namely, the large collection of ethnological, geological, palaeontological, entomological and archaeological specimens. Most of these had been amassed under the able administration of David Boyle (1842-1911) who served first as curator, then as Superintendent of the Educational Museum from 1901-1911.²³ An Order in Council of 1933 approved a special committee's report on the distribution of the remaining items in the Museum: all the material of archaeological and related character was to be transferred to the Royal Ontario Museum (founded 1912); those items of essentially artistic character (the plaster casts) were to be given to the Ontario College of Art and any items of historic interest placed in the Archives of Ontario.²⁴ Hence an era so enthusiastically and effectively begun by Ryerson ended when the Museum closed its doors in 1933.

2. Busts of Eminent Canadians and Ontarians – These plasters (Fig. 4) were commissioned from about 1887 to 1912 by the Department of Education and it was the practice 'for some years to place busts... in the art collection of the Department'.²⁵ The catalogue of 1905 lists some 78 of them,²⁶ while only seventeen presently remain in the collection. What became of the rest remains a mystery.

3. Portraits and Statues of Historical and Political Personages – This category primarily consists of portraits of the leading figures of Ontario's history. It would appear that the motivating force behind the establishing of such a collection of portraits was the Hon. George W. Ross (1841-1914), Minister of Education (1883-1899), later Prime Minister of Ontario (1899-1905). In these capacities he was responsible for much of the commissioning of busts and posthumous portraits of the Prime Ministers of Ontario and the Speakers of the Legislative Assembly. It was also his intent to create a historical portrait gallery outside the Chamber in the Legislative Building; unfortunately, this was never fully realized.²⁷

Closely associated with Ross was the 'Committee of the House for Art Purposes.' Little is



FIGURE 4. *Busts of Eminent Canadians and Ontarians*, Education Museum, Normal School, Toronto, c. 1908 (Photo: James Collection, City of Toronto Archives).

known of this committee; however, it appears that it was made up of members of the Executive Council, functioned mainly between 1895 and 1905, and was responsible for the acquisitioning and commissioning of artworks, most probably for the Legislative Building and its surrounding grounds.²⁸ Interestingly, its tenure is roughly contemporaneous with the occupancy of the new building at Queen's Park,²⁹ perhaps with the

²² See note 6. Many items, in particular books and specimens were distributed to schools around the Province in 1881 (see Hodgins, xii, 139-44 and Appendix). In 1905, then Minister of Education Hon. Richard Harcourt removed many of the Old Master copies from the walls of the Museum. An unfavourable account of this action is seen in a letter to the editor, *Mail & Empire* (January 5, 1905).

²³ Ontario Ministry of Culture and Recreation, 'David Boyle,' *Historical Sketches of Ontario* 1976 (Toronto, 1976), 5-7; Gerald Killan, *David Boyle: From Artisan to Archaeologist*, a study commissioned by the Ontario Heritage Foundation, Ministry of Culture and Recreation, publication forthcoming. Killan has now established 1901 as the correct date of Boyle's appointment to the position of Superintendent of the Educational Museum.

²⁴ *Provincial Museum at St. James Square Papers*, RG 17, Archives of Ontario. See also Johnson, 'The Fate of Canada's First Art Museum.'

²⁵ Mildred Peel, o.s.a. (1856-1920) to Justice Falconbridge, 1900, *Education Records*, Box 50, item 30.

²⁶ *Catalogue of Paintings* (1905).

²⁷ A brief account of this is given in Bayer, 'The Ontario Collection,' 130-34. The account is based on several letters and government memos relating to this endeavour; *Education Records*, Box 50.

²⁸ Arthur Sydore, Provincial Auditor to Premier James Pliny Whitney (1905-14), 25 October 1905, *Hearst Papers*, RG 3, 15-24, Archives of Ontario.

²⁹ The new building was officially opened on 4 April 1893. The former Legislative Building, usually referred to as 'the old Front Street Parliament Buildings,' was occupied erratically from 1832 to 1893 (construction began 1829, demolished 1900); see Arthur, *From Front Street*, 39-49. Dendy, 30-33.

motivation to acquire statues and portraits befitting Ontario's political heritage. The vast majority of the statues and portraits in Queen's Park date from these years.

In contrast, the responsibility of the Lieutenant Governors' portraits has always been associated with Government House.³⁰ However, the desire to record the images of every vice-regal figure of Ontario was undertaken as early as the 1880's when the Hon. John Beverley Robinson (1821-1896), Lieutenant Governor of Ontario (1880-1887), commissioned the fashionable portrait painter of the day, Georges Theodore Berthon, o.s.a. (1806-1892), to paint posthumous portraits of all his predecessors.³¹ The tradition of commissioning portraits continues to this day.

4. *The 'Ontario Collection' – Contemporary Paintings and Watercolours by Members of the Ontario Society of Artists* – The term 'Ontario Collection' (first mention of which appears in the 2 February 1875 *Minutes* of the O.S.A.) has been used to refer to any paintings and watercolours purchased on a regular basis from the annual exhibitions of the Society which were generally held in the spring of each year.

³⁰ From about 1880 to 1912 the portraits hung in 'old' Government House, located at King and Simcoe Streets (present day site of the new Massey Hall). A new Government House, named Chorley Park, was first occupied in 1915 and the portraits were transferred there where they remained until 1937. As part of an election promise, Premier Mitchell Hepburn (1934-42) closed Chorley Park, auctioned its contents and moved the Lieutenant Governor along with the portraits and a few suites of furniture to the west wing of the Legislative Building. These rooms (formerly the Speaker's Apartment) still serve as the Province's vice-regal headquarters.

³¹ This account has been put forward by William Colgate, 'G.T. Berthon. A Canadian Painter of Eminent Victorians,' *Ontario Historical Society Papers and Records*, xxiv (1942), 2-21. All the portraits in question are unsigned; however, attribution to Berthon might be made based on records in Berthon's *Sitter Account Book* (1866-1890), Library, Art Gallery of Ontario, and also *Public Accounts of Ontario*.

³² Robert F. Gagen, *Ontario Art Chronicle* (unpublished typescript, c. 1909), 31.

³³ O.S.A. *Minutes*, 2 February, 2 March 1875.

³⁴ *Inventory – O.S.A. Pictures, Furniture and Sundries in Rooms, 707 Yonge St., 1917*, glued to front of O.S.A. *Minute Book* (Jan. 1916 – March 1931). I am indebted to Charles Hill, Curator, Post-Confederation Art, National Gallery of Canada, for bringing this point to my attention. The o.s.a. held an auction of some items from the 'Ontario Collection' as they felt the quality of these watercolours was not high enough: 'the pictures selected by the sale committee from the Ontario collection as not fully representing the artists nor doing credit to the collection' (*O.S.A. Minutes*, 5 December 1878). This further confuses the question of ownership of the 'early purchases.'

³⁵ May, 'O.S.A. Historical Sketch.' The dates of office of Dr. May have not yet been determined.

THE 'ONTARIO COLLECTION'

Purchases at the Society's first exhibition³² amounted to over \$1000; it is not known, however, if a special selection committee had been appointed to this end or where these works were destined for display. (No records have yet been found regarding any selection for 1874, if indeed, there was one.) In any case, according to the *Minutes* of 1875 the Government had appropriated a grant of \$500 to the Society.³³

This annual grant is as much indissociable from the history of the Collection as is the Educational Museum. The terms of reference in the application of the grant are ambiguous, especially in the early years, prior to 1896. It does seem however, that the grant was used in the few years after its allocation for the purchase of works from the annual Society exhibitions since the *Minutes* record numerous discussions regarding selection procedures and policies to be applied in the purchase of artworks from this sum.

Just as the terms of reference of the grant are ambiguous, so is the question of ownership of the works selected. Although the term 'Ontario Collection' is frequently referred to, it remains rather uncertain whether these were to form a government collection or to form a collection for the Ontario Society of Artists. This uncertainty is further illustrated by the fact that some of the known early purchases are today part of the Government's Collection, while others were recorded in 1917 as being part of the O.S.A. Collection.³⁴ Nevertheless, despite these problems, it remains that the annual grant represented not only official support of the Society, but, in a wider context, support of the visual arts in the Province during the last century. Comparisons might be drawn between the \$500 annual grant and the current support of the arts provided today by the grant-giving body of the Ontario Arts Council.

Conflicting dates exist as to the first allocation of the grant. The *Minutes* of 1875 already state that it had been awarded, and this date is supported by Dr. S.P. May, Superintendent of the Educational Museum, in his historical sketch of the relations between the Government and the Society.³⁵ Despite these two relatively contemporary accounts, the *Statutes of Ontario* do not support the 1874-1875 date. The first reference located was the *Public Accounts of Ontario* (1876), wherein the O.S.A. was paid a sum of \$1500. (This might represent a back-payment to the Society of \$500 per annum, as they were then

entering their fourth year of existence.) It is in 1877 that the Legislature, through *The Agriculture and Arts Act*, provided for the incorporation of the Society and that it 'shall be entitled to receive from unappropriated moneys in the hands of the Treasury of the Province, a sum of not less than five hundred dollars in any one year.'³⁶ The authority as to the working of the Act originally came under the Commissioner of Agriculture; this was transferred to the Minister of Education in 1880 when *An Act to amend the Agriculture and Arts Act* was passed. This new act made the provision that 'The Education Department shall have power to make, from time to time, rules and regulations, subject to the approval of the Lieutenant-Governor in Council.'³⁷ This clause, which also appeared in the amendment to the Act (1895), allowed for regulations to be imposed at the discretion of the Department of Education in the appropriation of the annual \$500 grant.³⁸ As will be seen later, this was the basis for the stipulation of payment of the 'ballot pictures' purchased for the 'Ontario Collection' from 1896-1912.

(A) *The 'Early Purchases' (1873-1895)* – As previously mentioned, it is not known what selection procedures prevailed when the first purchases were made, or if, indeed, these were intended for a Government collection. No records have been located for 1874 and only two *pictures* are known from the 1875 selection. It is certain, however, that the matter of choosing pictures was, from 1875, handed over to the O.S.A. members. Apparently, they made recommendations and submitted them to a Government committee which went through the exhibition on the private view day, prior to the spring opening. We might also assume that, at least for 1875, the entire grant of \$500 was expended for the purchase of works of art for the 'Ontario Collection' because a discussion regarding these points is found in the *Minutes* for February of that year:

After a lengthy and full discussion as to the best mode of selecting pictures for the Government so as to secure such as would be a credit to the Society and at the same time give equal chance to the Artists it was moved... and resolved that the Society request that the Government selection be confined to pictures of not less than \$75, and that they be selected from the best pictures in the Exhibition at Catalogue prices, the selection to be made on the day of private view.³⁹

The next meeting made an additional proviso as to the method of selection:

That on the day of private view each member make a list of the pictures he wishes to be chosen none to be

less in value than \$75, and the whole amounting in the aggregate as nearly as possible to \$500. All these lists to be signed and handed to the President who is requested to use them as a guide in making the final selection but he is also requested not to select more than one picture by one artist.⁴⁰

There are unfortunately no records to indicate how much money was spent on pictures at the 1874, 1875, 1876 and 1878 exhibitions. In all likelihood, as pointed out already, around \$500 was spent during at least 1875 and perhaps in 1876. In any case, the documents record that \$520 was spent at the 1877 show.⁴¹ Expenditures for the years 1879 and 1880 were \$415 and \$515 for ten and eight pictures respectively.

Despite frequent discussions as to the amount expended for pictures of any quality, the official price limitations do not seem to have been heeded by the selection committee, as prices appear generally to range under the recommended minimum price of \$75. Indeed, the question of price was to be a continual source of altercation (as will be seen in later years). In fact, it was suggested in 1876 that only five pictures be purchased, priced at \$100 each.⁴² It would then seem that the Society equated price with quality of the piece exhibited.

One worthwhile stipulation which resulted was that pictures selected for the 'Ontario Collection' on the day of private viewing have the 'sold' tickets removed for the duration of the exhibit. This allowed the public to purchase even 'selected pictures,' while any unsold pictures remained 'as determined prior to [public] exhibit.'⁴³ At any rate, no purchases appear to have been made between 1881 and 1895, so this progressive gesture remained without effect.

What use the continuing annual \$500 grant was put to for these fourteen years has yet to be

36 Statutes of Ontario, 1877, 40 Vict., c. 17, s. 85-88. The Act was consolidated, Revised Statutes of Ontario, 1877, c. 35, s. 85-88. The date of 1877 is also given by Gagen, p. 59.

37 Statutes of Ontario, 1880, 43 Vict., c. 5, s. 2. This Act was later altered by *An Act representing Mechanics' Institutes and Arts Schools*, 1886, 49 Vict., c. 35, s. 28. The consolidation of the above Act occurred in Revised Statutes of Ontario, 1887, c. 173, s. 27-32.

38 *The Public Libraries Act*, 1895, Statutes of Ontario, 58 Vict., c. 45, s. 21.

39 *O.S.A. Minutes*, 2 February 1875.

40 *Ibid.*, 2 March 1875.

41 'Statement of Receipts and Expenditures for year ending Sept. 1, 1877,' glued to page following *O.S.A. Minutes*, 11 May 1877.

42 *O.S.A. Minutes*, 16 June 1876.

43 *Ibid.*, 15 May 1880.

determined. During this time there was evidence of a growing contention between the O.S.A. and the Government over the question of the administration of the School of Art, illustrated by a resolution in the Society's *Minutes* of 1881 stating, 'that considering the indefinite position of the Society in connection with the Government Grant to the School of Art, it is desirable that this annual grant of five hundred dollars be, for the present, deposited in the Bank for future disposal.'⁴⁴ This may well have been the case.

(B) *The 'Ballot Pictures' (1896-1912)* – By 1895 a decision was reached regarding the allocation of the \$500 annual grant. Out of that sum, two pictures, priced at \$100 each, were to be selected by ballot by the O.S.A. members from the Society's annual exhibitions. These pictures were referred to and came to be known as the 'ballot pictures.'

Although no provision was made to this effect in *The Public Libraries Act*, 1895, one clause might be cited which could have allowed the Education Department to have control over the application of the grant: 'The Ontario Society of Artists ... shall receive, subject to the regulations of the Education Department, the sum of \$500, provided such sum is annually appropriated by the Legislative Assembly for the benefit of such society.'⁴⁵

The prime motivation of the Government in applying the provision to the grant was that these 'ballot pictures' form the nucleus of a Canadian collection to be housed in the new Provincial Art Gallery on the recently added third floor of the Normal School. The purpose of the Collection

⁴⁴ *Ibid.*, 3 May 1881.

⁴⁵ Statutes of Ontario, 1895, 58 Vict., c. 45.

⁴⁶ 'Glimpses of the Collection in the Provincial Museum and Art Gallery in the Normal School,' unidentified newspaper clipping, c. 1909, in *G.A. Reid Scrapbook*, Library, Art Gallery of Ontario.

⁴⁷ *The President's Report*, 1895-96, p. 8.

⁴⁸ O.S.A. *Minutes*, 5 November 1895. The subject was brought up at the monthly meeting, 12 March 1912; however, the suggestion remained unresolved as the program was annulled that year.

⁴⁹ May, 'O.S.A. Historical Sketch.'

⁵⁰ J.A. Radford, 'Canadian Art and its Critics,' *Canadian Magazine*, xxix (October 1907), 514-15. Jean Grant, 'Studio and Gallery,' *Toronto Saturday Night* (June 23, 1900), 9, mentions that the Art Gallery walls were changed from a terra-cotta colour to 'a pronounced green, cooler in feeling and a better backer of pictures.' She also mentions that the paintings 'which are the property of the Government, have been removed en-masse and their place filled by others by members of the Ontario Society of Artists. This Government collection, is, we understand, to proceed to different points in the province.' No further reference to a distribution in 1900 has yet been found. This might well be some of the 'early purchases' which the writer is referring to. I am grateful to Robert Stacey for bringing this article to my attention.

was, as a result, similar to but more systematic than the 'Ryerson purchases' of 1855-56, and one writer stated that 'a few of the leading Canadian painters may be studied in the Normal School.'⁴⁶ In so doing it served an educative purpose as well as providing support of the visual arts at the time.

The *Minutes* of the monthly meeting of the Society, held on 8 October 1895, relate that 'The President occupied the Chair and explained to the Members present the changes that had been made by the Ontario Government to the act regulating our grant ... namely Two Hundred dollars to be spent on the purchase of pictures for the Government Museum out of the regular grant of Five Hundred'; although *The President's Report*, 1895-96, deals more specifically with the actual terms of reference for the 'ballot pictures': 'By these the Government requires that a selection be made of work by the Society to the amount of two hundred dollars, to commence a collection for the Educational Department ... A Ballot will be taken ... to select two works from the present exhibition of the value of one hundred dollars each for this purpose.'⁴⁷

In turn, O.S.A. members required that no artist whose work had been selected as a 'ballot picture' could be reconsidered for another ten years.⁴⁸ This would unconditionally allow for the honours to be distributed to a far greater number of members.

The selection of 'ballot pictures' continued on a regular basis from 1896 to 1912, when the program was cancelled by then Minister of Education, Hon. Dr. R.A. Pyne (Minister, 1905-1918). Whereas uncertainty persists as to the ownership of the 'early purchases' it is now certain that the 'ballot pictures' were the property of the Education Department and were intended for the 'commencement of a Canadian Art Gallery at the Education Department'.⁴⁹

This gallery of Canadian art, appropriately named the Provincial Art Gallery, measured some 40 by 55 feet and was located on the third floor of the east wing of the Toronto Normal School. These pictures remained on exhibit there, along with other purchases from the '\$800 annual grant' (outlined below), until the Gallery was closed in 1912.

According to the critic J.A. Radford, one of the reasons that the Government decided to open this gallery for Canadian art was that there were then insufficient exhibits of zoological, ethnological or archaeological specimens in the Educational Museum to fill the increased exhibition space.⁵⁰ Moreover, as the 'ballot pictures' were

selected at a rate of only two per year, they would not suffice to cover its walls. The Government, in 1897, accordingly entered into yet another granting agreement with the Ontario Society of Artists.

(C) *The '\$800 Annual Grant' (1897-1912)* – This further grant was first allocated on 24 April 1897. Its terms of reference were that if the Ontario Society of Artists agreed to fill the Provincial Art Gallery with works by its membership, the Government would purchase works from this exhibition (and later from the O.S.A. annuals as well) for an amount of *no less than \$800*. These selections were destined either for the Legislative Building at Queen's Park or to remain as part of the permanent collection of the Gallery in the Educational Museum.⁵¹

In this agreement, the Society became responsible for the annual appointment of a committee of management for the Gallery, the members consisting of the Superintendent of the Educational Museum and two or more members of the O.S.A. This committee had exclusive responsibility for the selection, collection and hanging of the pictures for exhibition. The Government, however, agreed to bear the expenses of materials and labour for installation, cover insurance and provide identification labels for the pictures. A catalogue was to be 'published annually and circulated gratuitously'.⁵² No picture rejected by either the O.S.A. or the Royal Canadian Academy (founded 1880) was to be considered for hanging. Works were to remain on exhibit for one year, or until sold (Fig. 5), at which time the latter were to be replaced by others of similar size approved by the management committee.⁵³

According to the sources, there was no special vote of the Legislature for this sum of \$800; instead, it was paid from the grants to Art Schools, the Educational Museum and the Legislative Building.⁵⁴

Three different committee structures were employed in the selection process, a procedure which continued from 1898 to 1912. These selection bodies were the Education Department Committee, the Toronto Guild of Civic Art Committee and the Special Committee.

i) *The Education Department Committee (1898-1899)* – The choice of works from the 1898-1899 exhibition at the Provincial Art Gallery was made by then Minister of Education, Hon. George W. Ross, and Dr. S.P. May, who was at the time Superintendent of the Educational Museum.⁵⁵ Toronto *Saturday Night* magazine made some-

what of a tongue-in-cheek comment on this new arrangement and its selectors:

We take it for granted that those who do the selecting of these works of art which are to become the property of the country to convey to the coming centuries an idea of the art of Canada in 1898, are fully up to the requirements of qualified judges of paintings... We assume that this \$800 yearly shall be spent with a sincere desire to obtain the greatest amount of good for the money, as all public money we suppose is always spent. We also assume that only motives of purest devotion to the country, and appreciation of the value of art to it, sway the said purchasers, and neither for political ends nor for any favouritism to friends will any painting obtain a place in this permanent gallery... For the sake of the future reputation of the purchasers also, it would be prudent to do wisely and well in this important act of purchasing art for a country.⁵⁶

Nonetheless, controversy had developed that same year (1898) over the selection of works from the exhibit. The *Minutes* record that Ross wished to purchase works from the studios of artists or other sources, in addition to those works for sale in the Gallery.⁵⁷ This might have been the result of dissatisfaction in the quality of works hanging in the Gallery resulting from the exclusive arrangement with the O.S.A. However, it was understood that only compositions by artists *already* having items on exhibit at the Normal School could be given consideration. The Society was distressed at the Minister's proposal and, as usual, sent a deputation to discuss the matter. The resulting agreement was that, to satisfy both parties, instead of selecting works from the artists' studios, pictures might, in addition to purchases made from the Provincial Art Gallery, also be drawn from the O.S.A. annual exhibitions. The restriction imposed by the Society on this agreement was, however, that only compositions by those artists also having works on display at the Normal School gallery could be eligible for purchase for the \$800 annual grant.⁵⁸ The Minister nevertheless consented to this rather restrictive arrangement.

⁵¹ The agreement was signed by Dr. S.P. May, *Education Records*, Box 50, item 31. It is reprinted in Gagen, p. 94.

⁵² *Ibid.*

⁵³ Radford, 'Canadian Art,' p. 515, gives a contradictory statement that the artists were at the disadvantage because they could not remove their pictures for one year, even if sold.

⁵⁴ May, 'O.S.A. Historical Sketch.'

⁵⁵ *Ibid.*

⁵⁶ 'Studio and Gallery,' *Saturday Night* (2 July 1898), 9.

⁵⁷ *O.S.A. Minutes*, 14 June 1898.

⁵⁸ *Ibid.*, 8 November 1898.

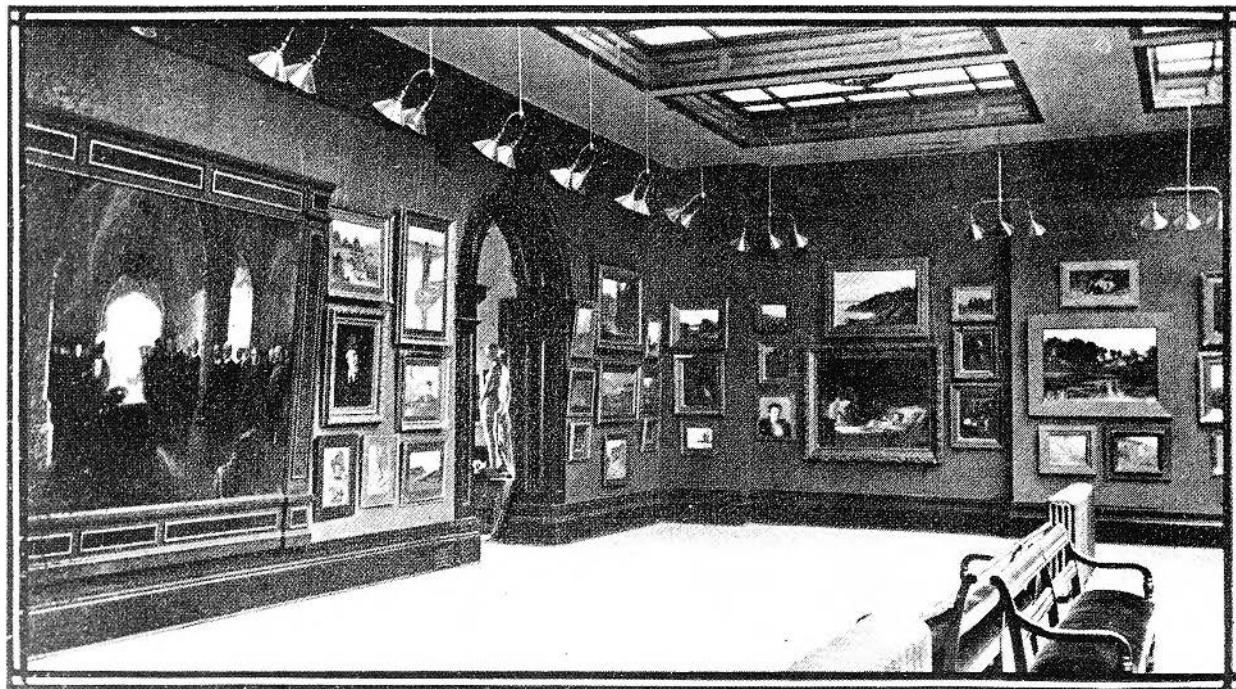


FIGURE 5. *Provincial Art Gallery in the Educational Museum, Normal School, Toronto, 1907* (*Canadian Magazine*, Oct. 1907) (Photo: Metropolitan Toronto Public Library).

The recently appointed Minister of Education, the Hon. Richard Harcourt (1899-1905), in an effort to avoid any dissatisfaction that might possibly arise regarding subsequent choices made, appointed the newly created Toronto Guild of Civic Art, an independent body, as selectors of pictures for the \$800 annual grant.⁵⁹

ii) *The Toronto Guild of Civic Art Committee (1900-1907)* – This newly appointed committee charged with selection was basically a group of laymen interested in the progress of art in Canada. The Guild's purpose, as outlined in a pamphlet written by Professor James Mavor, was 'to promote and encourage the production of works of art intended for the embellishment of the city or for its public buildings, and secondly to provide an organization for the discriminating selection of these.'⁶⁰

The Guild selected the paintings for the \$800 annual grant from 1900 to 1907, at which time they were dismissed by the Department of Education on the insistence of the Ontario Society of Artists. However, for the years that the Guild made the choice of government pictures they, as a rule, requested permission from the Minister for each year's allotment of funds, prior to selection. The O.S.A. was then notified of their choices.

By 1904, however, the Society expressed their growing animosity towards the Guild and criticized the quality of works selected from its membership. This, for the seven years, was to be the main basis for contention between the two groups. In expression of the O.S.A.'s dissatisfaction they petitioned the Government that the annual grant be, instead, increased to \$1000 by which works of art could be purchased for the new Art Gallery of Toronto (founded 1900).⁶¹ No response to this suggestion was provided. In the following year, 1905, there were again numerous discussions which ensued at the O.S.A.'s monthly meetings regarding the Guild's selection authority; still not satisfied with their choices, the O.S.A. suggested another alternative to the expenditure of the \$800 annual grant. The

⁵⁹ May, 'O.S.A. Historical Sketch.'

⁶⁰ James Mavor, *Note on the Objects of the Toronto Guild of Civic Art and on the Exhibition of Prints of Mural Paintings with condensed Catalogue* (Toronto, 1908), 1. See also Gagen, p. 95.

⁶¹ O.S.A. Minutes, 22 November 1904.

annual funds were, instead, to be deposited in the bank for a term of five years, after which the accumulated revenue could be used to buy one or more works selected by 'a competent committee and will then become the property of the Ontario Government.'⁶² No decision was ever reached about this point either. Somewhat in sympathy with the O.S.A.'s preoccupation of the Guild committee was J.A. Radford, who criticized the committee of 1907 as being 'hybrid in its character, not one artist being upon it. It was composed of two newspaper writers, a picture dealer, a manufacturing chemist, an ethnologist and a lawyer.'⁶³

Basically, it can be said that the O.S.A. was envious of the Guild since they did not have sufficient control over selection as they had with the selection of the 'ballot pictures.' Furthermore, as with the 'early purchases,' the cost of works selected remained a bone of contention. One of the Society's suggested remedies to this continual dilemma was the recommendation of 1906 that only five works at a minimum price of \$100 be considered and, in future, two at \$400.⁶⁴ This too remained without effect. However, it is evident that the real concern of the Society was the *quality* of the selections, not their quantity, although they maintained themselves to be solely competent in the matter.

The inevitable result of this situation was that the Guild of Civic Art was ousted from participation in the selections for the \$800 grant. The final break occurred over the 1907 selections. The Hon. Dr. Pyne, Minister of Education, conceded to the Society's request that an O.S.A. member assist the Guild in the purchases of that year. The artist and designer, Alfred H. Howard, O.S.A., R.C.A. (1854-1916) was subsequently appointed to the committee.⁶⁵ The *Minutes* document the sequence of events:

That the Selection Committee of the Toronto Guild of Civic Art had met for the selection of pictures for the \$800 grant, that he [A.H. Howard] had not been present to give any instructions regarding rules in governing the selection. That (although he had no official notice) he believed they had selected a picture by Mr. Arch. Brown, a member elect who was not qualified in account of non payment of entrance fee, or having pictures at the Normal School Ex. It was resolved to interview the Minister of Education regarding this matter and also to write to the Secretary of the Guild informing him that two pictures: Mr. Brown's and Mr. Brownell's were not eligible for choice and to ask the Committee to meet tomorrow and choose others.⁶⁶

At the interview, the Minister simply replied that

the Society should put their objections into writing. At this point, the Society, no doubt dissatisfied with the obligation of placing exhibitions annually in the Art Gallery in return for the government expenditure in aid of artists, suggested to the Minister that this clause in the agreement of 1897 be cancelled. Instead, that support to the Society might be given by henceforth allocating \$2000 for purchases from only the O.S.A.'s annual exhibitions.⁶⁷ As usual, there was no response from the Minister, simply his insistence that the \$800 grant be disposed of in accordance with past procedures of selection. He did, however, agree to establish a new selection committee.⁶⁸

iii) *The Special Committee (1908-1912)* – The result of these many negotiations was the appointment of the 'Special Committee,' a name which has been applied for the sake of differentiation and convenience. This new committee was comprised of one Government representative, one O.S.A. member and two (occasionally three) laymen appointed by the Society. Rules governing the actual selection of artworks, however, remained unchanged.

Even then, the same controversies arose. The committee's selections for 1908 were heavily criticized by the *Canadian Magazine*: 'This year eight pictures were bought for the Provincial Art collection. They certainly were a bargain. Think of it: eight pictures of Provincial importance for \$1000.'⁶⁹ (In fact, only seven were purchased, two 'ballot pictures' and five for the \$800 annual grant.) The anonymous critic went on:

Presumably the purpose of the appropriation by the Government is to encourage art, but surely it is no encouragement to an artist who paints a picture of sufficient importance to hang in a Provincial gallery and then receives only seventy-five or a hundred dollars for it... The trouble seems to lie in the fact that the Government has put no limit on the number of pictures that may be bought for their thousand dollars, and also in the fact that the committee seems to think that it is necessary to give, at least quantity.⁷⁰

62 Ibid., 12 December 1905. Prior discussions were held on
14 March, 9 May, 1905.

63 Radford, 'Canadian Art,' p. 515.

64 O.S.A. *Minutes*, 6 February 1906.

65 Ibid., 12 March 1907.

66 Ibid., 19 March 1907.

67 Ibid., 9 April 1907.

68 Ibid., 14 May 1907.

69 'The Front Window: The O.S.A. Annual Exhibition.' *Canadian Magazine*, xxx (April 1908), 579-80.

70 Ibid.

In sum, this reasoning capsulates concerns on all sides regarding the merit of the 'Ontario Collection' from its very inception.

This committee, after only one year in action, did not quell any discontent and had only renewed the endemic dissatisfaction over selection procedures. In 1909, the O.S.A. again suggested, as they had in 1907, that their Normal School exhibition be abolished inasmuch as the limitations of the grant proved to be too great a strain on the Society. And, as previously requested, that the grant itself be increased in order to allow selections from the Society's annual exhibits and from the newly-formed Canadian Art Club (founded 1907).⁷¹ No action was taken by the Department of Education and the Society decided that, for the meantime, the present rules governing the selection be respected.⁷² No changes were made despite multiple and contradictory suggestions over the years and furthermore, the established procedures of selection remained in effect until the entire project came abruptly to an end in 1912.

The reasons for the sudden decision by the Government to cancel the \$800 allotment and the annual selection of two 'ballot pictures' are not known. It may have been a result of growing altercations between the O.S.A. and the Department in the matters of art in the Province at large, but also, the Department's decision to close the Provincial Art Gallery and the Old Master Galleries of the Educational Museum. Which event precipitated the other is unknown. First notification to the Society of this intention is seen in a letter of 19 March 1912 from A.H.V. Colquhoun, Deputy Minister of Education (1906-1934) to the Secretary, R.F. Gagen:

I am directed by the Minister of Education to notify you that he will annul before the close of the year, the

agreement between the Department of Education and the O.S.A., made on April 24, 1897, which provided for the exhibition of pictures and other works of art in the Provincial Art Gallery in the Educational Museum and for the annual expenditure by the Ontario Government of a sum not less than \$800.00 in the purchase of pictures and other works of art, to be selected from the exhibition in the Art Gallery.

The Minister intends to reconsider the whole question of reorganizing the works of the artists of the Province and before coming to a conclusion, he will consult representative artists of your society, as well as others, that are specifically interested in the subject.⁷³

Official notification of this intent was made at the O.S.A. meeting of 7 May 1912. As a result, works then on exhibit were to be removed June 1st or thereafter, although, on 5 November 1912, the Government agreed to pay the cost of removal of any remaining works. Works of art forming the 'Ontario Collection' and the 'Ryerson purchases' of Old Master copies were then distributed around the Province in December.⁷⁴

(D) *Purchases for the Provincial Normal Schools (1913-1914)* – For the remaining two years, a new selection committee was appointed, referred to in the sources as the 'Minister of Education's Special Committee,' as he chose its members.⁷⁵ No documents recording the names of the members have been located. In any case, selections were made from the O.S.A. annual exhibitions and from the Canadian Art Club, especially for each of the six provincial Normal Schools as well as that at Toronto. These were intended to augment any works of art already transferred in 1912.⁷⁶ As a courtesy, the Government continued to notify the Society of all its purchases.⁷⁷ The last selections made from the O.S.A. annual exhibitions were therefore made in 1914, by the Minister's committee. This represents the effective end of appropriations for Canadian works for the 'Ontario Collection.'

It may be assumed that the Government's decision to cease official support of the Society was not met with favour among the artistic milieux of the Province. A letter of 1916 to the O.S.A. from Dr. John Seath, Superintendent of Education (1906-1919), who himself had served as committee member for several years, informed the Society: 'I submitted to the Minister of Education the question of purchasing pictures for the Normal Schools from the O.S.A. this year. He regrets to say that under present conditions such purchases must be postponed.'⁷⁸ No doubt, the Great War was one of the underlying reasons.

⁷¹ O.S.A. Minutes, 19 January 1909.

⁷² Ibid., 28 January 1909.

⁷³ The letter is reprinted in Gagen, p. 96-97, as well as in O.S.A. Minutes, 25 March 1912.

⁷⁴ See note 6.

⁷⁵ This title is used in a letter from Deputy Minister, Dr. A.H.U. Colquhoun to Edmund Morris, A.R.C.A., O.S.A. (1871-1913), Honorary Secretary of the Canadian Art Club, advising of the Government's selection of \$1150 from their 1913 exhibition; *Education Records*, Box 50, item 15.

⁷⁶ Secretary, Department of Education to MacKenzie Company, 1913, regarding distribution of these purchases to the Provincial Normal Schools; *Education Records*, Box 50, item 15.

⁷⁷ O.S.A. Minutes, 6 May 1913.

⁷⁸ Ibid., 2 May 1916.

It is unfortunate that the Ontario Government effectively ceased purchasing works of art since that date. Had they continued to do so throughout the 1920s and 1930s, the Collection would be of a totally different character. However, those works, forming the 'Ontario Collection' can be seen as an important representation of those artists who immediately preceded the Group of Seven. Nevertheless, it is ironic and ill-fated that the Government's acquisition programme was abruptly cancelled at the very dawn of the era of the Group of Seven. Consequently, only one Lismer, two MacDonalds and one Thompson are

to be found among the paintings purchased from 1873 to 1914 from the O.S.A.

Despite this, the conscious effort by the Ontario Government to support and promote a significant cultural aspect of the Province in those early years is nonetheless as much a part of her history as are the politics of the time. Support today is represented by the activities of the Ministry of Culture & Recreation, although some artworks are still being added to the Collection through the $\frac{1}{2}$ of 1% policy of commissioning works of art for new government buildings, in effect since 1966.

THE 'ONTARIO COLLECTION'

A CHRONOLOGICAL CHECKLIST OF PURCHASES

The following pages record in a chronological manner the purchases which were the result of the policies, selection methods and various committees already discussed. Entries are arranged by purchased date, followed by title of the relevant Ontario Society of Artists exhibition. Place of exhibition is also provided. As a rule, only the primary reference source for documentation of the purchase is provided, for example, the O.S.A. *Minutes* and the *President's Report*; other sources are given only when these are not available. In the 'early purchases,' items are listed alphabetically by artist; in the case of the 'ballot pictures' and those purchased for the '\$800 annual grant' they are, as well, arranged alphabetically within their appropriate category of purchase.

Titles are listed as they appear in the exhibition catalogues. Medium is recorded, if known. Works presently in the Government of Ontario Art Collection are marked with an asterisk (*) immediately following title. Catalogue numbers are those of the original catalogues; prices recorded are those known; if no price is given in the catalogue, however, that is stated as such; variance in price is noted as well. The distribution history of the artwork is given, when known. Lists exist for the 1912 distribution to the London, North Bay and Stratford Normal Schools only. A memorandum and the *Globe* (23 April 1913) are the sources for the 1913 distribution of purchases made in that year. It might be presumed that a work presently in the Collection, for which no distribution record exists, remained in Toronto, or in some cases, was transferred back to Queen's Park at some period. Gifts to public galleries or institutions have been noted. If no present location of the work is recorded, it is presumed lost or, for the time being, unlocated.

1873 – O.S.A. 1st Annual Exhibition
Notman & Fraser's Art Galleries,
39, 41 & 43 King St. E., Toronto.
No purchase records have been
found to date; however, the
Ontario Government is reputed to
have purchased pictures for \$1065.
(Ref.: R.F. Gagen, *Ontario Art
Chronicle*, unpublished typescript, c.
1909, p. 31).

1874 – O.S.A. 2nd Annual Exhibition
The Music Hall, Church St.,
Toronto.

No purchase records have been
found to date.

1875 – O.S.A. 3rd Annual Exhibition
Exhibition Room, Riddell's Building,
33 King St. W., Toronto.

Known Purchases:

Daniel FOWLER, *Summer Has Come
Again**, watercolour (cat. 8,
\$100).

Lucius R. O'BRIEN, *Lords of the
Forest*, watercolour (cat. 38,
\$125.20).
Gift to the Art Gallery of
Ontario, Toronto, Ontario, 1972.

1876 – O.S.A. 4th Annual Exhibition
Society's Gallery, 14 King St. W.,
Toronto.

Known Purchases:

Daniel FOWLER, *Water Mill, near
Birncastle on the Moselle** (Fig. 6),
watercolour (cat. 67, \$80).

1877 – O.S.A. 5th Annual Exhibition
Society's Gallery, 14 King St. W.,
Toronto.

No purchase records have been
found to date; however, the
Ontario Government is reputed to
have purchased pictures for \$520.
(Ref.: Statement of Receipts and
Expenditures for Year Ending
Sept. 1, 1877, following page for
O.S.A. *Minutes*, 11 May 1877).

1878 – O.S.A. 6th Annual Exhibition
Society's Gallery, 14 King St. W.,
Toronto.

No purchase records have been
found to date.

1879 – O.S.A. 7th Annual Exhibition
Society's Gallery, 14 King St. W.,
Toronto. (Ref.: O.S.A. *Minutes*,
16 May 1879).

Frederick M. BELL-SMITH, *Hockey
on the Ice*, Toronto, watercolour
(cat. 172, \$30).

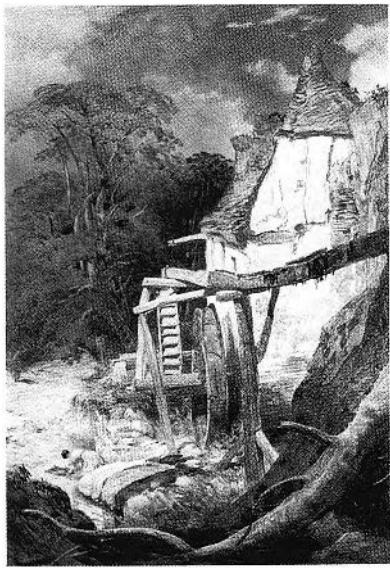


FIGURE 6. Daniel Fowler, *Water Mill, near Berncastle on the Moselle*, 1876, Queen's Park, Government of Ontario Art Collection (Photo: T.E. Moore).

William N. CRESSWELL, *Duffin's Cove, Near Halifax, N.S.*, watercolour (cat. 138, \$50).

Robert Ford GAGEN, *Camelias*, watercolour (cat. 159, \$30).

In the O.S.A. Collection, 1917, disappeared later.

Robert HARRIS, *Newsboy*, oil on canvas (cat. 62, \$75).

In the O.S.A. Collection, 1917; gift (from O.S.A.) to the Art Gallery of Ontario, Toronto, Ontario, 1947.

T. Mower MARTIN, *Fruit*, oil on canvas (cat. 60, \$35).

In the O.S.A. Collection, 1917.

Lucius R. O'BRIEN, *Rocks & Water, dirty weather - a Sketch in the Bay of Fundy*, watercolour (cat. 131, \$60).

Henri PERRÉ, *Country Road, near Philadelphia*, oil on canvas (cat. 70, \$35).

William REVELL, *Spring*, watercolour (cat. 165, \$25).

Charlotte SCHREIBER, *A Box on the Ear*, oil on canvas (cat. 56, \$75).

1880 – O.S.A. 8th Annual Exhibition

Society's Gallery, 14 King St. W., Toronto. (Ref.: O.S.A. Minutes, 13 May 1880).

William N. CRESSWELL, *Lobster Fishing, Mt. Desert*, watercolour (cat. 81, \$45).

John A. FRASER, *Low Tide at Bon Ami Rocks, Bay Chaleur*, oil on canvas (cat. 54, \$75).

In the O.S.A. Collection, 1917.

Michael HANNAFORD, *In Start Bay, Devon*, oil on canvas (cat. 21, \$50).

Marmaduke MATTHEWS, *Head Waters of the Saco, N.H.*, watercolour (cat. 142, \$75).

Lucius R. O'BRIEN, *Natural Rampart at the Isle Aux Fleurs, Lower St. Lawrence*, watercolour (cat. 125, \$75).

Henri PERRÉ, *In British Columbia*, oil on canvas (cat. 48, \$50).

William REVELL, *Petunia*, watercolour (cat. 86, \$20).

In the O.S.A. Collection, 1917.

Henry SANDHAM, *On Mt. Royal*, oil on canvas (cat. 71a, \$60).

Frederick A. VERNER, *Near Sandwich*, watercolour (cat. 182, \$15).

Homer WATSON, *On the Susquehanna*, oil on canvas (cat. 61, \$30).

George Harlow WHITE, *Streetly, on the Thames*, watercolour (cat. 164, \$20).

1881-1895 – O.S.A. 9th-23rd Annual Exhibitions

Society's Gallery, 14 King St. W., Toronto, 1881-1882; Normal School, St. James Square, Toronto (joint exhibition with R.C.A.), 1883; Society's Gallery, 14 King St. W., Toronto, 1884-1887; Granite Rink, Church St., Toronto, 1888; Canadian Institute, 46 Richmond St. E., Toronto, 1889; Academy of Music, King St. W., Toronto, 1890; Society's Gallery, 165-171 King St. W., Toronto, 1891; Society's Gallery, 14 King St. W., Toronto, 1892-1895.

No purchase records have been found to date for these years.

1896 – O.S.A. 24th Annual Exhibition

Society's Gallery, 14 King St. W., Toronto (Ref.: O.S.A. Minutes, 19 May 1896; The President's Report 1896-1897, p. 11).

a) Ballot Pictures:

William E. ATKINSON, *Old Stage Days, Ontario*, oil on canvas (cat. 135, \$100).

Farquhar McGillivray KNOWLES, *Notre Dame, Paris**, oil on canvas (cat. 94, \$100).

1897 – O.S.A. 25th Annual Exhibition
The Art Gallery, 165 King St. W., Toronto. (Ref.: O.S.A. Minutes, 18 May 1897; The President's 26th Annual Report, 1898, p. 5).

a) Ballot Pictures:

Charles M. MANLY, *The Heart of the Hills*, watercolour (cat. 155, \$100).

Mary Hiester REID, *A Harmony in Gray and Yellow** (Fig. 7), oil on canvas (cat. 71, \$100).

1898 – O.S.A. 26th Annual Exhibition
The Art Gallery, 165 King St. W., Toronto. (Ref.: O.S.A. Minutes, 13 May 1898; The President's 27th Annual Report, 1899, p. 7).

a) Ballot Pictures:

William D. BLATCHLY, *A Quiet Pool**, watercolour (cat. 123, \$100).

Robert F. GAGEN, *When the Tide is Low*, watercolour (cat. 112, \$100).
Toronto Normal School Inventory List, 1934.

1899 – O.S.A. 27th Annual Exhibition
The Art Gallery, 165 King St. W., Toronto.

a) Ballot Pictures: (Ref.: O.S.A. Minutes, 23 March 1899; President's Annual Report, 1900, p. 7).

Frederick S. CHALLENER, *'When the Lights are Low'*, oil on canvas (cat. 18, \$100, price unlisted).

Gift to the Art Gallery of Ontario, Toronto, Ontario, 1972.

Laura MUNTZ, *On the River (Holland)*, oil on canvas (cat. 37, \$100, price unlisted).

Peterborough Normal School Inventory List, 1934; gift to the Art Gallery of Peterborough, Peterborough, Ontario, 1973.

b) \$800 Annual Grant: (Ref.: Unidentified newspaper clipping glued to page, O.S.A. Minutes, 10 January 1899; The President's 27th Annual Report, 1899, p. 7).
Selected by the Education Department Committee from: *Normal School Exhibition (1898-1899)*

Frederick M. BELL-SMITH, *Westminster Bridge**, oil on canvas (cat. 55, \$100).

Stratford Normal School Distribution List, 1912, Inventory List, 1934; placed on conditional loan to The Gallery, Stratford, 1976; transferred to Queen's Park for exhibit, 1978.

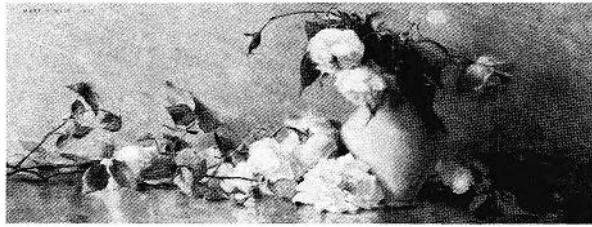


FIGURE 7. Mary Hiester Reid, *A Harmony in Gray and Yellow*, 1897, Queen's Park, Government of Ontario Art Collection (Photo: T.E. Moore).

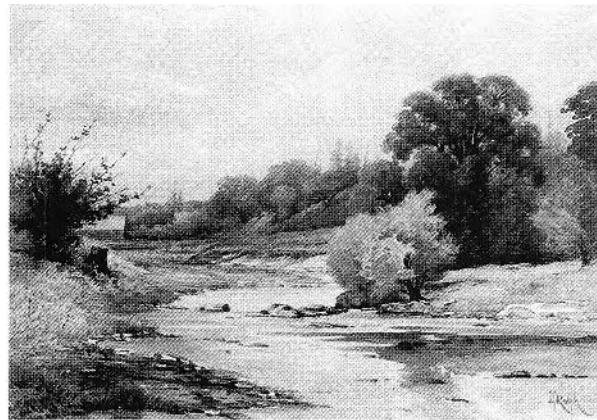


FIGURE 8. Joseph T. Rolph, *Humber River, Woodbridge*, c. 1899, Queen's Park, Government of Ontario Art Collection (Photo: T.E. Moore).

Arthur P. COLEMAN, *Farm House, St. Lawrence River* (cat. 114, \$40).
London Normal School Distribution List, 1912.

William CUTTS, *The Coast of Dorset* (cat. 116, \$150, price unlisted).
North Bay Distribution List, 1912; Inventory List, 1934.

Robert F. GAGEN, *Fine Weather in Memphremagog's Hills**, watercolour (cat. 40, \$75).
Ottawa Normal School Inventory List, 1934; transferred to Queen's Park at an unknown date.

Robert F. GAGEN, *The Fringe of the Lake* (cat. 62, \$50).

Charles M. MANLY, *Early Summer* (cat. 97, \$50).

Charles M. MANLY, *The Stour, Flowing Through Canterbury* (cat. 23, \$100).
London Normal School Distribution List, 1912.

T. MOWER MARTIN, *The Road Through the Beeches**, oil on canvas (cat. 7, \$200).

Marmaduke MATTHEWS, *Tops of Mount Stephen*, watercolour (cat. 99, \$50).
North Bay Normal School Distribution List, 1912; Inventory List, 1934.

Joseph T. ROLPH, *After the Shower (Dorking, Eng.)**, watercolour (cat. 19, \$50).

Joseph T. ROLPH, *Humber River, Woodbridge** (Fig. 8), watercolour (cat. 35, \$50).

William A. SHERWOOD, *St. Bernard* (cat. 21, \$75, price unlisted).
Toronto Normal School Inventory List (?), 1934.

Gertrude E. SPURR, *A Surrey Heath**, oil on canvas (cat. 58, \$55).
Ottawa Normal School Inventory List, 1934; transferred to Queen's Park at an unknown date.

Sydney S. TULLY, *Jeanne*, oil on canvas (cat. 39, \$100).
North Bay Normal School Distribution List, 1912; Inventory List, 1934; gift to Nipissing College, North Bay, Ontario, 1974.

1900 – O.S.A. 28th Annual Exhibition
The Art Gallery, 165 King St. W., Toronto.

a) Ballot Pictures: (Ref.: *O.S.A. Minutes*, 9 March 1900; *President's Annual Report*, 1901, p. 6).

George A. REID, *Reading**, pastel (cat. 55, \$100, price unlisted).
Transferred from Hamilton Normal School to Queen's Park, 1979.

Sydney S. TULLY, *'At the Loom' – French Canadian Interior** (Fig. 9), oil on canvas (cat. 82, \$100, price unlisted).

b) \$800 Annual Grant: (Ref.: Unidentified newspaper clipping glued to page, *O.S.A. Minutes*, 12 June 1900; *President's Annual Report*, 1901, p. 7).

Selected by Toronto Guild of Civic Art Committee (Members: R.Y. Ellis, W. Cruikshank, Frank Darling, A.H. Howard, G.A. Howell, E.F.B. Johnston, Bernard McEvoy) from:

i) *O.S.A. Annual Exhibition* (1900)
William E. ATKINSON, *Winter, Holland*, oil on canvas (cat. 5, \$40, price unlisted).

Florence CARLYLE, *The Rose-Birthday*, oil on canvas (cat. 18, \$50, price unlisted).
London Normal School Distribution List, 1912.

Laura MUNTZ, *In the Sunlight*, oil on canvas (cat. 48, \$50, price unlisted).
Hamilton Normal School Inventory List, 1934.

Mary Hiester REID, *A Poppy Garden**, oil on canvas (cat. 59, \$75, price unlisted).
Toronto Normal School Inventory List, 1934; transferred to Queen's Park, 1979.

Sydney S. TULLY, *Monday Morning*, pastel (cat. 85, \$100, price unlisted).
Hamilton Normal School Inventory List, 1934.

ii) *Normal School Exhibition* (1899/1900)

Frederick S. CHALLENER, *Fireside Fancies* (cat. 70, \$60).

George A. REID, *Berry Pickers*, oil on canvas (cat. 57, \$425, but listed at \$500).

North Bay Normal School Distribution List, 1912; Inventory List, 1934; gift to Nipissing College, North Bay, Ontario, 1974.

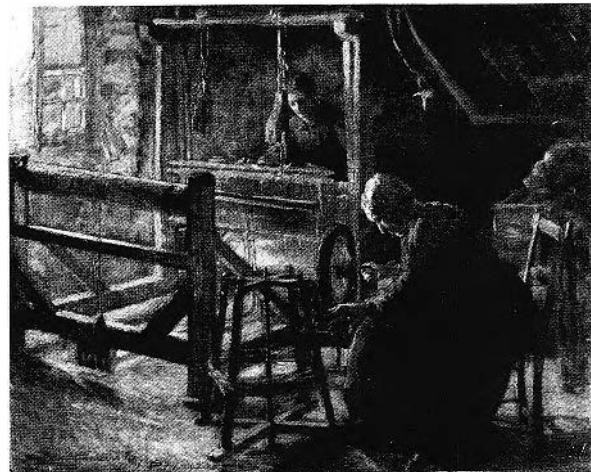


FIGURE 9. Sydney S. Tully, 'At the Loom' – French Canadian Interior, 1899, Queen's Park, Government of Ontario Art Collection (Photo: T.E. Moore).

1901 – O.S.A. 29th Annual Exhibition
The Art Gallery, 165 King St. W.,
Toronto.

a) Ballot Pictures: (Ref.: *O.S.A. Minutes*, 8 March 1901; *President's Annual Report*, 1902, p. 5).

Georges CHAVIGNAUD, *Sunset, Holland*, watercolour (cat. 84, \$100, price unlisted).

Henry MARTIN, *North Transept of St. Mark's Church, Venice*, watercolour (cat. 107, \$100, price unlisted).

b) \$800 Annual Grant: (Ref.: Unidentified newspaper clipping glued to page, *O.S.A. Minutes*, 9 April 1901; *President's Annual Report*, 1902, p. 7).

Selected by the Toronto Guild of Civic Art Committee (Members: James Bain Jr., Frank Darling, R.Y. Ellis, D.J. Howell, E.F.B. Johnston, Bernard McEvoy) from:

i) *O.S.A. Annual Exhibition* (1901)

William E. ATKINSON, *Evening*, watercolour (cat. 68, price unlisted).

North Bay Normal School Distribution List, 1912; Inventory List, 1934.

Frederick H. BRIGDEN, *Evening on the River*, watercolour (cat. 76, \$50, price unlisted).

North Bay Normal School Distribution List, 1912; Inventory List, 1934.

Georges CHAVIGNAUD, *Near Sluis 'The Dead,' Sunset Glow**, oil on canvas (cat. 7, \$75, price unlisted).

Robert F. GAGEN, *Mt. Sir Donald Range, Glacier, B.C.*, watercolour (cat. 91, \$75, price unlisted).

London Normal School Distribution List, 1912.

Charles M. MANLY, *Dropping down at Glencar*, watercolour (cat. 113, \$50, price unlisted).

Peterborough Normal School Inventory List, 1934.

Laura MUNTZ, *Drawing Water*, oil on canvas (cat. 40, price unlisted).

North Bay Normal School Distribution List, 1912; Inventory List, 1934; gift to Nipissing College, North Bay, 1974.

ii) *Normal School Exhibition*
(1900/1901)

William D. BLATCHLY, *Landscape* (this does not appear in catalogue).

Laura MUNTZ, *Interesting Story* (this does not appear in catalogue).

George A. REID, *After the Rain* (cat. 56, \$75).

Peterborough Normal School Inventory List, 1934.

1902 – O.S.A. 30th Annual Exhibition
The Art Gallery, 165 King St. W.,
Toronto.

a) Ballot Pictures: (Ref.: *O.S.A. Minutes*, 7 March 1902; *The President's Annual Report*, 1903, p. 4, however, no titles are recorded here).

William CUTTS, *Squally Weather in the Channel**, oil on canvas (cat. 11, \$100, price unlisted).

William St. Thomas SMITH, *November*, watercolour (cat. 165, \$100, price unlisted).

Peterborough Normal School Inventory List, 1934.

b) \$800 Annual Grant: (Ref.: *O.S.A. Minutes*, 8 April 1902; *President's Annual Report*, 1903, p. 5).

Selected by the Toronto Guild of Civic Art Committee from:

O.S.A. Annual Exhibition (1902)

Florence CARLYLE, *The Tiff*, oil on canvas (cat. 14, \$400, price unlisted).

Stratford Normal School Distribution List, 1912; possibly transferred back to Queen's Park prior to 1934; gift to the Art Gallery of Ontario, Toronto, Ontario, 1972.

Clara S. HAGERTY, *Sorting Fish*, oil on canvas (cat. 38, \$75, price unlisted).

Charles W. JEFFERYS, *The Pine wood*, watercolour (cat. 139, \$65, price unlisted).

Peterborough Normal School Inventory List, 1934.

Charles M. MANLY, *The Sun Burns Down*, oil on canvas (cat. 52, \$50, price unlisted).

Stratford Normal School Distribution List, 1912; Inventory List, 1934.

Mary Hiester REID, *Pines at Sunset**, oil on canvas (cat. 70, \$100, price unlisted).

London Normal School Distribution List, 1912; transferred to Queen's Park, 1979.



FIGURE 10. J.W. Beatty, *Evening on the Seine, near Paris*, 1903, Queen's Park, Government of Ontario Art Collection (Photo: T.E. Moore).

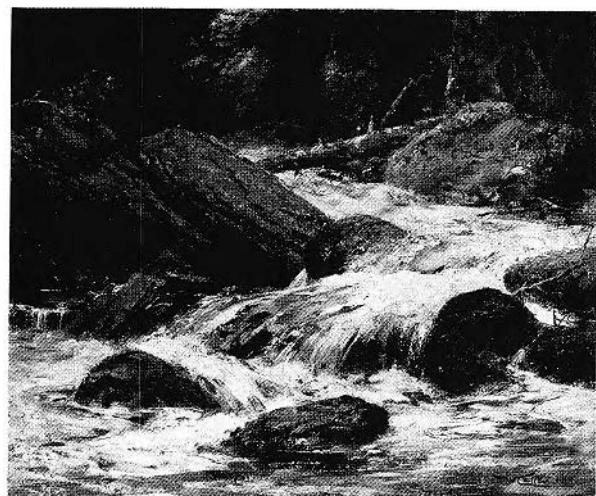


FIGURE 11. William Cutts, 'Men May Come and Men May Go', c. 1906, Queen's Park, Government of Ontario Art Collection (Photo: T.E. Moore).

Owen P. STAPLES, *Summer*, pastel (cat. 80, \$75, price unlisted).

Sydney S. TULLY, 'Flower Market', *Kingston on Thames*, watercolour (cat. 167, \$35, price unlisted). London Normal School Distribution List, 1912; Inventory List, 1934.

1903 – O.S.A. 31st Annual Exhibition
The Art Gallery, 165 King St. W., Toronto.

a) Ballot Pictures: (Ref.: O.S.A. Minutes, 12 March 1903; President's Annual Report, 1904, p. 4).

Frederick H. BRIGDEN, *An Upland Pasture**, watercolour (cat. 128, \$100, price unlisted).

Owen P. STAPLES, *Flax Workers*, watercolour (cat. 193, \$100, price unlisted).

b) \$800 Annual Grant: (Ref.: O.S.A. Minutes, 14 April 1903; President's Annual Report, 1904, p. 5).

Selected by the Toronto Guild of Civic Art Committee (Members: Allan Cassetts, Frank Darling, R.G. Ellis, James Mavor, Col. H.M. Pellot, Byron G. Walker, Prof. R. Ramsey Wright) from:

i) O.S.A. Annual Exhibition (1903)

William E. ATKINSON, *The Stream by the Wood, Autumn*, oil on canvas (cat. 4, \$50, price unlisted).

John W. BEATTY, *Evening on the Seine, near Paris** (Fig. 10), oil on canvas (cat. 7, \$100, price unlisted).

Stratford Normal School Distribution List, 1912; Inventory List 1934; placed on conditional loan to The Gallery, Stratford, 1976; transferred to Queen's Park for exhibit, 1978.

Frederick S. CHALLENER, *Mural Painting for Ceiling of the R & O Steamer 'Montreal' and Sketches for same*, oil on canvas (cat. 15, \$100, price unlisted).

Robert F. GAGEN, *Deep Sea Fishers**, watercolour (cat. 152, \$180, price unlisted).

Clara S. HAGERTY, *Flower Market, Paris**, oil on canvas (cat. 44, \$40, price unlisted).

Stratford Normal School Distribution List, 1912; Inventory List, 1934; placed on conditional loan to The Gallery, Stratford, 1976; transferred to Queen's Park for exhibit, 1978.

John D. KELLY, *Stormbound*, watercolour (cat. 167, \$30, price unlisted).

Hamilton Normal School Inventory List, 1934.

George A. REID, *A Summer Reverie*, pastel (cat. 70, \$100, price unlisted).

Hamilton Normal School Inventory List, 1934.

Mary Hiester REID, *Afternoon Sunlight*, oil on canvas (cat. 76, \$75, price unlisted).

Owen P. STAPLES, *A Half-Holiday*, watercolour (cat. 195, \$80, price unlisted).

Stratford Normal School Distribution List, 1912; Inventory List, 1934.

ii) *Normal School Exhibition* (1902/1903)

Sydney S. TULLY, *The Last Load*, pastel (cat. 97, \$45).

Stratford Normal School Distribution List, 1912; Inventory List, 1934.

1904 – O.S.A. 32nd Annual Exhibition

The Art Gallery, 165 King St. W., Toronto.

a) Ballot Pictures: (Ref.: O.S.A. Minutes, 23 February 1904; President's Annual Report, 1905, p. 7).

John W. BEATTY, *The Coming Storm*, oil on canvas (cat. 14, \$100). Ottawa Normal School Inventory List, 1934.

Frederick M. BELL-SMITH, 'The Day is Done', *Melrose*, watercolour (cat. 135, \$100).

London Normal School Distribution List, 1912; Inventory List, 1934.

b) \$800 Annual Grant: (Ref.: O.S.A. Minute Book (Jan. 1901 – Dec. 1915), p. 402; President's Annual Report, 1905, p. 7).

Selected by the Toronto Guild of Civic Art Committee from: O.S.A. Annual Exhibition (1904)

William E. ATKINSON, *October**, oil on canvas (cat. 2, \$200).

Frederick H. BRIGDEN, *Sunset Glow**, watercolour (cat. 146, \$125).

Georges CHAVIGNAUD, *Bretoine*, watercolour (cat. 156, \$400, the Minutes list the purchase at \$350).

William St. Thomas SMITH, *A Newfoundland Trout Stream*, watercolour (cat. 214, \$125).

Hamilton Normal School Inventory List, 1934.

1905 – O.S.A. 33rd Annual Exhibition
The Art Gallery, 165 King St. W., Toronto.

a) Ballot Pictures: (Ref.: *O.S.A. Minutes*, 28 February 1905; *President's Annual Report*, 1906, p. 6).

Harry SPIERS, *The Passing of an Autumn Day*, watercolour (cat. 117, \$100).

London Normal School Distribution List, 1912; Inventory List, 1934.

Gertrude E. SPURR, *A Quiet Afternoon, Beaupré**, oil on canvas (cat. 124, \$100).

Toronto Normal School Inventory List, 1934.

b) \$800 Annual Grant: (Ref.: *O.S.A. Minute Book* (Jan. 1901 – Dec. 1915), p. 401; *President's Annual Report*, 1906, p. 6).

Selected by the Toronto Guild of Civic Art Committee from:
O.S.A. Annual Exhibition (1905)

John W. BEATTY, *In the Meadow* (cat. 11, \$200, the Minutes list the purchase at \$175).

Peterborough Normal School Inventory List, 1934.

Farquhar McGillivray KNOWLES, *Storm Bound* (cat. 64, \$200, the Minutes list the purchase at \$175). Stratford Normal School Distribution List, 1912; Inventory List, 1934.

George A. REID, *Reverie* (cat. 107, \$150).

Hamilton Normal School Inventory List, 1934.

Mary Hiester REID, *Evening* (cat. 110, \$200, the Minutes list the purchase at \$175). Stratford Normal School Distribution List, 1912; Inventory List, 1934.

Owen P. STAPLES, *Winter Landscape* (cat. 121, \$75).

Mary WRINCH, *Yellow Water Lillies* (sic), oil on canvas (cat. 141, \$50). North Bay Normal School Distribution List, 1912; Inventory List, 1934; gift to Nipissing College, North Bay, Ontario, 1974.

1906 – O.S.A. 34th Annual Exhibition
The Art Gallery, 165 King St. W., Toronto.

a) Ballot Pictures: (Ref.: *O.S.A. Minutes*, 27 February 1906; *President's Annual Report*, 1907, p. 6).

William CRUIKSHANK, *Gathering Wild Hay* (cat. 27, \$100).

North Bay Normal School Distribution List, 1912; Inventory List, 1934.

T. MOWER MARTIN, *Ptarmigan and Arctic Fox in Winter* (cat. 87, \$100). Hamilton Normal School Inventory List, 1934.

b) \$800 Annual Grant: (Ref.: *O.S.A. Minute Book* (Jan. 1901 – Dec. 1915), p. 401; *President's Annual Report*, 1907, p. 6).

Selected by the Toronto Guild of Civic Art Committee from:

O.S.A. Annual Exhibition (1906)

William E. ATKINSON, *Solitude in the Moors*, watercolour (cat. 1, \$200, the Minutes list the purchase at \$194).

Peterborough Normal School Inventory List, 1934; gift to the Art Gallery of Peterborough, Peterborough, Ontario, 1973.

John W. BEATTY, *In the Laurentians*, oil on canvas (cat. 20, \$225, the Minutes list the purchase at \$218). North Bay Normal School Distribution List, 1912; Inventory List, 1934; gift to Nipissing College, North Bay, Ontario, 1974.

Frederick S. CHALLENER, *A Quiet old Road*, oil on canvas (cat. 30, \$200, the Minutes list the purchase at \$194).

North Bay Normal School Distribution List, 1912; Inventory List, 1934; gift to Nipissing College, North Bay, Ontario, 1974.

William CUTTS, *Men May Come and Men May Go'** (Fig. 11), oil on canvas (cat. 34, \$125, the Minutes list the purchase at \$121.25).

Gertrude E. SPURR, *The Vale of Tintern**, oil on canvas (cat. 116, \$75, the Minutes list the purchase at \$72.75).

1907 – O.S.A. 35th Annual Exhibition
The Art Gallery, 165 King St. W., Toronto.

a) Ballot Pictures: (Ref.: *O.S.A. Minutes*, 26 February 1907; *President's Annual Report*, 1908, p. 5).

Clara S. HAGERTY, *A Dutch Interior**, oil on canvas (cat. 63, \$100).

Ottawa Normal School Inventory List, 1934; transferred to Queen's Park at an unknown date.

Mary WRINCH, *Saw-Mills, Muskoka* (cat. 152, \$100).

Toronto Normal School Inventory List, 1934.

b) \$800 Annual Grant: (Ref.: *O.S.A. Minute Book* (Jan. 1901 – Dec. 1915), p. 401; *President's Annual Report*, 1908, p. 7).

Selected by the Toronto Guild of Civic Art Committee (the selections were not endorsed by the O.S.A.) from:

O.S.A. Annual Exhibition (1907)

John Archibald BROWN, *Night's Pale Queen* (cat. 20, \$450, price unlisted).

Toronto Normal School Inventory List (?), 1934.

Franklin BROWELL, *Frosty Morning* (cat. 14, \$100).

Frederick A. VERNER, *Bison, Grey Morning* (cat. 145, \$250).

Stratford Normal School Distribution List, 1912; Inventory List, 1934.

1908 – O.S.A. 36th Annual Exhibition
The Art Gallery, 165 King St. W., Toronto.

a) Ballot Pictures: (Ref.: *O.S.A. Minutes*, 25 February, 1908; *President's Annual Report*, 1909, p. 5).

Charles W. JEFFERY, *Autumn on the Prairie*, oil on canvas (cat. 68, \$100).

London Normal School Distribution List, 1912; Inventory List, 1934.

Fred S. HAINES, *Boy and Dog*, oil on canvas (cat. 62, \$100).

Peterborough Normal School Inventory List, 1934; gift to the Art Gallery of Peterborough, Peterborough, Ontario, 1973.

b) \$800 Annual Grant: (Ref.: *O.S.A. Minute Book* (Jan. 1901 – Dec. 1915), p. 402; *President's Annual Report*, 1909, p. 6).

Selected by the Special Committee (Members: David Boyle, representing the Department of Education; Barlow Cumberland, layman; E. Wyly Grier, representing the O.S.A.; James Mavor, layman) from:

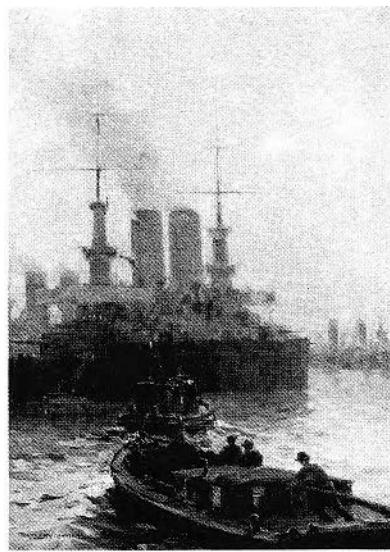


FIGURE 12. F.M. McGillivray Knowles, *In Time of Peace*, c. 1907, Queen's Park, Government of Ontario Art Collection (Photo: T.E. Moore).

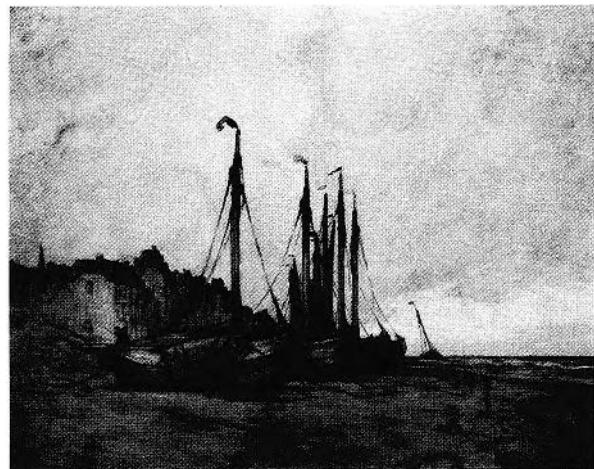


FIGURE 13. Georges Chavignaud, *Fishing Boats, Heyst sur Mer*, c. 1909, Queen's Park, Government of Ontario Art Collection (Photo: T.E. Moore).

- i) O.S.A. Annual Exhibition (1908)
Frederick H. BRIGDEN, *The Heart of the Forest* (cat. 12, \$75, the Minutes list the purchase at \$73).
William CUTTS, *The Restless Deep* (cat. 21, \$150, the Minutes list the purchase at \$146).
London Normal School Distribution List, 1912.
Fred S. HAINES, *Contentment* (cat. 63, \$100, the Minutes list the purchase at \$97).
Farquhar McGillivray KNOWLES, *In Time of Peace** (Fig. 12), oil on canvas (cat. 69, \$300, the Minutes list the purchase at \$290).
ii) Normal School Exhibition (1907/1908)
Frederick M. BILL-SMITH, *Albion's Rock-bound Coast* (cat. 4, \$100, the Minutes list the purchase at \$97).
North Bay Normal School Distribution List, 1912; Inventory List, 1934.
- 1909 – O.S.A. 37th Annual Exhibition**
The Art Gallery, 165 King St. W., Toronto.
- a) Ballot Pictures: (Ref.: O.S.A. Minutes, 23 February, 1909; President's Annual Report for the Year Ending Feb. 30th (sic), 1910, p. 5).

- John Sloan GORDON, *A Naiad**, oil on canvas (cat. 52, \$100).
Ottawa Normal School Inventory List, 1934; however, transferred from Hamilton Normal School to Queen's Park, 1979.
Charles M. MANLY, *Herald of the Night* (cat. 85, \$100).
- b) \$800 Annual Grant: (Ref.: O.S.A. Minute Book (Jan. 1901 – Dec. 1915), p. 402; President's Annual Report for the year ending Feb. 30th (sic), 1910, p. 6).
Selected by the Special Committee (Members: J.D. Kelly, representing the O.S.A.; W.A. Langton, layman; James Mavor, layman; Ernest Rolph, layman; Dr. John Seath, representing the Department of Education) from:
O.S.A. Annual Exhibition (1909)
John W. BEATTY, *The Seine, near Paris* (cat. 8, \$300).
Frederick H. BRIGDEN, *The Iron Headland* (cat. 20, \$50).
Georges CHAVIGNAUD, *Fishing Boats, Heyst Sur Mer** (Fig. 13), oil on canvas (cat. 24, \$250).
Ottawa Normal School Inventory List, 1934; transferred to Queen's Park at an unknown date.
- Alexander M. FLEMING, *The Crab Catchers, Banffshire Coast, Scotland*, oil on canvas (cat. 37, \$200).
Peterborough Normal School Inventory List, 1934; gift to the Art Gallery of Peterborough, Peterborough, Ontario, 1973.
- 1910 – O.S.A. 38th Annual Exhibition**
Galleries of the Art Museum of Toronto, Public Library Building, College Street, Toronto.
- a) Ballot Pictures: (Ref.: O.S.A. Minutes, 8 March 1910; President's Annual Report for the Year Ending Feb. 28th, 1911, p. 5).
Frederick S. CHALLENER, *A Rustic Mother* (cat. 18, \$100).
Stratford Normal School Distribution List, 1912; Inventory List, 1934.
- Robert HOLMES, *Evening* (cat. 63, \$100).
Peterborough Normal School Inventory List (?), 1934.
- b) \$800 Annual Grant: (Ref.: O.S.A. Minute Book (Jan. 1901 – Dec. 1915), p. 402; President's Annual Report for the Year Ending Feb. 28, 1911, p. 5).
Selected by the Special Committee (Members: Gustav Hahn, representing the O.S.A.; Robert MacCausland, layman; Ernest Rolph,



FIGURE 14. Herbert S. Palmer, *In the Grand Valley*, c. 1911, Queen's Park, Government of Ontario Art Collection (Photo: T.E. Moore).



FIGURE 15. J.W. Beatty, *Early Autumn*, c. 1911, whereabouts unknown (Photo: O.S.A. Papers, Archives of Ontario).

layman; Dr. John Seath, representing the Department of Education; Eden Smith, layman) from:

i) O.S.A. Annual Exhibition (1910)

Charles W. JEFFERYS, *Linemen in New Ontario*, watercolour (cat. 70, \$350, the Minutes list the purchase at \$339.39).

Ottawa Normal School Inventory List, 1934.

Owen P. STAPLES, *Road Through the Caledon Hills*, watercolour (cat. 121, \$100, the Minutes list the purchase at \$96.97).

North Bay Normal School Distribution List, 1912; Inventory List, 1934; gift to Nipissing College, North Bay, Ontario, 1974.

Mary WRINCH, *Where the Water is Still* (cat. 138, \$100, the Minutes list the purchase at \$96.97).

Ottawa Normal School Inventory List (?), 1934.

ii) Normal School Exhibition (1909/1910)

John W. BEATTY, *On the Moors, Laren, N.H.** (N. Holland), oil on canvas (cat. 4, \$275, the Minutes list the purchase at \$266.67).

Stratford Normal School Distribution List, 1912; Inventory List, 1934; placed on conditional loan to The Gallery, Stratford, 1976; transferred to Queen's Park for exhibit, 1978.

1911 – O.S.A. 39th Annual Exhibition
Galleries of the Art Museum, Toronto, Public Library Building, College Street, Toronto.

a) Ballot Pictures: (Ref.: O.S.A. Minutes, 4 April 1911; President's Annual Report for the Year Ending Feb. 29th, 1912, p. 5).

James E.H. MACDONALD, *By the River (Early Spring)**, oil on canvas (cat. 127, \$100, price unlisted).
Hamilton Normal School Inventory List, 1934; transferred to Queen's Park, 1979.

Herbert S. PALMER, *In the Grand Valley** (Fig. 14), oil on canvas (cat. 149, \$100, price unlisted).

Ottawa Normal School Inventory List, 1934; transferred to Queen's Park at an unknown date.

b) \$800 Annual Grant: (Ref.: O.S.A. Minute Book (Jan. 1901 – Dec. 1915), p. 402; President's Annual Report for the Year Ending Feb. 29th, 1912, p. 6).

Selected by the Special Committee (Members: A.H. Howard, representing the O.S.A.; George Locke, layman; James Mavor, layman; Dr. John Seath, representing the Department of Education; Eden Smith, layman) from:

O.S.A. Annual Exhibition (1911)
John W. BEATTY, *Early Autumn*, (Fig. 15), oil on canvas (cat. 7, \$600, price unlisted).

Hamilton Normal School Inventory List (?), 1934.

William St. Thomas SMITH, *The Castle by the Sea**, watercolour (cat. 181, \$200, price unlisted).

Ottawa Normal School Inventory List, 1934; gift to the University of Ottawa, Ottawa, Ontario, 1975; transferred to Queen's Park, 1980.

1912 – O.S.A. 40th Annual Exhibition
Galleries of the Art Museum, Toronto, Public Library Building, College Street, Toronto.

a) Ballot Pictures: (Ref.: O.S.A. Minutes, 12 March 1912; President's Annual Report for the Year Ending Feb. 28th, 1913, p. 5).

Thomas G. GREENE, *Bridge and Stream* (cat. 64, \$100, price unlisted).

Peterborough Normal School Inventory List, 1934.

Herbert S. PALMER, *The Lagoon* (cat. 134, \$100, price unlisted).

b) \$800 Annual Grant: (Ref.: O.S.A. Minute Book (Jan. 1901 – Dec. 1915), p. 403; President's Annual Report for the Year Ending Feb. 28th, 1913, p. 6).

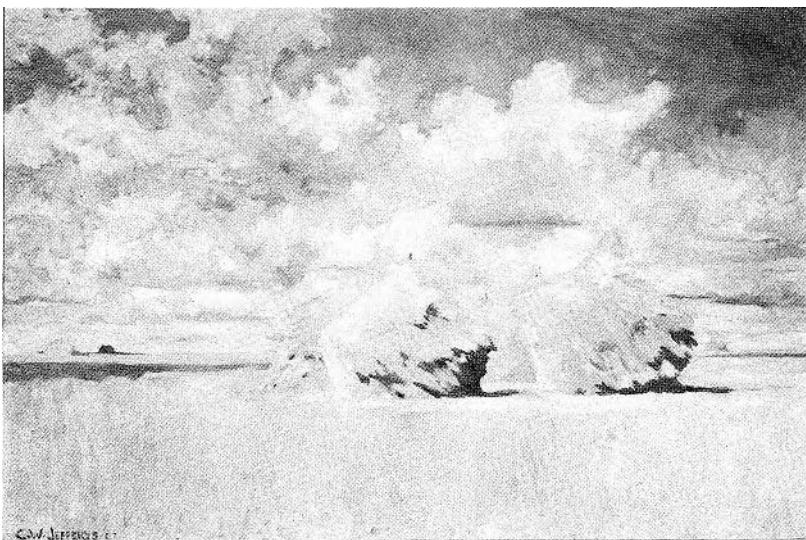


FIGURE 16. Charles W. Jefferys, *Wheat Stacks on the Prairie*, 1907, Queen's Park, Government of Ontario Art Collection (Photo: T.E. Moore).

Selected by the Special Committee (Members: Mrs. Agar Adamson, layman; Fred S. Haines, representing the O.S.A.; J.P. Hynes, layman; Dr. John Seath, representing the Department of Education; Allan Sullivan, layman) from:
O.S.A. Annual Exhibition (1912)

John W. BEATTY, *Fishing Boats, North Sea*, oil on canvas (cat. 10, \$275, price unlisted).
London Normal School Distribution List, 1912; transferred to Queen's Park at an unknown date; gift to the Art Gallery of Ontario, Toronto, Ontario, 1972.

Robert F. GAGEN, *The Cold Grey Sea* (cat. 51, \$300, price unlisted).
Hamilton Normal School Inventory List, 1934.

James E.H. MACDONALD, *Morning Shadows* (Fig. 1), oil on canvas (cat. 127, \$250, price unlisted).
Ottawa Normal School Inventory List (?), 1934; transferred to Queen's Park at an unknown date; gift to the Art Gallery of Ontario, Toronto, Ontario, 1972.

c) Additional Purchases: (Ref.: O.S.A. Minutes, 5 November 1912). Selected by the Minister of Education's Committee from:

Normal School Exhibition (1912/1913)
Frederick M. BELL-SMITH, *A Glacier Tarn in the Canadian National Park* (cat. 2, \$500, the Minutes list the purchase at \$375).
Toronto Normal School Inventory List (?), 1934.
Charles W. JEFFERYS, *Wheat Stacks on the Prairie** (Fig. 16), oil on canvas (cat. 44, price unlisted, the Minutes list the purchase at \$200).
Gertrude E. SPURR-CUTTS, *Fish out of Water* (cat. 13, \$200, the Minutes list the purchase at \$150).
Owen P. STAPLES, *The Fisherman* (cat. 73, \$100, the Minutes list the purchase at \$75).

1913 – O.S.A. 41st Annual Exhibition
Galleries of the Art Museum, Toronto, Public Library Building, College Street, Toronto. (Ref.: O.S.A. Minutes, 6 May 1913; President's Annual Report for the Year Ending Feb. 28th, 1914, p. 6).

Selected by the Minister of Education's Special Committee from:

i) *O.S.A. Annual Exhibition* (1913)
John W. BEATTY, *Mount Orford, P.Q.* (cat. 8, \$175, price unlisted in catalogue).

Memo records distribution to Hamilton Normal School, 1913; Inventory List, 1934.

Harry BRITTON, *Moonlight on the Bay* (cat. 11, \$300, price unlisted).
Memo records distribution to London Normal School, 1913; Inventory List, 1934.

Florence CARLYLE, *The Threshold** (Fig. 17), oil on canvas (cat. 22, \$200, price unlisted).

Memo records distribution to Ottawa Normal School, 1913; Inventory List, 1934; transferred to Queen's Park at an unknown date; placed on long-term loan to the Woodstock Art Gallery, Woodstock, Ontario.

Fred S. HAINES, *A Watch Dog*, oil on canvas (cat. 40, \$100, price unlisted).

Memo records distribution to Peterborough Normal School, 1913; Inventory List, 1934; gift to the Art Gallery of Peterborough, Peterborough, Ontario, 1973.

Arthur LISMER, *The Clearing**, oil on canvas (cat. 56, \$250, price unlisted).

Memo records distribution to Stratford Normal School, 1913; Inventory List, 1934; placed on conditional loan to The Gallery, Stratford, 1976; transferred to Queen's Park for exhibit, 1978.



FIGURE 17. Florence Carlyle, *On the Threshold*, c. 1913, Government of Ontario Art Collection, on long-term loan to Woodstock Art Gallery, Woodstock (Photo: Art Gallery of Woodstock).

George A. REID, *Still Life* (cat. 76, \$50, price unlisted).

Memo records distribution to North Bay Normal School, 1913; Inventory List, 1934.

Tom THOMSON, *Northern Lake*, oil on canvas (cat. 88, \$250, price unlisted).

Memo records distribution to Ottawa Normal School, 1913; Inventory List, 1934; transferred to Queen's Park at an unknown date; gift to the Art Gallery of Ontario, Toronto, Ontario, 1972.

ii) *The Canadian Art Club 6th Annual Exhibition* (1913) (Ref.: Memo from Superintendent of Education requesting payment for pictures selected, 22 July 1913; *Education Records*, RG 2, P-2, Box 50, XIV, item 15, Archives of Ontario).

William E. ATKINSON, *The Old Town, Brittany, Night Effect**, oil on canvas (cat. 4, \$200, price unlisted). Memo records distribution to Hamilton Normal School, 1914; Inventory List, 1934; transferred to Queen's Park, 1979.

Franklin BROWNELL, *A Market in the West Indies* (cat. 17, \$200, price unlisted).

Memo records distribution to Peterborough Normal School, 1913; Inventory List, 1934.

William BRYMNER, *Bonsecours Church and Market** (Fig. 18), watercolour (cat. 23, \$150, price unlisted).

Memo records distribution to Stratford Normal School, 1913; Inventory List, 1934; placed on conditional loan to The Gallery, Stratford, 1976; transferred to Queen's Park for exhibit, 1978.

Ernest LAWSON, *Winding Road*, oil on canvas (cat. 52, \$400, price unlisted).

Memo records distribution to Toronto Normal School, 1913; transferred to Queen's Park at an unknown date (?); gift to the Art Gallery of Ontario, Toronto, Ontario, 1972.

Marc A. SUZOR-CÔTÉ, *Village at Cernay, France*, oil on canvas (cat. 36, \$200, price unlisted).

Memo records distribution to North Bay Normal School, 1913; Inventory List, 1934; gift to Nipissing College, North Bay, Ontario, 1974.

1914 – O.S.A. 42nd Annual Exhibition
Galleries of the Art Museum, Toronto, Public Library Building, College Street, Toronto. (Ref.: *O.S.A. Minutes*, 5 May 1914; *President's Annual Report for the Year Ending Feb. 28, 1915*, p. 6).

Selected by the Minister of Education's Special Committee

Harry BRITTON, *Towards Sunset* (cat. 11, \$300).

Toronto Normal School Inventory List (?), 1934.

Bertha des CLAYES, *The Old Mill House* (cat. 32, \$125).

Stratford Normal School Inventory List, 1934.

Thomas W. FRIPP, *On the trail to Sentinel Pass, Can. Rockies*, watercolour (cat. 43, \$150; unlisted in *Annual Report*).

North Bay Normal School Inventory List, 1934; gift to Nipissing College, North Bay, Ontario, 1974.

Thomas G. GREENE, *The Old Barn* (cat. 59, \$75).

North Bay Normal School Inventory List, 1934.

Farquhar McGillivray KNOWLES, *An Autumn Evening* (cat. 87, \$125). Peterborough Normal School Inventory List, 1934.



FIGURE 18. William Brymner, *Bonsecours Church and Market*, c. 1913, Queen's Park, Government of Ontario Art Collection (Photo: T.E. Moore).

Charles M. MANLY, *The very heart of it* (cat. 105, \$300).

H. Mabel MAY, *Autumn – In the Luxembourg* (cat. 110, \$150). Ottawa Normal School Inventory List, 1934.

George A. REID, *The Carpenter's Shop* (cat. 124, \$100). Stratford Normal School Inventory List, 1934.

Mary Hiester REID, *Roses* (cat. 128, \$75). Ottawa Normal School Inventory (?), 1934. This might possibly be the undated version of this subject presently in the Collection, the work having been perhaps transferred to Queen's Park at an unknown date.

Gertrude E. SPURR-CUTTS, *A Dartmoor Farm* (cat. 37, \$125). Peterborough Normal School Inventory List, 1934.

Marc A. SUZOR-CÔTÉ, *The River Magog**, oil on canvas (cat. 19, \$600).

Hamilton Normal School Inventory List, 1934; transferred to Queen's Park, 1979.