

# Collecting and Keeping from Here to Kerr House

By Martina Plejic  
For Jonathan Bordo  
CUST 387  
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The Butterfly in Giacomo Puccini's famous Opera rendition of Madama Butterfly is used to represent something that is beautiful and frail, something that has come from its cocoon and is now free to fly where it pleases. The significance of it is that in the opera, the Butterfly that is represented by the female lead character Cio-cio San, is claimed by Lieutenant Pinkerton to be his wife and possession. In the moving lyrics of the opera, Cio-cio San reflects on the human desire to capture beautiful things, in this case a Butterfly, only to stab a pin through them in order to keep them forever. It is this very phenomenon that is so significant to the problematics of collecting. For what is the butterfly once it no longer lives?

There is no argument that a Butterfly collection can have many important uses. It can act as a biological catalogue of sorts and can be used in the study of butterflies to further our understanding of the species. However it can also be something merely aesthetic, representing an individual's passion for the chase involved in acquiring a collection, or in an obsession of the beauty of the creature. In this context, the butterfly collection takes on a whole new meaning and demonstrates how collections are very curious things.

Within my own collection of photographs, there is a desperate attempt to capture that same essence of life that the butterfly collector is attempting to capture and keep in place forever. The difference is that I have used my camera as a means of accomplishing this. With photographs I have created a collection in more than one sense of the word. My photos are images in which I perceive time as having been captured. A photograph is therefore a representation. However, the actual photographs all neatly placed in albums create a collection of paper objects. The actual chemical representations that are the images on the paper are a collection of moments to me, however they are also merely objects in themselves.

There is no way that I can realistically distance myself from my photograph collection in order to look at it objectively. Instead, I can only use it as a starting point from which to begin my journey through the phenomenon of collecting and through the special relationship that art comes to have with site. Also, what has resulted in my own photograph collection demonstrates something about both the double process of collecting as part of an orderly system and as part of a disorder of memories as well. There is an inherent desire to organize the photographs according to date, location and even subject matter in order to give the collection a sense of order. Not a photograph goes into the album without all of the important information pertaining to it written on the back. What would the picture be as well as the collection as a whole, without this ownership, this relationship to the objects? This is a concept that Walter Benjamin presents in his own work on this

topic; that is, the idea of collecting in general and the relationship that a collector has to a collection aside from any utilitarian value that a collection may have. Instead this relationship arises from a sense of disorder in everything that can only superficially be put into order. If all of the photographs from my collection were taken from the order in which I have placed them and thrown into a box at random, the collection would only lose the order that I have placed on them. Each photo would still be significant and the photos as a whole would represent the chaos of the memories as they really are. What the order that I have imposed on my photograph collection provides is a frame within which to view and perceive the collection as a whole.

The phenomenon of collecting is broad and encompasses quite a bit. This is neither a positive or negative attribute however a clearer definition is called for in this case. Krzysztof Pomian's definition of what makes up a collection is decidedly clear and it is this definition that I am working with. He states that a collection is "a set of natural or artificial objects kept temporarily or permanently out of the economic circuit, afforded special protection in enclosed places adapted specifically for that purpose and put on display" (Pomian, 1990:9). This definition can be open to scrutiny, with such problems as what makes something precious enough for it to become necessary to protect or to become part of a collection. This for example can be quite subjective in that it could be for aesthetic pleasure,

historically or scientifically significant or even just have the power to bestow power upon someone that allows an object to become important.

The type of collection bears weight on how it can be analyzed as well. What distinguishes a museum from an art gallery is not quite as easy to define as it may seem. This is due to a crisis that a gallery has to deal with in trying to use the distinction between a constructed thing and a found thing. Art that is being produced currently addresses new issues and problems, in comparison to older works, yet is still the concept of art for art's sake that we are dealing with. Some of the older works however had a utilitarian value as well. Where does the line between art and artifact begin? One of the problems is that art can become an artifact once it has reached a public institution or holding place. Museum pieces that were never art but rather had a utilitarian value because they do not serve a purpose any more are not really different from works of art. As Pomian states artifacts "acquire the same quality of works of art" (Pomian, 1990:9). There is also a significant difference between private collections and public. They do however stem from the same phenomenon, even though their purposes are quite different. That is, the idea of a "collection" and the framework under which it has come together is what is significant here, as it will come to be the basis on which an interpretation of a small collection of art at Trent University is made.

There are distinct boundaries within which my collection has come together. Any collection has come to exist within a sort of framework of one kind or another. The term 'frame' is useful here to describe these limits because it makes reference to the world of art, to which collecting is very much linked. It also creates a visual image within which to perceive the concept of a collection. The frame came to be important in 17<sup>th</sup> century French painting as a means of distinguishing between the works produced by two competing art entities at the time. In order to establish its superiority, the French Royal Academy of Painting and Sculpture followed a distinct set of academic rules governing the artwork that was produced. This was in opposition to the work that was being produced at the time by the Maitrise, the guild of master painters and sculptors. The intent was to make clear boundaries between these two very intertwined areas of painting, which can be loosely divided between history painting and decorative painting. As Duro states, this need of the Academy to demean the painters who belonged to the Maitrise, "may be reduced to a reluctance to see value in any art other than classicizing history painting" (Duro,1996:45). The frame worked to distinguish what was considered art in that everything beyond it was considered to be non-art (Duro, 1996:46). As Poussin explains, "the principal function of the frame is to separate the objects it represents from those not crucial to representation" (Duro, 1996:46). Therefore the frame not only helps to delineate the art space but it also helps in the representation as well by creating a space in which confusion will not be an issue.

The physical framing of my photographs consist of the albums into which they have all been carefully placed. It designates them as specifically important for their aesthetic value. More importantly, it acts to bring together the conceptual framework under which they have been gathered and organized. That is, the photographs work to represent my own experiences when they are presented within that specific context. In any collection, there is a story behind how the objects have come together and perhaps an explanation of why as well. This framework is significant to how a collection comes to be displayed, even if it appears to have no real significance at all.

A visit to any art gallery or museum will demonstrate how the use of frames was standard for a long time in the display of art and is still significant in modern art as well. The Art Gallery of Ontario is an example of a large public institution that is devoted to the maintenance and display of art objects. The permanent collection is set up in a manner that really demonstrates conventions used to display art. The contemporary art is usually placed in large rooms against white walls, with only a few pieces to each room. Sometimes there is only one artwork on a wall or occupying an entire room. As the date of the art recedes further into the past, there are more pieces per room and each is framed in a wooden or gilded frame. This was standard and, in many cases throughout history, the frame was so important that it was even worth more than the picture it held

within it. This organization of the artwork and gallery according to tradition, is an expression of continuity and order.

Like most public institutions, the AGO has locked doors, specific times of operation as well as entry fees. The institution is well equipped with staff who are there both to enforce the policy of no bags, cameras, food etc. allowed beyond the lobby as well as to act as guides. It varies depending on the individual just how much each staff member knows about the art so there is no guarantee that someone will be able to answer questions pertaining to any specific work. However there are always descriptive plaques placed by the artwork to provide pertinent information to the viewer.

As Donald Preziosi said, the museum is “one of the most central and indispensable framing institutions of our modernity” (Preziosi, 1996:96). This is because the art gallery itself acts as a frame in that it delineates a space in which everything is art. The AGO, in this case is an institution that accumulated works through a variety of means. The concept of public art collections originated from the private collections of those wealthy enough to have them. These small private collections came to set a standard for how art is to be viewed and these large institutions have upheld the established traditions. In turn, the experience as a visitor is regulated according to the institutions will. There is a certain expectation put on the spectator and these institutions define the question of what constitutes



art. Specific rooms throughout the gallery are designated to hold specific periods of art and the art gallery becomes art itself in that it becomes an extension of the picture.

The Salon is a room in the AGO that seems to attract a lot of attention, in part because it is unique from the many other rooms in the gallery. In many ways it is like a private collection in that there is a sense that it is “a disordered, disorganized or idiosyncratic kind of museum” (Preziosi, 1996:102). However this is only on the surface. In relation to the other works in the Gallery, it is an example of the past being “put to work in telling the story of how the present came to be” (Preziosi, 1996:103). All of the pieces are brought together under the fact that they are all nineteenth century Canadian paintings. Like everything else in the gallery, the works are brought together under the categories of genre, time period, style and origin. The idiosyncrasies of a private collection are missing from such a setup. In order to explain this distinction between the public institution and the private collection, Preziosi uses Lenoir’s articulation of the principles of the new public institution. That is, the system of organization was to be based on chronological order in order for the institution to serve for educational purposes. More importantly this establishes a link between chronology and structure that suggests an evolutionary process. This in turn effects which pieces are chosen to be part of a collection and the holding places then come to be designed to support

this structure as well. As such, the holding place or keeping place becomes just as important in the reception of the art

This calls into question the fact that being a custodian of the past, whether it is in terms of art or artifacts, is a privileged position. There is a lot of controversy over who exactly owns the past. Will my own death bring about the extinction of my photograph collection or will it be reborn with new meaning? Whether or not it ends up in the garbage or in an art gallery or museum of some sort, and how it comes to exist there, can be and is often the decision of someone entirely unrelated. That is not to say that their interest is not genuine or even beneficial to the collection. It is that in this process, the collection comes to have a new meaning. In European tradition, as we see reflected in North American society it is taken for granted that the custodians of these histories are privileged. Amongst the Aboriginal population in Australia, there is a very specific way in which this custodianship is taken up. The world can be viewed as existing in flat time and that the future and past is created as we push into it in order to round out our own world out. This sets up his account of how we can come to handle the past. First, a story is constructed to explain the past. This story, or history, contains some facts but also some construction and is assigned a holder, a keeper of the story. In Australian Aboriginal culture, everyone is taught to be the custodians of the past. (Willmot, 1985:41). These people can be viewed as living

witnesses to any art or artefact that has significance, because they keep the object alive through the efforts of everyone in the community.

The problem is that now we are so distanced from many of the very objects that are held within both public institutions and private galleries that they have come to have new meanings and stories belonging to them. Only those educated enough are assigned to be the holders of such objects. It is not that these people own the past but that they are assigned as keepers of it and this is just as important a means of preserving. David Wilson makes a convincing argument defending the role of the museum curator and the importance of the institution in maintaining these artifacts and art pieces. In the end it comes down to who is responsible for creating the framework within which the viewer comes to experience the art or artifacts. There is no one right answer to the problem, but it sets up a question that can be applied to something on a smaller scale somewhat closer to home.

There is a small room at Trent University in Peterborough, more specifically at Catherine Parr Traill College that holds a small collection of Canadian Art History. It is a quiet room in the historic Kerr House, held under lock and key, which gets used occasionally for small presentations and meetings. Inside, the lighting is dim except for a bluish light coming from the east facing bay windows. Four well-worn armchairs and a matching lounge couch harkens back to the days when the room was an actual living room (which the long unused

fireplace attests to). There are glass front bookshelves that have been built on three walls of the room and two lamps for extra lighting. Above the bookshelves, which end at about eye level, there is wall space on which a collection of small paintings has been placed. Three to a section, they are all somewhat similar in subject matter. That is, they all depict scenes of Canadian landscape



Kerr House, Peterborough , Ontario

The focal point of the collection seems to be around the largest piece in the room, a painting by Marmaduke Matthews. It is a significant piece because as an artwork by a Canadian artist, it represents a piece of Canadian history. But also as significant is the fact that it depicts an important scene from the history of Canadian expansion. In the mid 1870's the Intercolonial railway opened up eastern Quebec and Northern New Brunswick to settlement and allowed for commercial traffic to flow through to Halifax from Montreal. There was a desire

to expand west to the Pacific Ocean like the Americans had done, that would work towards the goal of British Imperial Growth as well. Isaac Buchanan was a prominent merchant from Hamilton who decided to merge the two railway lines that he owned with the Vanderbilt's lines in the United States. This allowed for a direct connection between Chicago and New York through Canada. To promote the Railways, artists were hired to paint romantic landscapes that incorporated the railway lines in order to promote travel. In 1885 the Eagle's Pass over the Rocky Mountains completed the longest railway line in the world, thereby opening up the west. Sir William Van Horne, an important private art collector, decided to offer free railways passage to artists who would be willing to paint the scenery along the way. Many of the artists featured in the Goodman collection, such as Marmaduke Matthews and Thomas Martin Mower were among those who took advantage of the free travel out West.



*Western Canadian Railway Encampment*  
by  
**Matthews, Marmaduke, R.C.A., P.O.S.A. (1837-1913)**

The work also has value as a testament to the beginnings of art in Canada. At the time of the New Dominion (1867-1910), French Canadian artists were mostly interested in portraiture and church decoration. There was no market for art and there was no distinctive National approach to art. Painting to please the public was the most important aspect of art and art organizations were only formed later for sales promotion. In 1873, the Ontario Society of Artists had its first exhibit. The years of the artists that are featured in the Goodman collection range from 1860-1960 and are mostly landscape art. The early artists in the collection were born in England and many of them were trained there as well. Art in England at the time was influenced by the Romanticism of the second half of the 19<sup>th</sup> century and the Romantic idea of landscape as a peaceful sublime sanctuary can be seen reflected in many of the works in the Goodman collection.

All of these aspects work together as a demonstration of how the frames of the pieces of the Goodman collection actually extend into the space around them. This includes the building along with the stories that belong to the collection. This intimacy is an advantage that private collections have over public ones. The Goodman collection was at one point a private collection that has come into the hands of a public one, albeit a small one. Also, the stories that make up the framework remain intact thanks to the efforts of some important people. This is significant because this collection has come to represent something that goes beyond the walls of Kerr house.

During the 1980's, the Canadian Studies program at Trent University offered a reading course on Canadian Biographies dating from 1860 to 1950. The course was taught by Professor John Wadland and offered students a chance to explore an area in which they were interested in. Elizabeth Wilton was a student who was interested in art history and decided to research the English-Canadian painter Marmaduke Matthews. In the process of her research, the name of a Toronto area dermatologist and important art collector, Dr. Jack Goodman, came up quite often. She decided to contact him and after a few initial conversations with Dr. Goodman, both Ms. Wilton and Professor Wadland were invited to visit the Doctor's private art collection. He had quite a substantial collection of Canadian art from the mid-nineteenth to mid-twentieth century that included many works by Marmaduke Matthews. The research paper that resulted "Cloud-Bound; The Western Landscapes of Marmaduke Matthews" ended up being published in a book on literary and aesthetic images of Canada. Ms. Wilton's paper was the only non-academic piece that the authors Glen Norcliffe and Paul Simpson included in their book. After the book was published, Professor Wadland maintained a correspondence with Dr. Goodman and the two became friends. Dr. Goodman offered to donate some of the art in his collection to Trent University and the first paintings arrived at the University in 1992.

When the University first received these pieces from the Goodmans it could be considered that they were reborn. As Benjamin states “to a true collector, the acquisition of an old book is its rebirth” (Benjamin, 1968:61) and the same can be considered about the works in this collection. They had been in the Goodmans house as a part of a larger collection, which is now split up all across Canada. The paintings that make up the collection in the Wilson Reading Room are now together in a collection on their own.

This collection of art is held appropriately under the supervision of the Canadian Studies department that is housed in the quaint historic Kerr House. It is only fitting that the Wilson Reading Room came to be named after the founder of the Canadian Studies Program Alan Wilson. It is also fitting that the room houses the personal library of Margaret Laurence. Through this relationship the collection gathers new meanings as a part of piece of Canadian history at Trent University. There is also a new story that is emerging in relationship to this collection and it has to do with the future of the heritage sites such as Kerr House at the University. As Benjamin said, “inheritance is the soundest way of acquiring a collection” (Benjamin, 1968:66) and Trent was fortunate enough to have inherited these works. It is now the responsibility of the University to take care of them. The institution is fortunate to have the privilege of taking care of these items and it may be in our best interest to use that privilege.



All of Traill college is in jeopardy and Kerr house, the home of the Goodman collection, is one of these sites that is at stake. The Goodman collection has come to find a home in this little building and it is unfortunate that it may have to move yet again. This is not because it inherently belongs in that house in particular, or that it is even the best place for it to be. It is more of a problem because the quirky relationship that the collection has come to have with its environment will be lost. This is one of the problems that are inherent with public institutions. It is true that, as Benjamin states that “ the objects [in a public institution] get their due only in the latter [the private collection]” (Benjamin, 1968:67). However, there is a part of the story that gets lost in the move from a private to a public institution. This may explain why in an age where public museums of all sorts can be found everywhere, the private collection holds an intriguing interest value and can still survive. The Ydessa Hendeles Art Foundation in Toronto is an example of a museum of modern visual culture that is privately run but open to the public. It is described by Robert Fulford as “a curious hybrid, somehow both private and public” (Fulford, 1999:2) and each exhibition is designed specifically by the curator and owner, Ydessa Hendeles.

Although Benjamin would argue that “the phenomenon of collecting loses its meaning as it loses its personal owner” (Benjamin,1968:67), I would argue that although a collection may lose one of the meanings it had, it always acquires new ones. If the move of the collection is inevitable, then through a new home, a new site, or framework for the collection, the works will acquire yet a new meaning. In the meantime, the opportunity exists to preserve the collection as it exists in the context in which it currently and it is time that the privileged custodians recognize their important role in this.

## Works Cited

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\*All figures were copied from the Trent University Web-Site

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## The History of the Goodman Collection

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The research paper that resulted "Cloud-Bound; The Western Landscapes of Marmaduke Matthews" ended up being published in a book on literary and aesthetic images of Canada. Ms. Wilton's paper was the only non-academic piece that the authors Glen Norcliffe and Paul Simpson included in their book. After the book was published, Professor Wadland maintained a correspondence with Dr. Goodman and the two became friends. Dr. Goodman offered to donate some of the art in his collection to Trent University and the first paintings arrived at the University in 1992.

## Upper Canada Provincial Exhibition

The Upper Canada Provincial Exhibition, the precursor to the Canadian National Exhibition (CNE) was founded in 1846 and was mainly an agricultural gathering. Soon after its inception, artists began displaying their work at the fair, first under the “craft” category and then as art. It was the only venue for quite some time that provided artists in Ontario, particularly those who had were born and trained in England, with a sense of an artistic community.

**TITLE:** Untitled

**ACCESSION #:** 2000.009.1

**ARTIST:** Frederic Martlett Bell-Smith

Frederic Marlett Bell-Smith was born in London on the 26<sup>th</sup> of December, 1846 to artist John Bell-Smith and his wife. He first studied painting under the tutelage of his father and then at the South Kensington Art School. Before the family came to Canada in 1866, both Frederic and his father were members of the Institute of Fine Arts, at the Portland Gallery in London. Once in Montreal, Frederic's father went on to become the President of the Society of Canadian Artists and he worked as a photographer until 1871 when he moved to Hamilton. In 1879 he moved again to Toronto and stayed there until 1879. He later taught art and was the director at Alma College in St. Thomas, Ontario. He also was an illustrator for The Canadian Illustrated News and various other publishers. He became a member of the Society of Canadian Artists and in 1891 he visited Paris. Frederic Marlett Bell-Smith passed away in 1923.

**DATE OF ARTWORK:**

- *For more information on Historical Canadian Art, see the "Historical Canadian Art" file.*

**OBJECT TYPE:** Painting, Watercolour

**PHOTO:** Yes

**HEIGHT:** 37.2 cm

**WIDTH:** 49.8 cm

**LOCATION:** Wilson Reading Room in Kerr House, Traill College

- *For a map of the art pieces in the Wilson Reading Room see the "History of the Wilson Reading Room File"*

**DESCRIPTION:** Coastal scene with breakers. Colours used: brown, blue. Glazed, gold gilt frame with acanthus decoration, acid free, off-white mat.

**VALUE:** Unknown

**OTHER WORKS IN THE TUAC BY THIS ARTIST:**

**Bon Echo Near Peterborough**

Accession No. 2000.021.1

**Le Sanctuaire,**

Accession No. 2000.26.1

- *For information on how Trent acquired these work see the "History of the Goodman Collection" file*

**OTHER RESOURCES AT TRENT UNIVERSITY ABOUT THIS ARTIST:** none available

## WORKS BY THIS ARTIST IN OTHER CANADIAN COLLECTIONS:

### University Of Lethbridge

- **In The Selkirks**  
1907 ? 1909?, watercolour, 11 7/8" x 18 1/8"
- **Sunrise On The Saguenay**  
1894, watercolour, 13" x 18 1/2 "
- **The Beached Margent On The Sea**  
1886, oil on canvas, 35 1/2" x 60 1/4"  
<http://home.uleth.ca/sfa-gal/collections/Historical/BSmith.html>

### Art Gallery of Hamilton

- **London Bridge**  
1893 oil on canvas, 40.6 x 61 cm  
<http://www.artgalleryofhamilton.on.ca/edu/singArt.asp?artID=5>

### Museum London

- **The Wave** (1892-94),  
oil on canvas, 71.1 x 127 cm
- **In The Luxembourg Gardens**  
(1896), watercolour on paper, 35.9 x 52.7 cm.,
- **The Yoho Valley,**  
British Columbia (n.d.), watercolour on paper, 36.8 x 3.3 cm.
- **Return From School** [a.k.a. The Daughters of Canada]  
(1884), oil on canvas, 91.4 x 153.7 cm.  
[http://www.londonmuseum.on.ca/Historical/First\\_Ren/bsmith.html](http://www.londonmuseum.on.ca/Historical/First_Ren/bsmith.html)

## LINKS:

- *For more information on Frederic Bell-Smith :*  
<http://www.vaxxine.com/PastAtPresent/artist/bellsmit.htm>  
<http://www.lochgallery.com/artist.php?artistID=14>
- *For more information on Historical Canadian Art:*



**TITLE:** Bon Echo, Near Peterborough

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**DATE OF ARTWORK:**

- *For information on historical Canadian Art see the "Historical Canadian Art file."*

**OBJECT TYPE:** Painting, Oil

**PHOTO:** No

**HEIGHT:** 30.0 cm

**WIDTH:** 26.2 cm

**LOCATION:** Wilson Reading Room in Kerr House, Traill College

- *For a map of the art pieces in the Wilson Reading Room see the "Wilson Reading Room File"*

**DESCRIPTION:** Extensive landscape with shoreline and two canoes, buildings in background. Colours used: blues, greens, browns, white.

**VALUE:**

**OTHER WORKS IN THE TUAC BY THIS ARTIST:**

**Untitled,**

Accession No. 2000.009.1

**Le Sanctuaire,**

Accession No. 2000.26.1

- *For information on how Trent acquired these work see "History of the Goodman Collection" file*

**OTHER RESOURCES AT TRENT UNIVERSITY ABOUT THIS ARTIST:** none available

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<http://www.lochgallery.com/artist.php?artistID=14>
- *For more information on Historical Canadian Art:*

**TITLE:** Le Sanctuaire

**ACCESSION #:** 2000.026.1

**ARTIST:** Frederic Marlett Bell-Smith

Frederic Marlett Bell-Smith was born in London on the 26<sup>th</sup> of December, 1846 to artist John Bell-Smith and his wife. He first studied painting under the tutelage of his father and then at the South Kensington Art School. Before the family came to Canada in 1866, both Frederic and his father were members of the Institute of Fine Arts, at the Portland Gallery in London. Once in Montreal, Frederic's father went on to become the President of the Society of Canadian Artists and he worked as a photographer until 1871 when he moved to Hamilton. In 1879 he moved again to Toronto and stayed there until 1879. He later taught art and was the director at Alma College in St. Thomas, Ontario. He also was an illustrator for The Canadian Illustrated News and various other publishers. He became a member of the Society of Canadian Artists and in 1891 he visited Paris. Frederic Marlett Bell-Smith passed away in 1923.

**DATE OF ARTWORK:** 1852

- *For information on Historical Canadian Art, see the Historical Canadian Art" file.*

**OBJECT TYPE:** Painting, Oil

**PHOTO:** No

**HEIGHT:** 25.5 cm

**WIDTH:** 32.5 cm

**LOCATION:** Wilson Reading Room in Kerr House, Traill College

- *For a map of the art pieces in the Wilson Reading Room see the "History of the Wilson Reading Room" file*

**DESCRIPTION:** Three figures sitting outside a building (?church/?convent) looking toward a statue composed of three figures. Colours used: greens, brown, red, greys, blue, black, white. Gold gilt plaster on wood frame, no glass.

**VALUE:** Unkown

**OTHER WORKS IN THE TUAC BY THIS ARTIST:**

Bon Echo Near Peterborough

Accession No. 2000.021.1

Untitled

Accession No. 2000.009.1

- *For information on how Trent acquired these work see the "History of the Goodman Collection" file*

**OTHER RESOURCES AT TRENT UNIVERSITY ABOUT THIS ARTIST:** none available

**WORKS BY THIS ARTIST IN OTHER CANADIAN COLLECTIONS:**

**University Of Lethbridge**

- **In The Selkirks**  
1907 ? 1909?, watercolour, 11 7/8" x 18 1/8"
- **Sunrise On The Saguenay**  
1894, watercolour, 13" x 18 1/2 "
- **The Beached Margent On The Sea**  
1886, oil on canvas, 35 1/2" x 60 1/4"  
<http://home.uleth.ca/sfa-gal/collections/Historical/BSmith.html>

**Art Gallery of Hamilton**

- **London Bridge**  
1893 oil on canvas, 40.6 x 61 cm  
<http://www.artgalleryofhamilton.on.ca/edu/singArt.asp?artID=5>

**Museum London**

- **The Wave (1892-94)**,  
oil on canvas, 71.1 x 127 cm
- **In The Luxembourg Gardens**  
(1896), watercolour on paper, 35.9 x 52.7 cm.,
- **The Yoho Valley**,  
British Columbia (n.d.), watercolour on paper, 36.8 x 3.3 cm.
- **Return From School [a.k.a. The Daughters of Canada]**  
(1884), oil on canvas, 91.4 x 153.7 cm.  
[http://www.londonmuseum.on.ca/Historical/First\\_Ren/bsmith.html](http://www.londonmuseum.on.ca/Historical/First_Ren/bsmith.html)

**LINKS:**

- *For more information on Frederic Bell-Smith :*  
<http://www.vaxxine.com/PastAtPresent/artist/bellsmit.htm>  
  
<http://www.lochgallery.com/artist.php?artistID=14>
- *For more information on Historical Canadian Art:*



**TITLE:** Reflections on a Quiet Pool

**ACCESSION #:** 2000.010.1

**ARTIST:** Aaron Allan Edson, R.C.A., O.S.A. (1846-1888)

Allan Edson was born in 1846 to American parents who were living in Stanbridge, Canada at the time. In 1861 the family moved to Montreal where Edson took painting lessons. His teacher was Robert Duncanson, a famous painter who was raised in Montreal. Edson left in 1864 to study in England for two years and after his return became a charter member of the Society of Canadian artists. He decided to move to Paris in 1883 where he stayed for three years before returning to Canada in 1886. He died in 1888 at the young age of forty-two.

- *For information on the RCA and the OSA, see the "History of OSA & RCA" file*

**DATE OF ARTWORK:** 1871

- *For information on Historical Canadian Art see the "Historical Canadian Art" file.*

**OBJECT TYPE:** Painting, Watercolour

**PHOTO:** Yes

**HEIGHT:** 36.3 cm

**WIDTH:** 43.3 cm

**LOCATION:** Wilson Reading Room in Kerr House, Traill College

- *For a map of the art pieces in the Wilson Reading Room see the "Wilson Reading Room" file.*

**DESCRIPTION:** Rocky pool in a forest. Glazed, gold gilt wood frame, double matted - gold mat over cream coloured mat. Glass appears old - can see manufacturing defects.

**VALUE:** Unkown

**OTHER WORKS IN THE TUAC BY THIS ARTIST:**

**Untitled**

Accession No. 2000.016.1

- *For information on how Trent acquired these work see "The History of the Goodman Collection" file*

**OTHER RESOURCES AT TRENT UNIVERSITY ABOUT THIS ARTIST:** none available

**WORKS BY THIS ARTIST IN OTHER CANADIAN COLLECTIONS:**

**University Of Lethbridge**

- **Untitled Landscape 1870**  
Oil on panel, 7" x 12"

<http://home.uleth.ca/sfa-gal/collections/Historical/Edson.unt.html>

**Art Gallery of Hamilton**

<http://www.artgalleryofhamilton.on.ca/edu/singArt.asp?artID=5>

**Museum London**

**LINKS:**

- *For more information on Aaron Allan Edson:*
- *For more information on Historical Canadian Art:*

**TITLE:** Near Toby River, Devon

**ACCESSION #:** 2000.017.1

**ARTIST:** Atkinson, William Edwin, A.R.C.A. (1862-1926)

William Atkinson was born in Toronto, Canada in 1862. He first studied art under the guidance of both John Fraser and Robert Harris. He later went to Philadelphia to study with Reid who was under the tutelage of Eakins. Atkinson also visited Paris and traveled first to Brittany and then to Holland. In 1902 he returned to Toronto and in 1926 he died.

- *For information on the RCA and the OSA, see the "History of OSA & RCA" file*

**DATE OF ARTWORK:** 1892

- *For information on Historical Canadian Art see the "Historical Canadian Art" file.*

**OBJECT TYPE:** Painting, Watercolour

**PHOTO:** No

**HEIGHT:** 38.5 cm

**WIDTH:** 42.0 cm

**LOCATION:** Wilson Reading Room in Kerr House, Traill College

- *For a map of the art pieces in the Wilson Reading Room see the "Wilson Reading Room" file.*

**DESCRIPTION:** House in landscape with river. Colours used: mauve/violet, blues, greens, browns, white, yellow, black. Glazed, silver gilt and black painted wood frame, double matted light beige over blue.

**VALUE:** Unkown

**OTHER WORKS IN THE TUAC BY THIS ARTIST:**

**Untitled**

Accession No. 2000.071.1

- *For information on how Trent acquired these work see "The History of the Goodman Collection" file*

**OTHER RESOURCES AT TRENT UNIVERSITY ABOUT THIS ARTIST:** none available

**WORKS BY THIS ARTIST IN OTHER CANADIAN COLLECTIONS:**



### **University Of Lethbridge**

- Spring Woodland, Devon 1925  
Oil on Canvas, 18 1/8" x 24 1/8"
- #127 (Summer Cottage) 1925  
Oil on canvas on board, 9 3/4" x 12 3/8"

<http://home.uleth.ca/sfa-gal/collections/Historical/Atkin.html>

### **Art Gallery of Hamilton**

<http://www.artgalleryofhamilton.on.ca/edu/singArt.asp?artID=5>

### **Museum London**

#### **LINKS:**

- *For more information on William Atkinson*
- *For more information on Historical Canadian Art:*

**TITLE:** Unknown

**ACCESSION #:** 2000.071.1

**ARTIST:** Atkinson, William Edwin, A.R.C.A. (1862-1926)

William Atkinson was born in Toronto, Canada in 1826. He first studied art under the guidance of both John Fraser and Robert Harris. He later went to Philadelphia to study with Reid who was under the tutelage of Eakins. Atkinson also visited Paris and traveled first to Brittany and then to Holland. In 1902 he returned to Toronto and in 1926 he died.

- *For information on the RCA and the OSA, see the "History of OSA & RCA" file*

**DATE OF ARTWORK:** 1922

- *For information on Historical Canadian Art, see the "Historical Canadian Art" file.*

**OBJECT TYPE:** Painting, Oil

**PHOTO:** No

**HEIGHT:** 35.8 cm

**WIDTH:** 35.8 cm

**LOCATION:** Wilson Reading Room in Kerr House, Traill College

- *For a map of the art pieces in the Wilson Reading Room see the "Wilson Reading Room" file.*

**DESCRIPTION:** Extensive landscape with two figures by the water. Colours used: blues, greens, browns.

**VALUE:** Unknown

**OTHER WORKS IN THE TUAC BY THIS ARTIST:**

**Near Toby River, Devon**

Accession No. 2000.017.1

- *For information on how Trent acquired these work see "The History of the Goodman Collection" file*

**OTHER RESOURCES AT TRENT UNIVERSITY ABOUT THIS ARTIST:** none available

**WORKS BY THIS ARTIST IN OTHER CANADIAN COLLECTIONS:**

*University Of Lethbridge*

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<http://home.uleth.ca/sfa-gal/collections/Historical/BSmith.html>

**Art Gallery of Hamilton**

<http://www.artgalleryofhamilton.on.ca/edu/singArt.asp?artID=5>

**Museum London**

**LINKS:**

- *For more information on William Atkinson :*
- *For more information on Historical Canadian Art:*

**TITLE:** Stoney Lake Series

**ACCESSION #:** 2000.012.1

**ARTIST:** Marmaduke Matthews R.C.A., P.O.S.A. (1837-1913)

Marmaduke Matthews was born in Barcheston, England in 1837. He grew up in Fifield, Oxfordshire and studied art under T.M. Richardson at Oxford. In 1860 he emigrated to Canada and settled as an artist on the outskirts of Toronto. He did travel widely in both Canada and the United States. He was involved in both the O.C.A. as well as the RCA. He also traveled outwest in order to paint along the CPR line for Sir Van Horne. In 1891 developed the farm that he had there, known as Wychwood Park, into a cooperative artists community.

- *For information on the RCA and the OSA, see the "History of OSA & RCA" file*

**DATE OF ARTWORK:**

- *For what was happening in the field of Art during this time period see the "Canadian Art History" file.*

**OBJECT TYPE:** Painting, Watercolour

**PHOTO:** No

**HEIGHT:** 33.2 cm

**WIDTH:** 42.2 cm

**LOCATION:** Wilson Reading Room in Kerr House, Traill College

- *For a map of the art pieces in the Wilson Reading Room see the "Wilson Reading Room" file.*

**DESCRIPTION:** Extensive lake view (possibly Stoney Lake, ON) with an Indian teepee and campfire and figure to the right and an Indian and canoe to the left. Colours used: brown, blue, yellow, orange. Glazed, decorated wood frame, acid free mat.

**VALUE:**

**OTHER WORKS IN THE TUAC BY THIS ARTIST:**

<b>Untitled</b>	Accession No. 2000.020.1
<b>Untitled</b>	Accession No. 2000.032.1
<b>Unknown</b>	Accession No. 2000.073.1
<b>Western Canadian Railway Encampment</b>	Accession No. 2000.025.1

- *For information on how Trent acquired these work see "The History of the Goodman Collection" file*

**OTHER RESOURCES AT TRENT UNIVERSITY ABOUT THIS ARTIST:** none available

**WORKS BY THIS ARTIST IN OTHER CANADIAN COLLECTIONS:  
WORKS BY MARMADUKE MATTHEWS IN OTHER  
CANADIAN COLLECTIONS**

- *University of Lethbridge*  
**NEAR FIELD, B.C. 1899**

- *Mackenzie Art Gallery, Regina Saskatchewan*  
**ROCKY MOUNTAIN VIEW 1905**

**DARK CANYON, A GLIMPSE OF THE OTHER SIDE** no date

- *Maltwood Art Museum and Gallery, Victoria BC*  
**UNTITLED**

- *Glenbow-Alberta Institute, Glenbow Museum, Calgary, Alberta*  
**SOLITARY PINE**  
**BISON GRAZING BY ROCKY MOOUNTAINS**  
**HORSESHOE FALLS**  
**MT. WASHINGTON ROAD SHOWING HALF-WAY HOUSE**  
**VILLAGE OF NANAIMO LOOKING TOWARD THE COAST RANGE**  
**VALLEY OF THE NORTH KICKING HORSE, B.C.**  
**BUFFALO HERD GRAZING IN FLAT MARSHY GROUND**  
**TWIN MOUNTAIN PEAKS**  
**PUFFING BILLY Horse Ranch in Alberta**  
**SOUTH BANK OF THE BOW RIVER NEAR LAGGAN**  
**THREE PEAKS SUNRISE IN THE HOO DOOS, CANMORE WET MORNING ON THE**  
<http://daryl.chin.gc.ca/Artefacts/>

- *Art Gallery of Nova Scotia*

Near the Lake  
A Doubtful Day *AGO*  
Wychwood Park  
Barbara and Alice, Queen's Park

Hermit Range, Rocky Mountains Hunter among rocks

- *Art Gallery of Greater Victoria*  
Nearing the Shores of an Unknown Land  
Foul Bay, Vancouver Island  
Landscape at Howe Sound  
Rocky Mountain Foothills *Art Gallery of Hamilton*  
Road up Mount Washington Mountain Landscape  
Rocky Mountains *Edmonton Art Gallery*

SHUSWAP LAKE

- *National Gallery*  
Landscape with Moon  
ROCKY MOUNTAIN LANDSCAPE  
A WET DAY IN THE WHITE MOUNTAINS, Looking across Tuckerman's Ravine  
THE SELKIRKS FROM THE SIDE OF MOUNT ABBOTT  
AUTUMN STILL-LIFE

- *Vancouver Art Gallery*  
UNTITLED (Landscape)  
DISTANT VIEW OF THE ROCKY MOUNTAINS,

- *The Winnipeg Art Gallery, Winnipeg Manitoba*  
ST. JOHN'S SCHOOL, WINNIPEG

- *Whyte Museum of the Canadian Rockies, Banff, Alberta*  
BOW RIVER  
VIEW OF ASSINIBOINE  
STORM WARNING  
MOUNT LEFROY N.W.T.

- *Mendel Art Gallery, Saskatoon, Saskatchewan*  
THE BROAD SASKATCHEWAN  
CATTLE GRAZING  
SAILING AT TWIGHLIGHT  
RIVER LANDSCAPE

- *The ROM*  
LANDSCAPE WITH MEADOWS AND WOODS  
LANDSCAPE WITH LAKE AND WOODS  
A TRIBUTARY OF LAKE SUPERIOR  
LANDSCAPE WITH LAKE AND ROCKY BLUFF  
LANDSCAPE WITH FISHERMAN IN BIRCHBARK CANOE

LANDSCAPE WITH SNOWCAPPED MOUNTAINS AND LAKE  
RIVER LANDSCAPE BRITISH COLUMBIA  
WEST COAST CANOE ON JERVIS INLET, BC

**LINKS:**

[http://www.mackenzieartgallery.sk.ca/collection/view.cgi?cmd=artwork&artwork\\_id=1307](http://www.mackenzieartgallery.sk.ca/collection/view.cgi?cmd=artwork&artwork_id=1307)

**TITLE:** Fishermen Bringing in the Nets

**ACCESSION #:** 2000.028.1

**ARTIST:** Cresswell, William Nichol, R.C.A. (1818-1888)

William Nicoll Cresswell was born on March 12 in England around the year 1820. Some say he was born as early as 1818, others as late as 1822. He was trained professionally as an artist in London and studied with the British artist Clarkson Stanfield. In 1855 he emigrated to Canada and settled as a country squire in the Township of Tuckersmith in Seaforth, a small town near Lake Huron. He had enough money to spend his time leisurely fishing, managing his farm and painting. He worked in both oil and watercolour paints. In 1856 he exhibited his art at the Upper Canada Provincial Exhibition and continued to show his work until 1867. In 1880 he was elected as a charter member of the Royal Canadian Academy and he died in 1888.

- *For information on the RCA and the OSA, see the "History of OSA & RCA" file*

**DATE OF ARTWORK:** 1880

- *For information on Historical Canadian Art, see the "Historical Canadian Art" file.*

**OBJECT TYPE:** Painting, Watercolour

**PHOTO:** No

**HEIGHT:** 27.5 cm

**WIDTH:** 35.7 cm

**LOCATION:** Wilson Reading Room in Kerr House, Traill College

- *For a map of the art pieces in the Wilson Reading Room see the "Wilson Reading Room" file.*

**DESCRIPTION:** Seascape with fishermen in boats, bringing in fishing nets. Colours used: greys, blues, white, red. Glazed, gold gilt frame, cream coloured mat..

**VALUE:** Unknown

**OTHER WORKS IN THE TUAC BY THIS ARTIST:**

None

- *For information on how Trent acquired these work see the "History of the Goodman Collection" file*



**OTHER RESOURCES AT TRENT UNIVERSITY ABOUT THIS ARTIST:** none available

**WORKS BY THIS ARTIST IN OTHER CANADIAN COLLECTIONS:**

**University Of Lethbridge**

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<http://home.uleth.ca/sfa-gal/collections/Historical/BSmith.html>

**Art Gallery of Hamilton**

<http://www.artgalleryofhamilton.on.ca/edu/singArt.asp?artID=5>

**Museum London**

<http://www.londonmuseum.on.ca/Historical/Itinerant/cresswel.html>

**Sheep Resting in a Landscape (1876), oil on canvas, 46.4 x 76.8 cm.,  
General Purchase Fund, 1992**

**Beached Fishing Boats (1876), watercolour on paper, 30 x 50.5 cm.,  
purchased with funds from the Somerville Bequest, 1978**

**LINKS:**

- *For more information on William Cresswell :*
- *For more information on Historical Canadian Art:*