

The background is a dark, textured painting of an interior scene. It features a bookshelf filled with books, a window with a view of a landscape, and a table with various objects. The lighting is dramatic, with strong highlights and deep shadows, creating a moody atmosphere.

MARY HIESTER REID

Life & Work

by Andrea Terry

ART
CANADA
INSTITUTE
INSTITUT
DE L'ART
CANADIEN



Contents

03

Biography

24

Key Works

52

Significance & Critical Issues

65

Style & Technique

76

Where to See

83

Notes

93

Glossary

110

Sources & Resources

115

About the Author

116

Copyright & Credits



BIOGRAPHY

Mary Hiester Reid (1854–1921) was a trailblazing artist who steadily gained critical and commercial acclaim in oil painting, especially her sophisticated floral still lifes. Hiester Reid's rigorous training in the academic style of high realism included studies at Philadelphia's School of Design for Women, the Pennsylvania Academy of the Fine Arts, and the Académie Colarossi in Paris, France. Throughout her life she explored movements such as Aestheticism, Impressionism, and Arts and Crafts, and painted works filled with tonal intricacies and a wide range of colour. A prolific teacher of women artists in particular, Hiester Reid was dedicated to the advancement of arts education in North America.

After her death, in 1922 the Art Gallery of Toronto (now the Art Gallery of Ontario) hosted a large retrospective exhibition—the first one-woman show held at that institution since its founding in 1900.

EARLY YEARS

Born on April 10, 1854, in Reading, Pennsylvania, Mary Augusta Hiester was the younger of the two daughters of Caroline Amelia Musser and physician Dr. John Philip Hiester. Both her parents were of German heritage. Her father's family arrived in the United States in 1832, and her mother's family immigrated prior to the American War of Independence (1775-83) and settled mostly in the state of Pennsylvania.¹ Mary Hiester's father died a few months after she was born.



LEFT: A. Zeno Schindler, *View of Reading, Pennsylvania, from the Neversink in the Neighborhood of the White Cottage*, 1834, watercolour and gouache, 55.1 x 80.6 cm, The Miriam and Ira D. Wallach Division of Art, Prints and Photographs, New York Public Library, New York City. RIGHT: Mary Hiester Reid in her Paris studio at 65 Boulevard Arago, 1888-89, photograph by George Agnew Reid.

Hiester spent her childhood in Reading, a manufacturing town located approximately ninety kilometres northwest of Philadelphia. In later life she recalled aspects of a seemingly affluent childhood marked by drives in the country.² In 1863, because her mother was suffering from "congestion of the lungs," the family moved to Beloit, Wisconsin, to live with their cousin Harry McLenagan.³

Reflecting on her time in Beloit in a 1910 Toronto newspaper interview with journalist Marjory MacMurchy, Hiester described the town as "favourable to the growth of spirit which was to care for beauty. The people . . . read much and talked of books, lived simply and had for their heroes men and women of high ideals and generous sacrifices." And so, as MacMurchy puts it, "During these years the artist chose to be a painter. She always expected to paint, is the simplest way of putting it."⁴ When her mother died in November 1875, Hiester returned to Reading where she stayed with another cousin, John McLenagan, and his family.⁵ Her sister, Caroline, chose instead to sail for Paris, France. While living abroad, Caroline converted from the Hiester family's Lutheran faith

to become a member of the Roman Catholic Church and later became a nun. The two sisters remained in contact by exchanging letters, and later, after Caroline had moved to Spain, Mary travelled there to visit numerous times.

TRAINING AND TRAVELS

Back in Reading, Hiester determined that “the time had come for serious [artistic] study,” and so she moved to Philadelphia to attend the School of Design for Women from 1881 to 1883. Then, while teaching at a girls’ school, she studied part-time from 1883 to 1885 at the Pennsylvania Academy of the Fine Arts,⁶ an institution founded in 1805 by her relative George Clymer (1739-1813), a signer of the Declaration of Independence. At the Academy, Hiester took classes taught by award-winning portraitist Thomas Pollock Anshutz (1851-1912) and realist painter Thomas Eakins (1844-1916). In Hiester’s early canvases, such as *Chrysanthemums*, 1891, her attention to high realism, an art movement of the 1850s that prioritized exactly descriptive painted representations, shows the influence of her studies with Eakins at the Pennsylvania Academy of the Fine Arts.

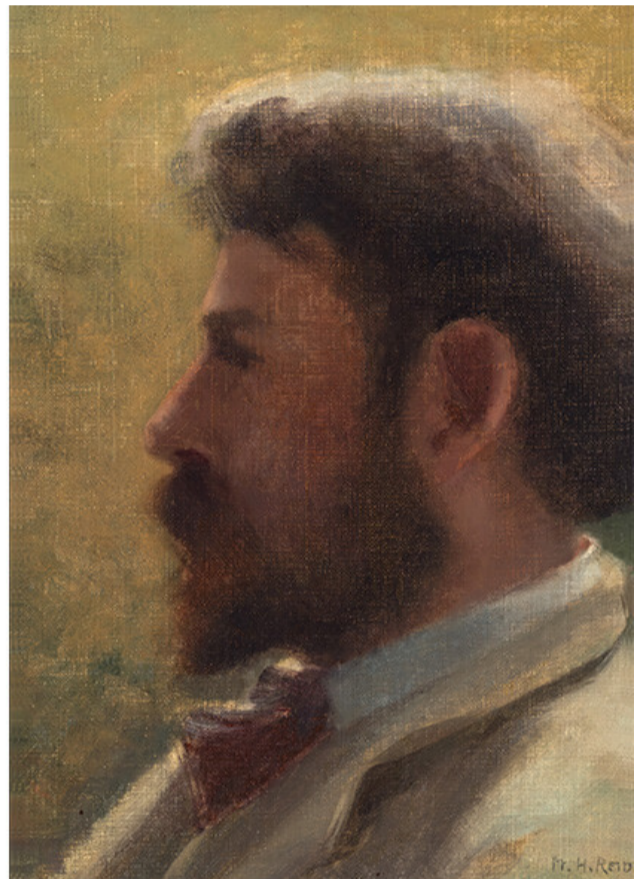
After studying art in Paris, Eakins had returned to America intent on “develop[ing] a thorough knowledge of [human] anatomy and form in his students.”⁷ At this time, both European and North American art academies prohibited women from producing life studies based on nude figures, and particularly the male nude. It was believed “to be unsuitable for them.”⁸ Eakins’s “radical teaching method[s]”⁹ eschewed social conventions to provide all his students—men and women—equal access to artistic studies and practices. In January 1886 Eakins brought in a male model for the female students to draw, and then removed the model’s loincloth. News of this incident spread quickly throughout the Pennsylvania Academy and ultimately resulted in the board of directors requesting and receiving Eakins’s resignation in February.¹⁰



Circle of Thomas Eakins, *Women’s Modeling Class with Cow in Pennsylvania Academy Studio*, c.1882, albumen copy print, 9.3 x 12.5 cm, Pennsylvania Academy of the Fine Arts, Philadelphia. In Thomas Eakins’s life class at the Pennsylvania Academy, a cow, instead of a nude man, served as a model for the women students.

In her first few months at the Academy, Hiester met a fellow student from Canada, George Agnew Reid (1860-1947). The two artists went on numerous sketching trips together and got to know each other. As Reid biographer Muriel Miller explains,

Mary [was] the darling of the campus. She had sparkling brown eyes, arched black eyebrows, a dusky complexion with high colouring and black curly hair. Even so, it was her vivaciousness more than her beauty which made her so popular with her fellow students. . . . [Their] school sketching trips . . . gave [Reid] the opportunity to single out the beautiful Mary Hiester on their expeditions. Eventually, he worked up the courage to ask the popular Miss Mary Hiester to go sketching with him alone. After that, it had become a habit for them to work together and, [in the winter of 1883-84], Mary invited Reid to go home with her to Reading for a weekend sketching on the beautiful Schuykill [sic] River. That visit, by [Reid's] own estimation, marked a point of departure in his [personal] life.¹¹



LEFT: George Agnew Reid, *Portrait of Mary Hiester Reid*, 1885, oil on canvas, 76.7 x 64.3 cm, National Gallery of Canada, Ottawa.
RIGHT: Mary Hiester Reid, *Portrait of George Agnew Reid*, 1895, oil on canvas, 39.2 x 29 cm, private collection.

Reid eventually proposed, and in May 1885 the two married in St. Luke's Church in Philadelphia. They honeymooned in Europe for four months, visiting London, Paris, Italy, and Spain. In Málaga, Spain, Hiester Reid visited her sister, Caroline, who would later become mother superior of a Spanish convent.

This trip marked the beginning of a series of extensive travels for Hiester Reid, taken both for pleasure and for artistic study. In Paris, Hiester Reid enrolled at the Académie Colarossi, taking "costume-study and life classes" under Joseph Blanc (1846-1904), Pascal Dagnan-Bouveret (1852-1929), Gustave Courtois (1853-1923), and Jean-André Rixens (1846-1925).¹² She returned there to study in 1896, when she and her spouse toured Gibraltar and Spain.

Hiester Reid wrote about this 1896 trip in three articles published in Toronto's *Massey's Magazine* in 1896 and 1897, and George Reid produced the accompanying illustrations. Notably, in all three articles, the author-artist used

her given name, Mary Reid, suggesting that she preferred this byline to the then-conventional married form of address, Mrs. G. Reid.¹³ As Hiester Reid's sole published writings beyond her will, these articles provide vivid and valuable descriptions of the various sites, museums, and artworks she visited; they also explain how such travels benefited artists living in Canada.

Recounting her visit to the Museum of Fine Arts in Madrid (now the Museo Nacional del Prado), Hiester Reid notes her appreciation of Italian Renaissance artists Raphael (1483-1520), Titian (c.1488-1576), Tintoretto (c.1518-1594), and Paolo Veronese (1528-1588), the Flemish Baroque painter Peter Paul Rubens (1577-1640), as well as the Spanish master Diego Velázquez (1599-1660).

Proclaiming the value of such travel to artists, Hiester Reid writes:



LEFT: Mary Hiester Reid, *Street Scene, Malaga, Spain, n.d.*, oil on board, 32.4 x 21.9 cm, private collection. RIGHT: Diego Rodríguez de Silva y Velázquez, *Las Meninas*, 1656, oil on canvas, 318 x 276 cm, Museo Nacional del Prado, Madrid.

A journey to Madrid is worth all the expenditure of time and trouble it requires, for to see [these works] is an education one cannot afford to miss. The combination of freedom of handling with perfect tone and beauty of colour has certainly never been equalled; some of [James Abbott McNeill] Whistler's, some of [John Singer] Sargent's canvases approach these, but in the former, one so often finds either a lack of colour, sometimes called a "refinement of colour," or a certain crudeness, and in the latter, a suggestion of *paint* which one never feels in Velasquez [*sic*]. His painting is robust, with no affectations; realistic, yet with infinite delicacy of modelling; there is probably nowhere a finer portrait picture than the group known as *Las Meninas*, full of character, faithfully portraying the period, even to the dwarfs and dogs, yet giving us a picture, which in itself, without connection with historical personages, must always be satisfying to look at.¹⁴

In this passage, and throughout all three articles, Hiester Reid demonstrates her artistic training, fluidly referencing the names and works of Renaissance and Baroque masters and clearly articulating the techniques of her American artist contemporaries, John Singer Sargent (1856-1925) and James Abbott McNeill Whistler (1834-1903). In describing the museum visit as "an education," Hiester Reid distinguishes herself as a knowledgeable, professional artist committed to pursuing further studies abroad.

ARTIST AS TEACHER

Following their four-month-long European honeymoon in 1885, Hiester Reid and her husband George Agnew Reid returned to North America and set up a studio at 31 King Street East in Toronto. As practising artists, they not only produced and sold artworks, but also managed a “joint teaching studio” where both taught private classes.¹⁵ Settling in Toronto, the couple chose to locate themselves in what would quickly become, by 1900, the province’s “largest professional art scene.”¹⁶

During the early to late nineteenth century, artists born in Canada typically went abroad to study at established art academies, particularly those in Paris. To foster similar opportunities in Canada, in 1872 the Ontario Society of Artists (OSA) was established by and for academically trained painters such as Hiester Reid to distinguish professionally qualified artists from their amateur counterparts. The OSA remains in operation to this day, making it Canada’s longest running professional art society.¹⁷ Following the goals set out in the OSA’s 1872 constitution, the society held annual art exhibitions to bolster a domestic market for sales as well as opening an art school and forming an art museum (now the Art Gallery of Ontario), both in Toronto.¹⁸

In 1876 the society opened Canada’s first professionally run art school in Toronto, the Ontario School of Art, now OCAD University. Society members taught all courses at the new art school, ensuring that students received standardized training on a par with that offered by European and American art academies.¹⁹ In 1887 both Hiester Reid and her spouse became members of the OSA; three years later George started teaching at the school. Earlier, however, he worked with Hiester Reid to distinguish their private teaching studio by creating a relaxed, inviting, and hospitable atmosphere. In his book *Canadian Art: Its Origin and Development*, art historian William Colgate (1882–1971) described the Reids’ newly opened teaching studio: “George A. Reid and his wife, Mary . . . kept open house for Toronto’s young art students; and by furnishing them with a room and a model kept the youthful artistic flame alive. In a social way also they offered a cordial welcome, with gracious and informal hospitality and relaxation, and also the valuable discipline which regular and supervised study enforced.”²⁰

Hiester Reid’s dedication to teaching reached across the border with the United States. In addition to teaching students in Canada, she and her spouse spent their summers from 1891 to 1916 teaching painting classes at the Onteora Club, a private literary and arts community in the Catskill Mountains near Tannersville, New York. The club was established in 1887 by Candace Wheeler (1827–1923) and her brother Francis Beatty Thurber (1842–1907), along with Louis Comfort Tiffany (1848–1933) of the interior decorating firm Associated Artists. It offered Hiester Reid and Reid a house and studio so they could both teach and paint.



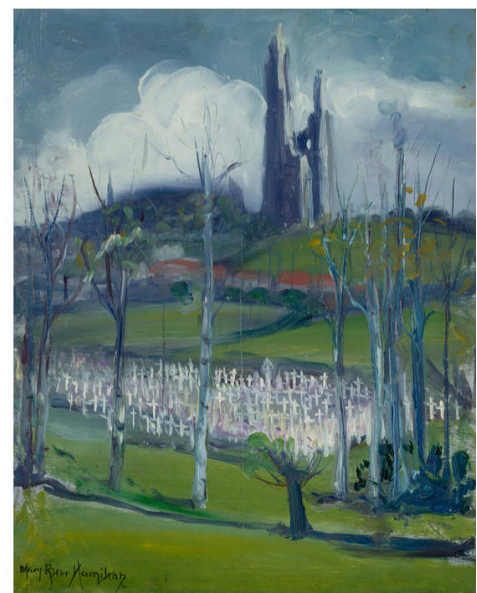
George Agnew Reid and Mary Hiester Reid, n.d., photographer unknown.



LEFT: George Agnew Reid playing guitar in front of the studio fireplace, Onteora, New York, c.1893, photographer unknown. RIGHT: A group of George Agnew and Mary Hiester Reid's students in Onteora, New York, c.1894, photograph by George Agnew Reid Fonds.

In the spring of 1895, arts columnist Lynn C. Doyle of Toronto's *Saturday Night* magazine visited the Reids at Onteora, describing their efforts to set up "a summer school for painting." According to Doyle, the Reids lived in a house surrounded by "some seven or eight acres," and so George Reid "built a second house," a studio space "where, during the last two summers, from four to six young women art students have done their own housekeeping in a light, summer fashion, in the intervals of painting, and have combined a most healthful summering with a good season's work in art; painting sometimes with their teacher [sic], and at least always receiving a daily criticism."²¹ Ultimately, the Onteora teaching studio accommodated ten students working simultaneously under the Reids' guidance.²²

In her prolific teaching activities, Hiester Reid joined the ranks of artists such as Jeanne-Charlotte Allamand-Berczy (1760-1839), Louise-Amélie Panet (1789-1862), Eliza W. Thresher (1788-1865), and Maria Frances Ann Morris Miller (1813-1875), who had all "turned their creative abilities to financial account by giving art lessons."²³ Two of Hiester Reid's more renowned students were artist Mary Riter Hamilton (1873-1954), known for her paintings of the aftermath of the First World War in Europe, and Hattie Blackstock (b.1894), an anatomy artist profiled in a 1929 *Maclean's* magazine article, "Anatomical Art."²⁴



LEFT: Maria Frances Ann Morris Miller, *Actoea Alba and Rubra, Red and White Baneberry*, 1853, lithograph with watercolour and gum arabic, 31.6 x 25.4 cm, Library and Archives Canada, Ottawa. RIGHT: Mary Riter Hamilton, *Mont Saint-Éloi*, c.1919-20, oil on plywood, 41.1 x 33.2 cm, Library and Archives Canada, Ottawa.

Cumulatively, these “brief references,” as art historian Janice Anderson writes, “create a picture of an artist who clearly worked as a teacher,”²⁵ one who appears to have concentrated on working with women in particular.

To maintain her independent artistic practice, Mary Hiester Reid sold works such as *Waiting by the Fireplace*, 1889, and *Playmates*, 1890, in numerous venues. For example, she regularly submitted works to the annual juried exhibitions organized by the OSA and the Royal Canadian Academy of Arts (RCA), founded in 1880. Wealthy art patrons, collectors, and those employed by newly formed arts institutions such as the National Gallery of Canada (established in 1880), all attended these exhibitions, where they purchased artwork.

Hiester Reid also organized private viewings in the Reids’ studio, selling both her and George’s works to invited guests. They also sold works at auctions. In late May of 1888 they held a joint exhibition of their oil paintings, watercolours, and pen-and-ink sketches at the Toronto-based auction house Oliver, Coate & Co. At the conclusion of the exhibition, the works were then each sold to the highest bidder. George kept one of the sale catalogues, preserving it in his scrapbooks, which are now located in the Art Gallery of Ontario archives. The catalogue titled “Paintings by Mr. and Mrs. George Agnew Reid” lists the titles of the artworks but not who painted each one. George, however, jotted down the initials “M.H.R.” under thirteen of the ninety-three works listed, distinguishing for the record his wife’s art production and sales as separate from his own.



Mary Hiester Reid, *Daffodils*, 1888, oil on canvas, 24.8 x 35.6 cm, private collection.

With this single auction, the couple raised enough money to finance their 1888–89 travels through Europe.²⁶ Upon their return, Hiester Reid submitted “bright little picture[s]”—paintings of European scenes from her travels—to the annual exhibitions of the Ontario Society of Artists held in Toronto, as well as those of the Art Association of Montreal (AAM).²⁷ In managing an active teaching schedule as well as a successful commercial art practice, Hiester Reid stimulated and maintained a high degree of commercial recognition for her work, something that art historian Kristina Huneault characterizes as “crucial for most professional female artists. . . . In establishing their careers women often had to negotiate places for themselves within predominantly masculine business communities.”²⁸

Though Hiester Reid painted mostly small-scale works, her husband gained acclaim for large-scale paintings that monumentalized the daily life of farmers and their families. Reid grew up working his father’s farm in Wingham, Ontario, and was able to draw on his understanding of rural life, as well as his academic training in life drawing and pictorial structure, to produce works such as *Forbidden Fruit*, 1889, and the much-lauded *Mortgaging the Homestead*, 1890.



George Agnew Reid, *Mortgaging the Homestead*, 1890, oil on canvas, 130.1 x 213.3 cm, National Gallery of Canada, Ottawa.

Mortgaging the Homestead depicts a father figure surrounded by his family who stands over a table and, in the presence of the seated lawyer, signs a set of mortgage papers in the hopes of saving the family farm. Measuring over 1 metre high and 2 metres wide, this work was first shown publicly in 1890 at the Royal Canadian Academy’s annual exhibition in Montreal. The RCA members so admired *Mortgaging the Homestead* that they elected George Reid a full member of the RCA.²⁹ All newly minted RCA members were required to donate one of their works to the National Gallery of Canada to help grow its permanent collection. Reid gave *Mortgaging the Homestead*. Hiester Reid, however, was not granted associate member status until 1893.

Although artist societies and collectives like the RCA and the OSA initially accepted women into their ranks, they later adopted a more “businesslike” manner, putting in place discriminatory policies based on gender. Artist Charlotte Schreiber (1834–1922) achieved full RCA status when the academy was first founded in 1880. From that year on until 1913, “women artists were barred from full academician status and could only advance to the level of associate upon election by an exclusively male group of academicians.”³⁰ As an associate member, Hiester Reid could neither hold a position on the executive council nor could she attend members’ meetings. It was believed that “a ‘lady’ should not know or concern herself with business and thus should not be involved in the running of these societies.”³¹



LEFT: Charlotte Schreiber, *Olivia Paring Apples*, n.d., oil on canvas, 128.9 x 101.6 cm, Blackwood Gallery, University of Toronto Mississauga. RIGHT: Ontario Society of Artists members. *Left to right*: (back row) A.J. Casson, G.A. Reid, F.H. Brigden; (front row) C.W. Jefferys, Marion Long, F.S. Haines, R.F. Gagen, Toronto, 1925, photographer unknown.

Hiester Reid never became a full member of the RCA. Her husband, however, went on to be president of both the OSA (1897-1901) and the RCA (1906-7). (In 1913 the RCA removed the restrictions from its constitution barring women from joining the executive council and attending business meetings,³² but it was not until 1933 that the RCA elected artist Marion Long (1882-1970) to full membership status.) Mary Hiester Reid refused to allow these inequitable policies to impede her painting practice or her teaching career; she chose instead to steadfastly dedicate herself to the advancement of arts education for all in North America.

CRITICAL SUCCESS

Over her lifetime Hiester Reid established a highly successful niche market for her work and distinguished herself as Canada's pre-eminent painter of floral still lifes, with works such as *Roses in a Vase*, 1891.³³ But the year 1892 proved to be a pivotal one in Hiester Reid's critical success. That April the Art Association of Montreal presented her with a \$100 award for the "best still life" for her work *Roses and Still Life*, painted c.1891.³⁴ When she exhibited this same work two months later for the Ontario Society of Artists' exhibition, the Toronto press praised it, with one reporter for *The Weekly* newspaper describing it as "more than an ordinary still life picture; it is poetry on canvas, and it is pleasing to know that the Montreal committee awarded it the prize when exhibited there. There are several other flower groups and still life studies in this exhibition, some of much merit, but the palm here must again be awarded to Mrs. Reid."³⁵



Mary Hiester Reid, *Roses in a Vase*, 1891, oil on canvas, 35.6 x 45.7 cm, collection of Jeffrey and Betsey Cooley.

The artist's floral paintings not only demonstrated her mastery of a highly realistic painting style, they also garnered awards and acclaim. Public and private collectors actively began buying her floral still lifes. Most notably, in 1892 the Royal Canadian Academy of Arts purchased her work *Chrysanthemums*, 1891, for inclusion in the National Gallery of Canada collection.³⁶ In 1893, and probably not by coincidence, Hiester Reid was accepted as an Associate Member of the Royal Canadian Academy.

In Hiester Reid's day, flower painting was a genre considered to be particularly "suited to a female sensibility."³⁷ In her prolific output of flower paintings, Hiester Reid capitalized on social mores of the time, as well as on the larger and longer tradition of flower painting dating back over a century. Since the eighteenth century, European academies had trained artists based on a well-understood hierarchy of painting genres, with history located at the top, portraiture next, followed by landscape, and "at the lowest level still life."³⁸ Flower paintings were typically produced on small canvases, some as small as 23 by 30.5 centimetres.³⁹ As the most highly valued and appreciated, history paintings generally appeared on large canvases to signal the monumentality of

both the subject matter—the historic events depicted—and the artist’s skill. The size of canvases used for portraiture, landscape, and still life typically diminished according to their location in the hierarchy of painting genres.

The Antwerp-born artist Clara Peeters (c.1587–after 1636) and the Dutch artist Rachel Ruysch (1664–1750), however, challenged the supremacy of the academic system; both sold numerous stunning still-life paintings rife with flowers to wealthy Dutch and Flemish merchants. Rachel Ruysch ultimately became one of the most outstanding and highest-paid painters in all of Amsterdam. She studied botany as a young girl under her father, a professor of anatomy and botany, and she continued to paint after marrying and while raising ten children, working as an artist for nearly seventy years. On occasion, Ruysch’s highly realistic, scientifically informed and vibrantly coloured floral compositions even commanded higher prices than those by her male counterparts, such as Rembrandt van Rijn (1606–1669).

During Hiester Reid’s day some critics believed women might be more successful as artists if they stuck to the genre of still life and, in particular, flower painting. In 1898 one critic writing about Hiester Reid’s work referenced this belief, stating, “We wonder that so little attempt has ever been made to portray our native wild flowers [in Canada] in permanent fashion. There is room here for some artist—she must be a lady, of course, to make her name immortal in this line.”⁴⁰

In the early 1890s Hiester Reid’s work came to be highly sought after by burgeoning arts institutions and private collectors alike. Her paintings appealed to two overlapping yet distinct art economies: “fine art” and the commercial market.⁴¹ For example, the Art Gallery of Toronto’s 1888 purchase of Hiester Reid’s *Daisies*, produced that same year, marked the gallery’s first



Clara Peeters, *A Still Life of Lilies, Roses, Iris, Pansies, Columbine, Love-in-a-Mist, Larkspur and Other Flowers in a Glass Vase on a Table Top, Flanked by a Rose and a Carnation*, 1610, oil on canvas, 49.5 x 33.6 cm, National Museum of Women in the Arts, Washington, D.C.

acquisition of several of her works. The gallery would later acquire through donation the paintings *Chrysanthemums: A Japanese Arrangement*, c.1895, and *Castles in Spain*, c.1896.



Mary Hiester Reid, *Still Life with Silver Pitcher*, n.d., oil on canvas, 50.8 x 71.1 cm, private collection.

Sales of the artist's work gained significant traction in 1892. In December Hiester Reid and her spouse held an exhibition of their work and then sold all the works at the Toronto-based auction house Oliver, Coate & Co. According to a journalist from Toronto's *Globe*, it "attract[ed] great attention. Yesterday the building was crowded all afternoon, and from the business-like look in the eyes of the visitors, it was quite evident that they intend to be among the purchasers at the sale. . . . There are 191 pictures, so that all will have a fair opportunity of securing one."⁴²

Hiester Reid's artistic prestige and output seem to have increased significantly, evidenced by the fact that the 1892 sales catalogue (unlike the 1888 one) specifies which works Hiester Reid herself produced and which ones George Reid contributed. Asserting her position as an important and recognized contemporary artist, fifty-five of her works sold at the auction, including *Chrysanthemums in a Qing Blue and White Vase*, 1892. Hiester Reid's paintings went on to be featured in solo exhibitions such as one held in November 1898 at the Matthews Brothers Gallery, located at 95 Yonge Street, Toronto. *Saturday Night's* art critic Jean Grant reported that the exhibition featured a limited amount of works, "a holding back in the number of the paintings in order to admit a harmonious and restful effect," the subjects being "flowers, landscapes and interiors."⁴³



Mary Hiester Reid, *Chrysanthemums in a Qing Blue and White Vase*, 1892, oil on canvas, 36.8 x 46 cm, The Rooms, St. John's.

Though acclaim for her work was gaining momentum, Hiester Reid seems to have refrained from commenting to the press on her work to such an extent that Marjory MacMurchy, writing a profile on the artist for Toronto's *Globe* newspaper in 1910, stated, "Nothing can tempt [Hiester Reid] to talk about her pictures."⁴⁴ One might suggest that her silence encouraged collectors, peers, and journalists to draw their own conclusions about her work. By 1910 Hiester Reid, along with her spouse, was a prominent figure in the Toronto art scene. While her husband gave numerous public lectures about his art, Hiester Reid may have recognized the less she said about her own work, the better. Certainly, the wealth of praise that Hiester Reid's art received in the popular press over the course of her career and beyond demonstrates the merit of such an approach. In 1930 journalist M.O. Hammond (1876–1934) profiled Hiester Reid in his series, "Leading Canadian Artists," again for Toronto's *Globe*, describing her as one "who for years occupied a foremost place among Canadian women painters, . . . [and was] of a rare personality who, though almost shy, yet spoke eloquently by her work over a long period of years."⁴⁵

EXPLORATION AND COLLABORATION

As her artistic career gained public prominence, Hiester Reid began to explore stylistic movements other than realism in her work. For instance, in and around the late 1890s she drew on the tenets of the Aesthetic movement, a British art and intellectual movement that emphasized the pursuit of beauty. A leading Aesthetic artist, James Abbott McNeill Whistler, liked to collect and display beautiful objects in his home to show their artistic merit. He also produced Tonalist art, a style distinguished by the use of soft, mostly dark colours. Whistler would often use musical terms in the titles of his Tonalist works to highlight the connection between an artist's deployment of colour and tone and a composer's arrangement of notes. One example is the title of his work *Arrangement in Grey and Black No. 1*, 1871, also called *Portrait of the Artist's Mother*. Hiester Reid's works such as *A Harmony in Grey and Yellow*, 1897, and *At Twilight, Wychwood Park*, 1911, showcase her engagement with the Aesthetic movement, one she embraced over the course of her career, as well as Tonalist art.



Mary Hiester Reid, *Nightfall*, 1910, oil on canvas, 76.5 x 102 cm, Robert McLaughlin Gallery, Oshawa.

Hiester Reid also pushed her technical capabilities by looking to the works of French Impressionists, such as Berthe Morisot (1841-1895) and Claude Monet (1840-1926), whose work she encountered during her travels and studies in France. Using Impressionist strategies such as painting *en plein air* and loose brushwork to capture the effects of sunlight and shadow, she achieved adept results, as can be seen in *Moonrise*, 1898, and *Looking East*, 1899.

In 1908 Hiester Reid and George Agnew Reid made an important move to 81 Wychwood Park, where they would live for the rest of their married lives. Wychwood Park was first settled by landscape painter Marmaduke Matthews (1837-1913) in 1874. Afterwards the park grew to become a privately developed nine-hectare enclave located northwest of downtown Toronto.⁴⁶ The Reids appeared to enjoy working together immensely, from co-managing a teaching studio to co-exhibiting their work. This dynamic and collaborative approach to artistic ventures was also maintained by a number of Hiester Reid's peers such as Mary Bell Eastlake (1864-1951) with Charles Herbert Eastlake (1855-1927), Elizabeth Armstrong Forbes (1856-1912) with Stanhope Forbes (1857-1947), and Elizabeth Annie McGillivray Knowles (1866-1928) with Farquhar McGillivray Knowles (1859-1932).



LEFT: Marmaduke Matthews, *Summer Morning, Wychwood Park, Toronto, 1889*, oil on board, 31.2 x 45.1 cm, Baldwin Collection, Toronto Reference Library. RIGHT: Upland Cottage in Wychwood Park, Toronto, c.1908, photographer unknown.

George, a former architectural apprentice, designed the house and incorporated the architecture of their Wychwood Park home into the surrounding landscape. Hiester Reid designed and maintained the house's gardens, described in her day as "gorgeous tapestries drawn from nature's bed."⁴⁷ Together they worked to make the house and the surrounding property a complete work of art, realizing the ambitions of the Arts and Crafts movement that had originated in Britain.⁴⁸ During the 1850s, artists such as William Morris (1834-1896) and Edward Burne-Jones (1833-1898), took up the socialist philosophies of British art critic John Ruskin (1819-1900), calling for the elimination of the ideological divisions separating the fine arts and applied, or decorative, arts (or crafts) such as furniture design and production, as well as graphic design. Arts and Crafts reformers believed that the elimination of these divides within the arts would enable more people to be trained in craft production and empower them to leave factory work in polluted cities, which would in turn improve their quality of life and their aesthetic taste, as well as that of greater society.⁴⁹

Morris's writings were published in Canadian newspapers and periodicals, and undoubtedly Hiester Reid and her spouse read them. For her part, Hiester Reid took up the call of the Arts and Crafts movement to make art accessible to all through graphic design in her April 1895 colour poster for the Toronto newspaper supplement, *Women's Globe*. The poster depicts a woman in profile holding a globe. Hiester Reid signed the poster as she frequently did her paintings, in the lower right corner with her initials "M.H.R." Uniting high art training with applied art techniques, with this poster she created a work to be distributed to the Canadian public.⁵⁰

In 1902 Hiester Reid and Reid helped establish in Toronto the Arts and Crafts Society in Canada, which operated until 1910. They applied the society's principles in the design and arrangement of their home, which they named Upland Cottage because it was located on the crest of a hill on their property. Characterized by one architectural historian as "elegantly simple,"⁵¹ the residence's interior had a long and low horizontal layout, exposed timbers, and steeply sloping ceilings. George



Mary Hiester Reid, *The Women's Globe*, 1895. Originally published as the cover and interior illustration in the women's supplement to the *Globe* (Toronto), April 18, 1895. It was also reproduced in limited numbers as a coloured poster.

designed and built much of the furniture, and Mary painted a mural depicting a scene from their European travels, *Castles in Spain*, c.1896. The interior decor complemented the architectural design, merging high and applied arts. Unifying principles also determined the home's exterior design, whose architecture blended in with the scenery in such a way that the residence and the foliage each complemented the other.⁵²

The Reids' Wychwood Park home was not only a graceful expression of the couple's collaborative life and dedication to the Arts and Crafts movement in Canada; it also reflected the ideas of the Aesthetic movement in the Reids' efforts to accentuate the property's beauty. Hiester Reid depicts the interior of her Wychwood Park home, styled according to her own aesthetic, in paintings such as *Morning Sunshine*, 1913, *A Fireside*, 1912—a work that depicts a fire-lit space defined by artfully arranged objects—and *At Twilight, Wychwood Park*, 1911, also an exploration in Tonalist art.



LEFT: Mary Hiester Reid, *Interior with a Garden View*, n.d., oil on canvas on board, 35.6 x 25.4 cm, private collection. RIGHT: Mary Hiester Reid, *Autumn, Wychwood Park*, c.1910, oil on canvas, 76 x 63.5 cm, Museum London.

A QUIET LIFE

The years 1912 to 1919 were artistically quiet ones for Hiester Reid, though she was still involved in art teaching. In 1912 George Agnew Reid was appointed as the first principal of the newly formed Ontario College of Art in Toronto (now OCAD University), and Hiester Reid became a member of the college's board. She worked actively to support its development by attending various school functions alongside her spouse.⁵³

Why there was a gradual decline in her artistic output after 1912 is not clearly understood. She may have built up a large enough patronage list and did not need to exhibit as regularly. Or she may have found herself more occupied with her work as a board member of the Ontario College of Art. Nonetheless, her established reputation meant that her work continued to show up in the press record. One instance of this occurred in the *Toronto Star* in 1917. In the wake of the First World War, women's art came to dominate the annual exhibitions of the Ontario Society of Artists, the Royal Canadian Academy of Arts, and the Art Association of Montreal, likely because so many men had left Canada to join the fight overseas. In response to this, the *Toronto Star* published an article provocatively titled, "They Do Not Merely Pose as Painters: Canadian Women Artists Have Done Distinguishing Work."

Are there many women artists in Canada? What are they doing—what kind of pictures do they produce? . . . That they really work and don't just pose as artists, that their studios are places in which to paint, not merely pour tea for admiring friends, is shown by the fact that at every exhibition their work appears and holds its own in comparison with anything in the exhibition. There may have been a time when painting was considered merely a ladylike accomplishment, but that time has passed.⁵⁴



Mary Hiester Reid, *Pansies*, n.d., oil on canvas, 25 x 31 cm, Art Gallery of Windsor.

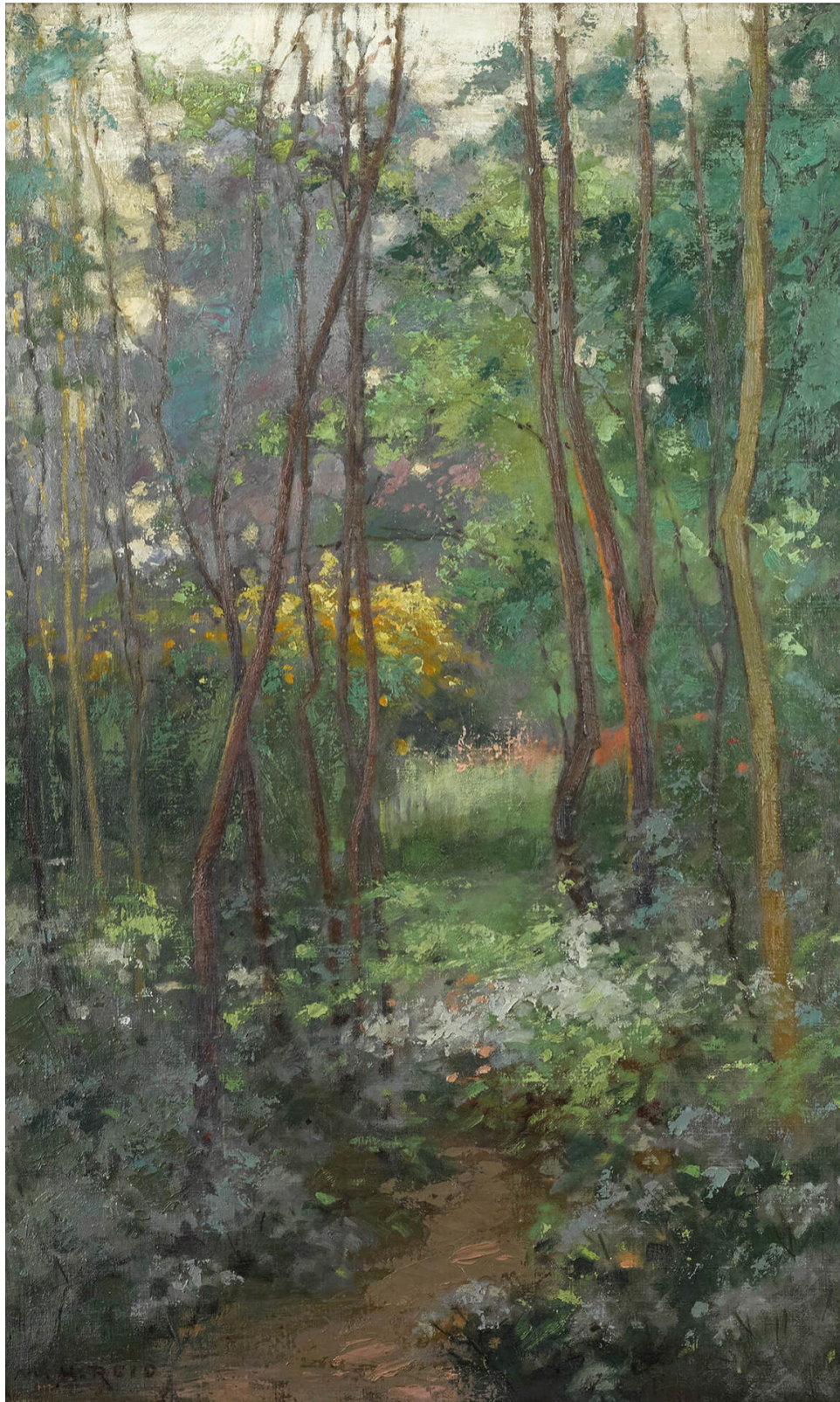
The article describes "the landscapes and flower studies of Mary H. Reid [in which] one always finds a poetical quality, a delicacy and beauty. Her garden scenes are always delightful." Such an account signals what art historian Griselda Pollock refers to as the "inscription of the feminine." As Pollock explains, women artists are designated as such to categorize their work as distinctly different from typical work by male artists, thereby entrenching the conceptual primacy of the male "artist-genius."⁵⁵

A 1917 *Toronto Star* text characterizes Hiester Reid's work as both "poetical" and "delightful," this ultimately feminizes the artist's work and distinguishes it from art produced by her male peers. More specifically, the account conflates Hiester Reid's canvases with her character, which was commonplace in late nineteenth- and early twentieth-century art writing and discourse.⁵⁶ Analyzing an essay written by Charles William Jefferys (1869-1951) on Hiester Reid's work, originally intended to be published as part of the catalogue for her 1922 retrospective exhibition at the Art Gallery of Toronto (now the Art Gallery of

Ontario), Kristina Huneault explains that “women’s art was held to directly embody their female subjectivities.”⁵⁷ But by developing her reputation as a flower painter, Hiester Reid styled herself as an artist mindful of social conventions and yet also accomplished, confident, prolific in her execution, and market-savvy. This stylistic approach ensured a successful practice during her lifetime—but it also led to her work fading into obscurity in the decades following her death in 1921.⁵⁸

Beginning in 1919 Hiester Reid suffered from angina; she died on October 4, 1921. After his wife’s death George Reid helped organize a memorial exhibition of her paintings that went on display from October 6 to 30, 1922, at the Art Gallery of Toronto. Featuring approximately 308 works, it was the first solo exhibition of works by a woman artist to be held at that institution since its founding in 1900. The next solo exhibition of a woman artist’s work would not be held until 1927, with the exhibition of Mary Bell Eastlake’s oils, watercolours, and pastels. The 1922 Hiester Reid exhibition showcased the diversity of her oeuvre. As Toronto-based journalist and arts commentator Hector Charlesworth noted in his review of the show, “One gets a sense of Mrs. Reid’s versatility,” with “the 76 paintings of flowers and still life; nearly thirty garden pieces; a dozen interiors; over one hundred landscapes; and many studio sketches of various subjects.”⁵⁹

Hiester Reid’s contemporaries contributed to the exhibition in various ways. Group of Seven founding member J.E.H. MacDonald (1873-1932) designed the *In Memoriam MHR* headpiece, published in the exhibition’s accompanying catalogue. The essay that illustrator, landscape painter, and muralist C.W. Jefferys wrote was titled “The Art of Mary Hiester Reid,” and Jefferys drafted it in straight-pen script. It was not included in the catalogue for unknown reasons. However, Jefferys’s

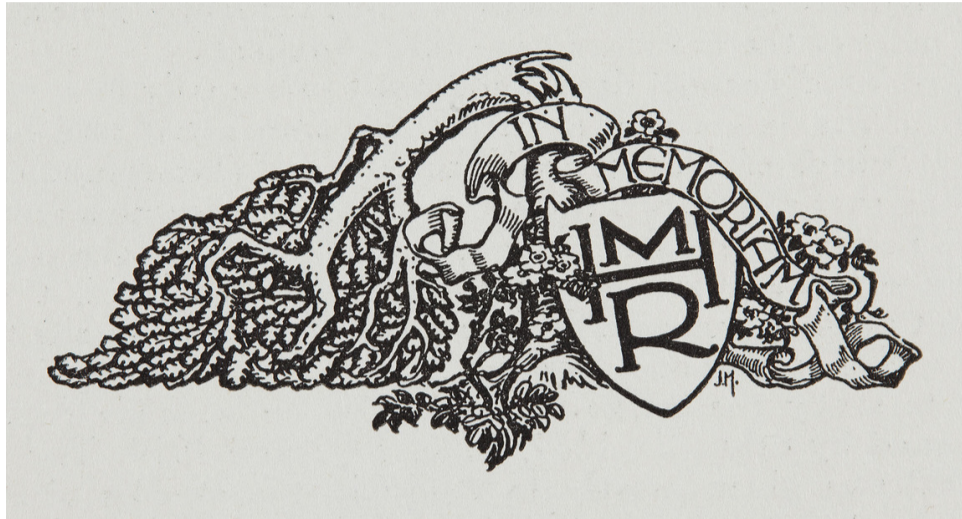


Mary Hiester Reid, *Woodland Garden*, n.d., oil on canvas, 91.4 x 55.9 cm, private collection.

admiration for Hiester Reid's artwork came to light later when his essay was discovered in his archival papers, donated by the Jefferys Estate to the Edward P. Taylor Library & Archives at the Art Gallery of Ontario, Toronto, in 1989.

Jefferys's essay was finally published in the catalogue for the 2000-1 exhibition *Quiet Harmony: The Art of Mary Hiester Reid*, co-curated by Janice Anderson and Brian Foss. The essay reads in part:

Canadian art, as we all realize, it still in its infancy; we are still on the frontier in this respect, and the number of its painters of distinction is as yet small; but . . . the name of Mrs. Reid will always have a prominent place. She is one of that little band of pioneers, akin to her sisters of the early days of settlement of our country, who brought back the rough places and the hard conditions of backwoods life, the graces, the gentle fortitude, and the inspiration that are woman's peculiar contributions toward civilization.⁶⁰



J.E.H. MacDonald, *In Memoriam MHR* (headpiece), c.1922, Gordon Conn Papers, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto.

In praising the "quiet strength and refinement" of Hiester Reid's paintings, Jefferys implies that the artist's life and work anticipate the Group of Seven, a collective officially formed in 1920, and whose ruggedly wild landscapes showcased the country as a natural resource ripe for further exploration and development. In contrast, Hiester Reid spoke eloquently to the sophisticated and moneyed tastes of the time by focusing on popular aesthetic elements. She produced canvases that celebrated cosmopolitan cultural sensibilities and achievements, leaving an oeuvre that documents a rigorous and lifelong pursuit of artistic study. Her work remains a vital contribution to the advancement and accomplishments of an active Canadian art scene in the late nineteenth and early twentieth centuries.



MARY HIESTER REID

Life & Work by Andrea Terry



Mary Hiester Reid in her studio, c.1911, photograph by William James.



KEY WORKS

Though accomplished in producing floral still-life oil paintings, with the rose a favourite subject, Mary Hiester Reid (1854–1921) produced quite a diverse oeuvre. She created interior scenes, garden scenes, and landscapes, as well as paintings inspired by her travels in Europe and urban moonlit views. Hiester Reid's extensive academic training in composition, meticulous sense of colour, and sensitivity to the effects of light are clearly illustrated in these key works. Also evident is a keen awareness of the influential artistic strategies of her day—Impressionism, the Aesthetic movement, and Tonalist art.

CHRYSANTHEMUMS 1891



Mary Hiester Reid, *Chrysanthemums*, 1891
Oil on canvas, 52.9 x 76.2 cm
National Gallery of Canada, Ottawa

This poignant arrangement of chrysanthemums is Hiester Reid's earliest work on record located in the permanent collection of the National Gallery of Canada. The background of this work is swathed in shadow, and the bowl of flowers sits off-centre on a table in the extreme foreground. Stark light falls on the wilting blooms and draws in the viewer's eye. Although the few flowers facing away from the viewer struggle to remain upright, those in front droop over the left and right sides of the bowl. The petals are individually defined by delicate, minute brushwork, in turn curling, twisting, and fading.

With this work Hiester Reid demonstrates her initial academic training in North America, specifically an expertise in high realism, a painting style that prioritized meticulously precise descriptive representation. Born and raised in Reading, Pennsylvania, Hiester Reid studied at the Pennsylvania Academy of the Fine Arts from 1883 to 1885, where she took classes with the award-winning portraitist Thomas Pollock Anshutz (1851-1912) and realist painter Thomas Eakins (1844-1916).



LEFT: Thomas Eakins, *Self-Portrait*, 1902, oil on canvas, 76 × 63 cm, National Academy of Design, New York. RIGHT: Thomas Anshutz, *A Rose*, 1907, oil on canvas, 147.3 × 111.4 cm, Metropolitan Museum of Art, New York.

Given Hiester Reid's maintenance of a successful commercial practice over her lifetime, many works, particularly early ones, are at present located in private collections. Notably, in 1892 the Royal Canadian Academy of Arts purchased this particular work for inclusion in the National Gallery of Canada collection.¹ One year later the Royal Canadian Academy elected Hiester Reid to join as an associate member, and so she gained national accreditation as a professional artist living and working in Canada. By 1911, journalist Norman Patterson reported in the *Canadian Courier* that two of Hiester Reid's floral works (one being *Chrysanthemums*, 1891) "are in the National Gallery, and two in the Provincial—a distinction won by no other Canadian woman artist."² This work represents a pivotal point in Hiester Reid's career by marking her entry into both the professional and institutional art scenes in Canada.

CHRYSANTHEMUMS: A JAPANESE ARRANGEMENT C.1895



Mary Hiester Reid, *Chrysanthemums: A Japanese Arrangement*, c.1895
Oil on canvas, 45.7 x 61 cm
Art Gallery of Ontario, Toronto

In this work, Hiester Reid depicts flowers in a blue-and-white Nanking porcelain vase pushed up to the forefront of the picture plane, as in the earlier painting *Chrysanthemums*, 1891. The work's subject matter, composition, and title collectively signal Hiester Reid's status as an "artist of her times,"¹ as they showcase her awareness of the enthusiasm for paintings of artful blooms, as well as the influence of the Aesthetic movement and its interest in *japonisme*, a term popularized in the 1870s by French art critic and collector Philippe Burty (1830-1890).

Hiester Reid began to exhibit floral paintings in the Royal Canadian Academy of Arts and Ontario Society of Artists exhibitions in the mid-1880s. By the eighteenth century, European academies were establishing a hierarchy of paintings that classified highly realistic flower paintings as a subcategory of the still-life painting genre, the lowest ranked genre.² Floral works, however, were extremely popular in the Dutch Republic during the seventeenth century, as the Dutch had become by this time the largest growers and exporters of flowers in Europe. Rachel Ruysch (1664-1750), who painted in this genre, lived and worked in Amsterdam, selling her works to a largely merchant clientele. She eventually became an internationally renowned practitioner of flower painting, working from 1708 to 1716 as court painter for Prince Johann Wilhelm in Düsseldorf, Germany.³ In the ensuing decades, however, botanical works became used primarily as teaching tools to illustrate and complement scientific studies documenting a plant's stages of growth.⁴ It was not until the early to mid-nineteenth century that English art critic John Ruskin (1819-1900) called for artists to weave "high art ideals" together with "botanical accuracy."⁵

In the mid- to late nineteenth century, artists of the Aesthetic movement championed the concept of "art for art's sake," advocating that the primary pursuit of beauty could be incorporated in various forms of self-expression, from painting to fashion to interior design.⁶ One way that Western Aesthetic artists, such as American James Abbott McNeill Whistler (1834-1903), demonstrated their pursuit of beauty was to collect woodcut prints and ceramic art objects from Japan, display them in their homes, and then show these same objects in their own artworks. As art historian Ayako Ono explains, "The influence of Japanese art is a phenomenon called *Japonisme*, and it spread widely throughout western art. It is quite hard to make a clear definition of *Japonisme* because of the breadth of the phenomenon, but it could be generally agreed that it was an attempt to understand and adapt the essential qualities of Japanese art."⁷

Hiester Reid not only included Japanese objects in her work, as shown here and in *A Fireside*, 1912, but her unique interpretation of Aesthetic stylistic tendencies is evident in the rather effusive and broad brush strokes of flat colour, some coming together to form fused coloured sections that define the chrysanthemum petals. Such an approach differs greatly from the delicate, minute brushwork that the artist used to define the chrysanthemum petals in her 1891 work.



Rachel Ruysch, *Flower Still Life*, c.1726, oil on canvas, 75.6 x 60.6 cm, Toledo Museum of Art, Ohio.

STUDIO IN PARIS 1896



Mary Hiester Reid, *Studio in Paris*, 1896

Oil on canvas, 25.6 x 35.9 cm

Art Gallery of Hamilton

Hiester Reid's *Studio in Paris* depicts her working space in France where she studied from 1888 to 89, and again in 1896, at the Académie Colarossi. Though the painting portrays a domestic interior, a subject considered to be appropriate for women artists in the Victorian era, more importantly the work demonstrates the artist's view that such spaces are also places for reading, thinking, studying, and working. *Studio in Paris* was featured in the 2015-16 touring exhibition *The Artist Herself: Self-Portraits by Canadian Historical Women Artists* (co-organized by the Agnes Etherington Art Centre in Kingston and the Art Gallery of Hamilton), curated by Alicia Boutilier and Tobi Bruce. They suggest that this represents a self-portrait or, more broadly speaking, a representation of Hiester Reid's own artistic identity.¹

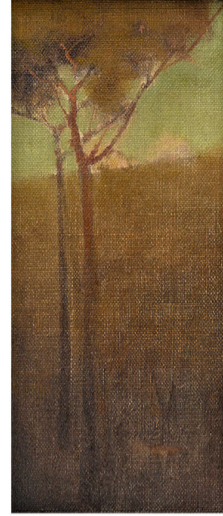
In the work, the desk appears littered with papers and books. It sits on an angle to the picture plane, forming an approximate squared corner with the couch to the viewer's right, covered with blankets and decorative pillows perpendicular to it. The arrangement of the furniture creates a screen that confines the viewer's gaze to the immediate foreground, in which a chair resides, facing away from the desk on an angle. Viewers have a three-quarter profile view of the chair and therefore see its back seemingly shoved up against the front of the desk, suggesting that someone has recently vacated the area. But the absence of a human figure does create ambiguity as to who inhabits this studio space—is it a man or a woman?

With *Studio in Paris*, Hiester Reid portrays her working environment: curated, arranged, and managed by the artist. Such an interpretation is endorsed by the artist's decision to sign this painting in the lower left-hand corner of the work as "M.H. Reid." She includes her own surname as an initial preceding her married name. This suggests a newfound sense of confidence in her individual artistic growth.



Marion Long, *The Artist's Studio*, n.d., oil on board, 52.1 x 41.3 cm, collection of John and Katia Bianchini.

CASTLES IN SPAIN C.1896



Mary Hiester Reid, *Castles in Spain*, c.1896
Oil on canvas, 53.7 x 137.8 cm
Art Gallery of Ontario, Toronto

Castles in Spain is one of Hiester Reid's few known extant murals, and demonstrates an ability to work in large-scale formats. As the title indicates, this work depicts her memories and impressions of a journey through Spain in 1896. The artistic achievements of this work may be why she and George Agnew Reid (1860-1947) hung it in Upland Cottage, their home in Toronto's Wychwood Park.¹

When the Reids travelled to Europe in 1896, they toured through Gibraltar and Spain, a journey that Hiester Reid wrote about in a series of three articles published in Toronto's *Massey's Magazine*.² In the first article, published in May 1896, Hiester Reid writes of her encounters in Granada, a city in Spain's southern Andalusia region, and how various inhabitants offered to pose for her and her husband.³ Later she writes, "We found [Granada] delightful in the middle of February, and not too chilly for out-door sketching. Permission to paint is easily obtained, and I know of no other city in Spain where an artist could spend a little time more profitably."⁴



Photograph of Mary Hiester Reid's *Autumn*, c.1913, fragment of decoration in the Weston Town Hall mural, now lost, photographer unknown. This photograph of the mural fragment is among the few visual documents that exist.

Both Hiester Reid and Reid sketched at length over the course of the 1896 tour, something she mentions many times in all three *Massey's Magazine* articles. *Castles in Spain* represents the painted culmination of this sketching.

In this triptych, Hiester Reid successfully portrays three-dimensional space in a grandiose landscape, with decreasing forms achieved through a thin application of paint. Located in the left and right panels, the trees in the foreground appear much larger than those in the middle ground and background of the central panel, and the smallest forms—the ones farthest back in the picture plane, in the work's centre—are called to the viewer's attention in the work's title.⁵

Mural painting is quite different from easel painting in that murals are typically larger in scale and intended to be permanently affixed to the wall of an architectural structure, such as a civic, commercial, religious, or private building. The subject matter usually relates to the purpose of the architecture to which it is affixed.⁶ This particular work signals the engagement of the Reids with the Arts and Crafts movement in Canada: Upland Cottage, in which it hung, is an Arts and Crafts-style home. George Reid painted several murals, including those found in Jarvis Collegiate Institute (1929–30), and the Royal Ontario Museum (1935–38), both located in Toronto. He was also a founding member of the Society of Mural Decorators established in 1894. Reid's work in mural decoration stemmed from his interest in William Morris (1834–1896), one of the main proponents of the British Arts and Crafts movement, who argued that architecture was central to art. Thus, all elements of a building should be designed so that the entire complex might function as a complete work of art.

George Reid became vice-president of the Arts and Crafts Society in Canada, founded in Toronto in 1902. In the society's first few exhibitions he combined his painterly, architectural works with his work in furniture design: in addition to his mural decorations, he showed furniture such as a piano he designed and painted with decorative panels.⁷ Ultimately, all the murals Reid and Hiester Reid created united both fine and applied art, painting and architecture, a founding principle of the Arts and Crafts movement.



George Agnew Reid at work on his murals for the Earls Court Library (now a branch of the Toronto Public Library) in Toronto, photographer unknown.



MARY HIESTER REID

Life & Work by Andrea Terry

Although George Reid produced murals that are still on display throughout Toronto, such as *Hail to the Pioneers*, 1887–89, in the Old City Hall (originally the Toronto Municipal Buildings), of the three murals Hiester Reid completed over the course of her career, only *Castles in Spain* is on display. In 1913 she painted *Autumn*, originally located in the Town Hall of Weston, Ontario (now part of Toronto), which depicted the local landscape of Humber Valley, but it is now lost.⁸ She also took on a private mural commission, making *Enchanted Castle* for Mrs. Agar Adamson of Port Credit, Ontario, which was shown in the 1922 retrospective exhibition. Notably, also in this posthumous exhibition were featured a number of sketches and plans for other mural decorations, labelled in the exhibition catalogue under the heading “Paintings of Mural Decorations –FROM THE STUDIO.”⁹ Hiester Reid may have planned to do more mural projects but then been unable to complete them for reasons unknown.

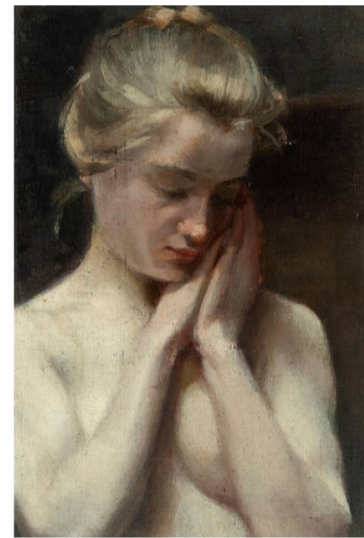
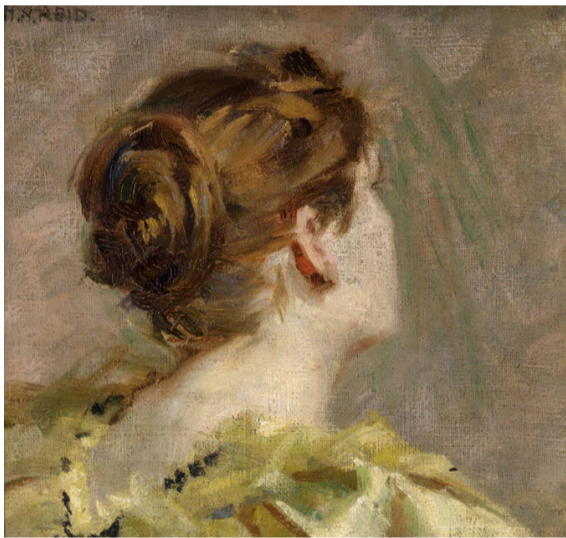
STUDY FOR "AN IDLE HOUR" C.1896



Mary Hiester Reid, *Study for "An Idle Hour,"* c.1896
Oil on canvas, 23.2 x 20.3 cm
Museum London

In *Study for "An Idle Hour,"* Hiester Reid depicts artist Henrietta Moodie Vickers (1870-1938) sitting in front of a piano with her back facing the viewer, face almost in profile, and right hand visible as it lies on the keys. Painter Frederick Challener (1869-1959) sits in a chair off to Vickers and the viewer's right, resting his head on his fist, his arm bent at the elbow. Challener's pose suggests to contemporary viewers that his attention is waning, but a journalist of the day described the figure as "drinking in the music."¹ Given Hiester Reid's renown for her many highly finished floral still lifes, the painting is a rare example of the artist's figural work. It is uncommon for such a work to be found in a public collection. This painting also demonstrates the sophistication and attention she paid to smaller preparatory works most likely used to produce larger finished works for sale.

The amount of work Hiester Reid painted for commercial sale suggests that there may be more figural artworks to be found in private collections. However, few figural paintings were featured in her 1922 memorial retrospective exhibition. Of 308 works listed in the 1922 catalogue, only twelve were listed under the heading "paintings of figures," one being #256, *The Haymaker*, undated and now lost. The 2000-1 exhibition *Quiet Harmony: The Art of Mary Hiester Reid* featured forty-five works of which only five included figures. Except for *At the Piano*, c.1896, these few figural works were loaned to the exhibition by private collectors. Some of Hiester Reid's figural work located in public art collections includes *Study of a Head*, n.d., in the Art Gallery of Alberta, and *Nude Study*, n.d., in Museum London.



LEFT: Mary Hiester Reid, *Study of a Head*, n.d., oil on canvas, 23 x 25 cm, Art Gallery of Alberta, Edmonton. RIGHT: Mary Hiester Reid, *Nude Study*, n.d., oil on canvas mounted on card, 30 x 20.3 cm, Museum London.

Brian Foss notes that although Hiester Reid spent eleven months during 1883-85 taking life classes at the Pennsylvania Academy of the Fine Arts, she produced "only a handful of figure pictures."² It is significant that, though the artist received acclaim for her flower paintings, reviewers seemed more ambivalent about her interiors featuring figures. One critic even implied that Hiester Reid should continue to work in the genre she was best known for by plainly stating, "Mrs. Reid is much more successful with flowers and still life than with figures."³

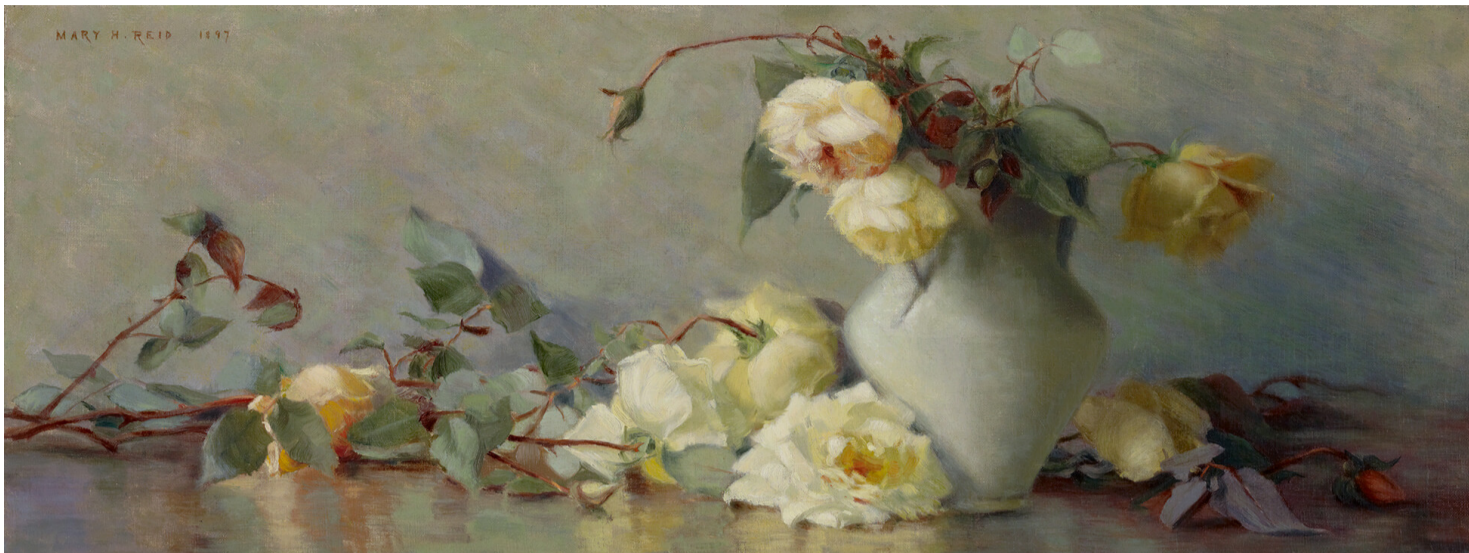
Some scholars believe *Study for "An Idle Hour"* to be a study for a larger piece because of its sketch-like qualities. The woman's dress is rendered with broad visible brush strokes, and the entirety of the lowest portion of the work and the far right side are roughly defined by open brown sections of flat colour, with red sections interspersed along the top left corner. This analysis gains credence when we consider an illustration of a work exhibited by Hiester Reid, and titled *An Idle Hour*, that the *Montreal Herald* reproduced in its coverage of the annual exhibition at the Art Association of Montreal (later Montreal Museum of Fine Art).⁴ That illustration contains a carpet or tapestry in the lower left corner, framed pictures hanging on the wall above the piano in the middle ground, and two pieces of sheet music on the piano itself, details not included or only hinted at in this painted work.

In 2013 this work was featured in the National Gallery of Canada exhibition *Artists, Architects and Artisans: Canadian Art 1890-1918*. In the accompanying catalogue, art historian Laurier Lacroix writes that the painting captures "the particular atmosphere of intimacy associated with listening to music at home." He was able to identify the two figures as friends of Hiester Reid because he had seen the back of the work.⁵ There, written in ink by artist Mary Wrinch Reid (1877-1969)—the second wife of George Agnew Reid (1860-1947), whom he married after Hiester Reid's death—were the words "Note—the figures are portrait sketches of / Henrietta Vickers (Canadian artist) / and Frederick S Challenger RCA / Painted in the Reid Studio."⁶ Vickers was a still-life painter and sculptor who studied at the Ontario School of Art and Design (now OCAD University) and privately with George Reid. Both Reid and Hiester Reid used Vickers as a model in their works. A granddaughter of the writer Susannah Moodie, Vickers left Canada in the mid- to late 1890s, living first in France and then in Tangiers, Morocco. To date, it is unknown whether she ever returned to Canada, but she did exhibit artwork in the annual Ontario Society of Artists exhibitions from 1900 to 1904.⁷ Hiester Reid's work therefore seems to raise more questions than it answers.



Illustration of Mary Hiester Reid's *An Idle Hour* published in the *Montreal Herald*, March 7, 1895.

A HARMONY IN GREY AND YELLOW 1897



Mary Hiester Reid, *A Harmony in Grey and Yellow*, 1897
Oil on canvas, 34.3 x 90.2 cm
Government of Ontario Art Collection, Toronto

A Harmony in Grey and Yellow features the rose, a flower frequently depicted by Hiester Reid. More importantly, the title of this work signals the artist's deep awareness of the Aesthetic movement, as well as the work of American artist James Abbott McNeill Whistler. A leading Aesthete, Whistler produced Tonalist art, a style popularized in the United States between 1880 and 1915 and characterized by artists' use of a limited palette of soft, primarily dark colours to showcase harmonious pictorial unity in their works.¹ Other well-known Tonalist practitioners were American artists George Inness (1825-1894) and John La Farge (1835-1910). Whistler liked to title his paintings to emphasize what Brian Foss calls the "poetic potential of unassuming subjects," as shown in Whistler's *Arrangement in Grey and Black No. 1*, 1871, also known as *Portrait of the Artist's Mother*. The terms "arrangement" and "harmony" are commonly used by musicians when referring to or naming their scores. Whistler's titles highlighted the artistic correlation between a musician's arrangement of notes and a painter's deployment of colour and tone.

Like Whistler, Hiester Reid uses a musical term in the title of her work and displays a limited colour palette with notable tonal contrasts. The grey-blue patches of the background and cast shadows highlight the yellow-white tones and individually defined petals of each of the roses, depicted as wilting, falling, and fallen, and arranged across the entirety of the work's horizon line. Though Hiester Reid garnered inspiration from the work of Whistler, Inness, and La Farge, she maintained her characteristic attention to verisimilitude. As one critic wrote in the 1892 Royal Canadian Academy of Arts (RCA) exhibition, "Mrs. Hiester Reid continues to paint roses and antique pottery with such delightful softness and power; these pictures cannot be classed with ordinary still-life rendering, as they go far beyond it and raise the subject by the treatment."²



James Abbott McNeill Whistler, *Arrangement in Grey and Black No. 1* (*Portrait of the Artist's Mother*), 1871, oil on canvas, 144.3 x 162.5 cm, Musée d'Orsay, Paris.



MARY HIESTER REID

Life & Work by Andrea Terry

The rose was a favourite subject for Hiester Reid. Of the many works she exhibited at the annual exhibitions of the RCA from 1885 to 1918, roses are referenced in twenty-seven of the titles, including two works titled *Roses and Still Life*, 1892 and 1893, *A Sunset Rose*, 1893, *Mermet Roses*, 1894, and *Yellow Roses*, 1898. The enduring popular appeal of Hiester Reid's floral images was underscored when the *Montreal Daily Witness* newspaper article that described the opening night of the 1899 RCA exhibition in Montreal also depicted a sketch called *Roses* and signed "Mary H. Reid."³

LOOKING EAST 1899



Mary Hiester Reid, *Looking East*, 1899
Oil on canvas, 40.3 x 50.6 cm
National Gallery of Canada, Ottawa

In *Looking East* Hiester Reid pushes the boundaries of her art practice, moving beyond floral paintings to produce a landscape with a view of a dirt road shrouded by fields and trees. Here she expands on her expertise and academic studies in high realism, using techniques developed by artists who painted “out of doors,” or *en plein air*. What is most evident in this work is the artist’s clear-eyed engagement with Impressionism. Initially, it was artists in France during the mid- to late 1800s who galvanized the painting style we have come to know as Impressionism. Artists such as Claude Monet (1840-1926) and Berthe Morisot (1841-1895) sought to capture in paint the momentary, sensory effects of a scene—the impression captured by the eye in an instant—and particularly those scenes painted *en plein air*. Other Impressionist strategies included loosening brushwork to capture the ephemeral effects of sunlight and shadows.

Hiester Reid's inclination to explore these influential painting strategies is evident in the depiction of diffused sunlight rising through the branches of the tree in the middle ground, the distinct "softening of outlines, and the resulting unity of effect."¹ She deftly captures the impression of the sun's slow emergence from outside the picture plane; its light touches the clouds in the sky, the tree's uppermost branches, and the side of a house nestled in the thicket in the background.

The Impressionist style of painting was not restricted to the European continent. As curator Carol Lowrey explains, artists living and working in the United States and Canada learned of Impressionist work and techniques while travelling through Europe, and particularly France, as Hiester Reid did, or by visiting commercial galleries in cities such as Montreal to view Impressionist works. For example, in 1892 the Montreal gallery W. Scott and Sons held an exhibition of French Impressionist painting, the same year in which Hiester Reid exhibited the first of two known works titled *Roses and Still Life*. The artist was awarded the prize for "best still life" for this work at the Art Association of Montreal's annual exhibition, an event that proved to be a pivotal moment in her critical success.² *Looking East* demonstrates the powerful effect of the artist's European travels and studies upon her artistic trajectory.



Berthe Morisot, *Dans les blés*, 1875, oil on canvas, 46.5 x 69 cm, Musée d'Orsay, Paris.

AT TWILIGHT, WYCHWOOD PARK 1911



Mary Hiester Reid, *At Twilight, Wychwood Park*, 1911
Oil on canvas, 76.2 x 101.6 cm
Art Gallery of Ontario, Toronto

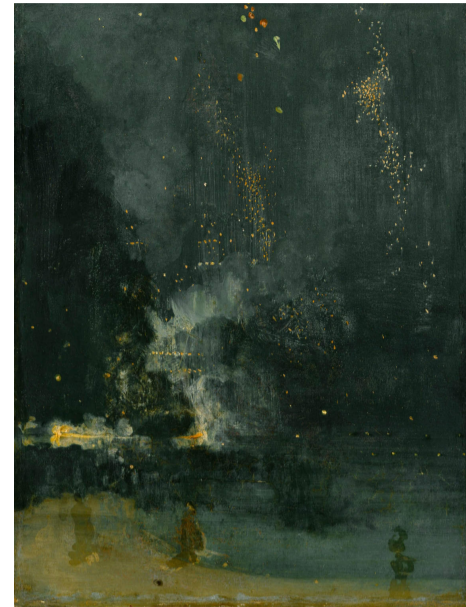
In this work Hiester Reid depicts Wychwood Park, the neighbourhood that she and George Agnew Reid (1860-1947) moved to in 1908 and lived in for the rest of their married lives. Working in a palette of night shades—dark browns, greens, and greys—the artist demonstrates her keen engagement with Tonalist art. In the 1870s American artist James Abbott McNeill Whistler (1834-1903) produced a series of moonlit scenes that he titled *Nocturnes*, imbuing them with musical associations. Hiester Reid also produced a series of twilight and night scenes, such as *Moonrise*, 1898, *Nightfall*, 1910, and *Night in the Village (England)*, n.d.

This work is one of Hiester Reid's latest and most accomplished nocturnal scenes. Here the artist portrays her own domestic residential community at night, located beyond a body of water in the foreground. This compositional arrangement emphasizes how the Reids' house and all those around it were designed to intermingle with the landscape.

The Wychwood Park development was first settled by landscape painter Marmaduke Matthews (1837-1913) in 1874, who originally called his house Wychwood. The area eventually grew to become a privately developed nine-hectare residential enclave located northwest of downtown Toronto.¹ The designers responsible for developing Wychwood Park looked to the proclamations of British art critic John Ruskin (1819-1900), who, in his 1870 *Oxford Lectures on Art*, declared that art had the ability to unite beauty and morality, and who was the inspiration behind the Aesthetic movement. Alla Myzelev explains that, as "the inhabitants of Wychwood created the first artistic community that blended mainstream, middle-class values with artistic inspirations . . . , Wychwood Park was one of the first suburbs to implement the ideas of the Garden City movement. The influence of Garden City ideas led to the incorporation of the Ontario landscape into its design and architecture and was also thought to offer the intangible values of emotional and moral health."²

Drawing on the priorities of the Aesthetic movement, as well as those of the British and American Arts and Crafts movement, Hiester Reid's husband, George Reid, a former architectural apprentice, designed a two-storey stucco house incorporated into the surrounding landscape. This recalls assertions he made in an 1891 lecture to the members of the Toronto Architectural Sketch Club; there he proclaimed, "The most prominent defect in modern architectural designs is a disposition to seek a perfect symmetry, but the architect who draws his inspiration from nature recognizes that perfect symmetry is as much abhorred by nature as a vacuum."³ Hiester Reid designed the gardens. The Reids named the house Upland Cottage, as it was located on the crest of the hill on their property. Ultimately, as shown in this work, the couple's residence complemented their appreciation of and respect for their natural surroundings.

This unification of architectural design with the natural world was one of the primary beliefs of the Arts and Crafts movement. A member of the Arts and Crafts Society in Canada, founded in Toronto in 1902, Hiester Reid uses a limited and thus highly skilled painterly palette to underscore both her awareness of and dedication to this movement. She has painted the Wychwood Park neighbourhood so that it is virtually impossible to make out any individual homes. The community is engulfed in dark shadows, and the surrounding trees appear silhouetted against the waning rays of sunset lighting the sky in the background. Wychwood Park's presence is signalled only by the artwork's title and the appearance of seemingly random pinpricks of warm colours—reds and oranges that suggest lamplight.



James Abbott McNeill Whistler, *Nocturne in Black and Gold, The Falling Rocket*, c.1872-77, oil on canvas, 60.3 cm × 46.7 cm, Detroit Institute of Arts.

A FIRESIDE 1912



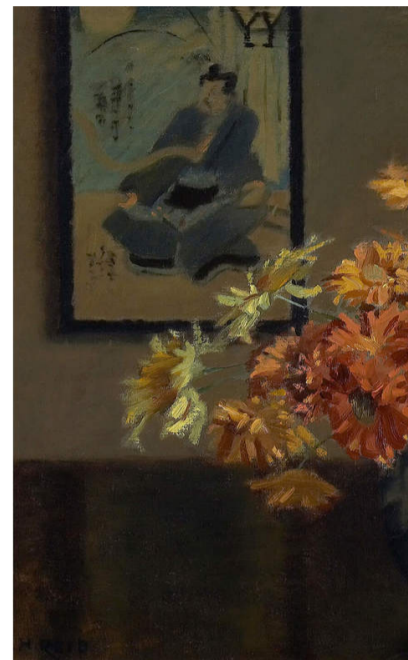
Mary Hiester Reid, *A Fireside*, 1912
Oil on canvas, 61.2 x 46 cm
Art Gallery of Ontario, Toronto

This painting portrays Hiester Reid's studio in her home, Upland Cottage, in Wychwood Park, Toronto. When George Agnew Reid (1860-1947) designed the house, he made room for two studios, the second one larger, near the one pictured here.¹ Hiester Reid captures her own deliberately styled interior replete with artfully arranged objects, flowers, and framed prints, located within a fire-lit, warmly toned space.

This work, like the earlier piece *Chrysanthemums: A Japanese Arrangement*, c.1895, speaks particularly to Hiester Reid's Aesthetic tastes. Inspired by the art critic John Ruskin (1819-1900), proponents of the Aesthetic movement, such as John Abbott McNeill Whistler (1834-1903), promoted the concept "art for art's sake," championing the pursuit of beauty and self-expression in all facets of life.² Hiester Reid's commitment to these pursuits is signalled by the strategically placed objects, such as the framed prints or paintings located on the wall adjacent to the fireplace, and flowers bearing a striking resemblance to Japanese orchids.



LEFT: Mary Hiester Reid, *By the Fireside*, n.d., oil on canvas, 35.5 x 30.9 cm, Roberts Gallery, Toronto. RIGHT: Mary Hiester Reid, *Chrysanthemums: A Japanese Arrangement* (detail), c.1895, oil on canvas, 45.7 x 61 cm, Art Gallery of Ontario, Toronto.



While George Reid designed the house complete with two studio spaces, Hiester Reid here captures in painted form the couple's collaborative dedication to the Arts and Crafts movement. In the 1850s artists such as William Morris (1834-1896) and Edward Burne-Jones (1833-1898) called for the elimination of the ideological divisions separating the fine arts and applied, decorative arts (or crafts), such as furniture design and production, as well as graphic design. Achieving this, Arts and Crafts reformers believed, would improve people's quality of life and their aesthetic taste.³ In 1902 Hiester Reid and her husband helped establish in Toronto the Arts and Crafts Society in Canada, and they applied the society's principles in the design and arrangement of their home.

In *A Fireside*, Hiester Reid shows how the decorative and fine arts were incorporated into the home. The architectural details, such as the exposed beams and the inglenook (the recessed sitting area next to the fireplace covered by plush colourful pillows), frame and enclose the decor, the floral arrangement off to the right side, as well as artworks—some framed and others not—hanging atop the wood panelling in the inglenook and off to the far right.

In 1911 Hiester Reid was photographed in this same studio space by William James for the Toronto *Sunday World*. In the photograph, Hiester Reid sits holding a palette and brushes, signalling her identity as a professional artist. In April of that year the image appeared as one of eleven artists' portraits in a full-



MARY HIESTER REID

Life & Work by Andrea Terry

page feature article entitled "In the Studios of Toronto's Best Known Artists." Both the photograph and Hiester Reid's painting produced approximately one year later depict objects and artworks that she had collected, such as brass and copper wares, an array of ceramics, and a print by Japanese artist Utagawa Kunisada (1786-1865). Also featured was George Reid's painted copy of Diego Velázquez's *Portrait of a Dwarf with a Dog*, c.1645.⁴ Velázquez was a seventeenth-century Baroque Spanish court painter that both Hiester Reid and her husband admired. Ultimately, Hiester Reid unites high and applied art, as in her private life, and she puts it here on public display.

MORNING SUNSHINE 1913



Mary Hiester Reid, *Morning Sunshine*, 1913
Oil on canvas, 63.5 x 76.4 cm
National Gallery of Canada, Ottawa

This scene depicts the dining room of Hiester Reid's home, Upland Cottage, in Wychwood Park, Toronto. This artwork speaks particularly to her Aesthetic tastes, and especially the exploration of the culture and goods of "the exotic East," strategies that she used in earlier works such as *Chrysanthemums: A Japanese Arrangement*, c. 1895, and *A Fireside*, 1912. An example of this recurring trend is demonstrated by the artist's incorporation of the Chinese lantern that hangs from the top of the picture plane.¹ The stylistic sophistication of this painting was recognized by the National Gallery of Canada, which purchased it in 1913 for \$300 and included it in the 1913 Royal Canadian Academy of Arts exhibition. The gallery also sent it overseas for display in the Canadian art section of the British Empire Exhibition at Wembley in 1924.



MARY HIESTER REID

Life & Work by Andrea Terry

Using an incredibly bright palette and broad brush strokes to define the light falling on the flowers and the carpet, Hiester Reid portrays an impression of her lived interior. The work shows a sparsely furnished room filled with light that spills into the space through a wall of windows. The light emphasizes a chair set off to the right side and a glass table graced by a copper vessel filled with flowers. Her signing this work in the lower right corner as Mary H. Reid, as opposed to the more traditional married version of her name, Mrs. G. Reid, indicates that she considered this work an artistic accomplishment.

By 1913 the painting strategies Hiester Reid used in this work had become commonplace among Canadian artists. But by the 1920s those strategies were challenged by the colourful, boldly defined “wilderness canvases” of the Group of Seven, such as Lawren Harris (1885-1970) and J.E.H. MacDonald (1873-1932).² In the case of Hiester Reid’s work, some critics described it as having the “old charm of line and softness,”³ suggesting that her previously innovative strategies were no longer as influential.

A STUDY IN GREYS C.1913

Mary Hiester Reid, *A Study in Greys*, c.1913
Oil on canvas, 61 x 76.2 cm
Art Gallery of Ontario, Toronto

This floral still life of roses was considered Hiester Reid's masterpiece at the time, and was eventually acquired by the Art Gallery of Toronto (now the Art Gallery of Ontario). *A Study in Greys* showcases Hiester Reid's skill in combining tonal gradations of colour. Like *A Harmony in Grey and Yellow*, the musical reference in the work's title draws the viewers' attention to the artist's adroit manipulations of a restricted colour palette, or Tonalist art.

Writing in 1922, illustrator, landscape painter, and muralist Charles William Jefferys (1869-1951) described this particular work in laudatory terms, stating, "We have all forgotten about the greys in our devotion to the primary colours; we even spell it gray sometimes, as though in a sub-conscious effort to wrest its sense into something more vehement than belongs to its true character. Grey is all colours, grey harmonizes all colours."¹

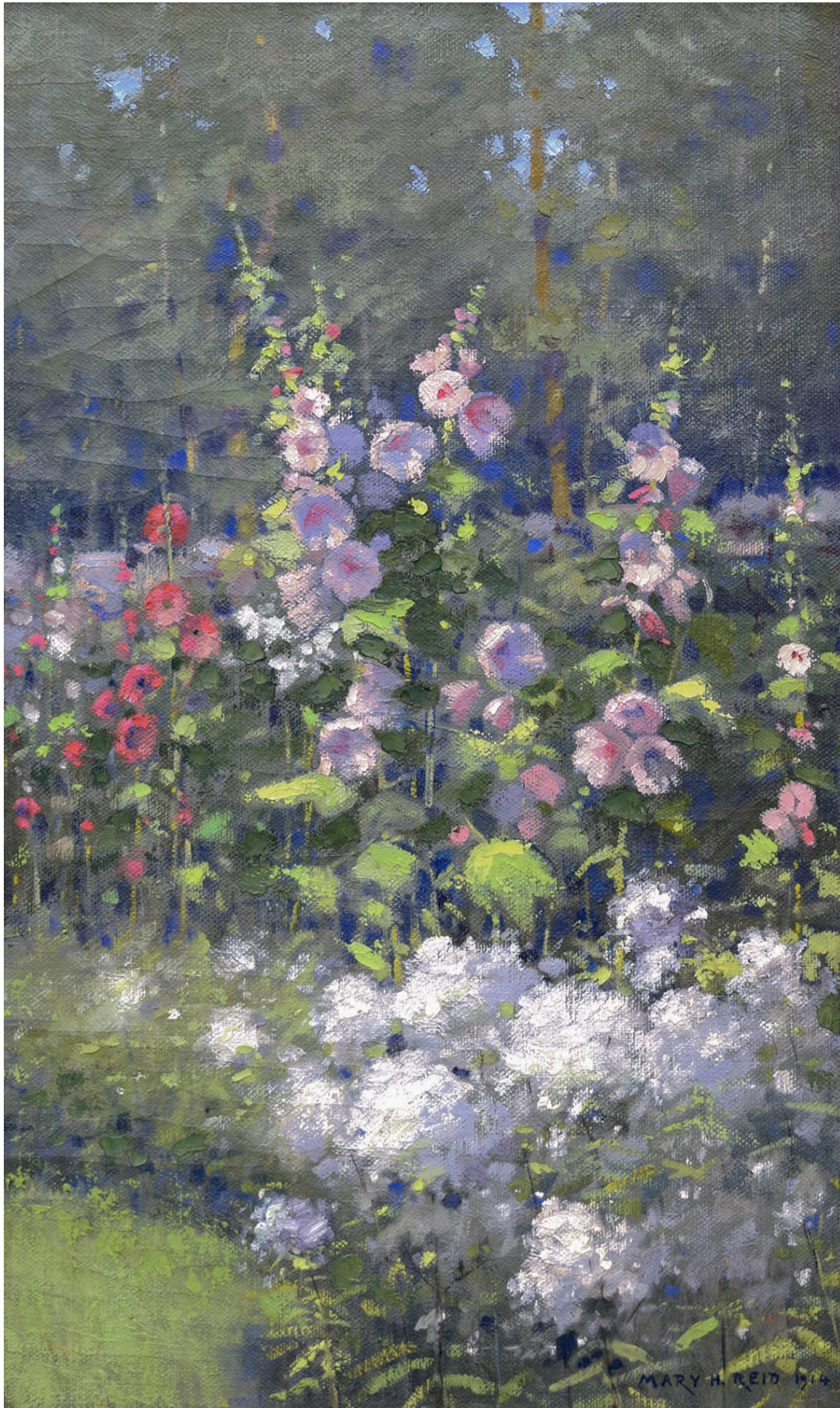
This work made its way into the collection of the Art Gallery of Toronto in a unique way. Following the October 6, 1922, opening of Hiester Reid's memorial retrospective at the Art Gallery of Toronto, an article in Toronto's *Saturday Night* magazine stated that a group of Mrs. Reid's "personal woman friends" were determined to raise funds to purchase some of the artist's floral still-life paintings and donate them to the gallery. According to the article, "It was an open secret that the Toronto Art Gallery was keen to possess one or two of Mrs. Reid's flower pieces, but alas, the Toronto Art Gallery is poor to poverty in spite of the wealth of the great city in which it has its being and it could not buy."²

The *Saturday Night* piece goes on to state that it was Hiester Reid's friends' "ardent desire" that some of her flower pieces become a part of the art gallery's collection. The artist's friends organized a committee and raised sufficient funds to purchase two works. They visited the artist's widower, George Agnew Reid (1860-1947), and then, with his help, selected some works. In the end, the group purchased *A Study in Greys*, as well as *Chrysanthemums: A Japanese Arrangement*, c.1895, and George Reid added *The Phlox Garden* to the memorial donation.³ Donating the paintings under a communal title, "Friends of Mary Hiester Reid," this group ensured public access to Hiester Reid's works, maintaining in perpetuity her reputation and achievements as one of Canada's pre-eminent painters.⁴



Installation view of the *Memorial Exhibition of Paintings by Mary Hiester Reid*, 1922, photographer unknown, Gordon Conn Papers, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto.

HOLLYHOCKS 1914

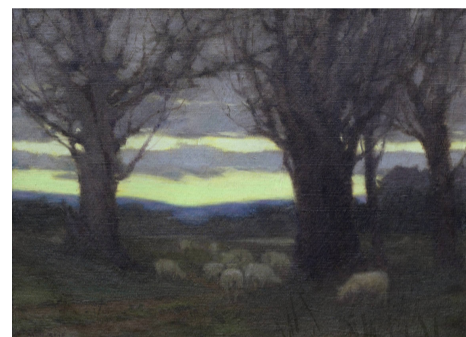


Mary Hiester Reid, *Hollyhocks*, 1914
Oil on canvas, 91.4 x 55.9 cm
Reading Public Museum, Pennsylvania

Late in her career, Hiester Reid garnered critical acclaim for garden paintings such as this one. Summer blooms in pastel shades of red, pink, and lavender dominate the canvas, spanning the extreme foreground and back into the middle ground across the horizon line. The curators of the Reading Museum, Pennsylvania, speculate that *Hollyhocks* may depict the gardens of American interior designer and Onteora Club founder Candace Wheeler (1827–1923)¹ and thus may highlight Hiester Reid’s connection to the United States through both her citizenship and choice of subject matter. The Reids spent their summers from 1891 to 1916 painting and teaching art classes at Wheeler’s Onteora Club, a private literary and arts community in the Catskill Mountains near Tannersville, New York.

Not only did Hiester Reid paint these types of scenes, she also designed and worked in an extensive garden landscape located at her home in Wychwood Park.² Critics appreciated how her experience played out in her painting. As one reviewer of the 1922 memorial exhibition writes, “Mrs. Reid was pre-eminently the painter of the garden. . . . She not only caught their wonderful and diversified colour and their varied and decorative arrangement, but their very fragrance seems part of the picture. . . . It is not the garden of the old world, but the little havens of delight constructed by people in our own midst.”³

After Hiester Reid’s death, George Agnew Reid (1860–1947) donated *Hollyhocks* to the Reading Public Museum located in the town of her birth and early childhood years. Up until this point, the museum owned no works by Hiester Reid, so this donation may have spurred the institution to purchase another of the artist’s works in 1927, *Landscape with Sheep*, c.1902–10. Significantly, the museum lists the artist’s nationality as “American (worked in Canada),” a fact that art critics also noted during the memorial retrospective. As journalist and arts commentator Hector Charlesworth (1872–1945) wrote in his review of the Toronto show, “Though Canada cannot claim Mrs. Reid as a native daughter, she was truly a Canadian painter, for her life’s work was done in this country and she became a Canadian as early as 1885 through her marriage with the distinguished painter, George Agnew Reid, R.C.A., whom she had met while the latter was a student from Wingham, Ont., at the Philadelphia Academy of Fine Arts [sic].”⁴ That both countries laid claim to Hiester Reid as one of their own signals the artist’s successes in her lifetime and beyond.



Mary Hiester Reid, *Landscape with Sheep*, c.1902–10, oil on canvas, 45.7 x 61 cm, Reading Public Museum, Pennsylvania.



SIGNIFICANCE & CRITICAL ISSUES

Mary Hiester Reid (1854–1921) was a prominent figure in Canada's art scene from the 1890s through the 1910s. Known predominantly for her floral still-life oil paintings, she achieved both commercial and critical success despite the patriarchal barriers of the day. Hiester Reid's oeuvre captured the culturally sophisticated artistic movements of her time, such as Impressionism and Tonalist art. In 1922, the Art Gallery of Toronto exhibited her work in the first one-woman show to be held at that institution since its founding in 1900. A second solo retrospective exhibition of her work was held in 2000 at the gallery's successor institution, the Art Gallery of Ontario, to showcase her historical importance.

FLORAL AESTHETICS

Although Hiester Reid painted various subjects during her career, such as garden vistas, moonlit urban and rural environments, and domestic interiors, she was best known and most praised for her artful depictions of flowers. Her floral still-life paintings distinguished her as an artist, earning her both commercial success and critical acclaim at a time when women were expected to explore art primarily as a domestic hobby. As art historian Pamela Gerrish Nunn explains, “The raw materials for flower-painting were eminently available to women in the domestic environment, and women’s pastimes and domestic skills were both commonly focused on flora, from making cut-paper flowers or embroidering handkerchiefs with tiny roses to arranging vases or nurturing a pot-plant in the rooms of a house.”¹

Hiester Reid’s subject specialization speaks not only to her marketing savvy but also to a longer history of women’s engagement with flower painting, pursued by individuals such as Dutch still-life painters Judith Leyster (1609-1660), Maria van Oosterwijk (1630-1693), and Rachel Ruysch (1664-1750); English artist Mary Moser (1744-1819); and perhaps most recognizably today, Georgia O’Keeffe (1887-1986). Like these artists, Hiester Reid started out in her career producing highly realistic works paying meticulous attention to minute details such as the individual petals of a chrysanthemum. But her extensive travels allowed her to absorb the influences of international art movements, such as Impressionism and Tonalism, which in turn had a deep impact on her work. As she progressed in her artistic career, Hiester Reid pushed the standards of floral still lifes, infusing them with contemporary stylistic traits such as broader brush strokes and impressive tonal variations to define the blooms, turning her still-life works into artfully arranged and Aesthetically informed settings.



George Agnew Reid, *Mary Hiester Reid*, 1898, oil on canvas, 76.8 x 64.1 cm, Art Gallery of Ontario, Toronto.



Mary Hiester Reid, *Still Life with Flowers (Roses in a Green Ginger Jar)*, n.d., oil on canvas, 41 x 59 cm, Art Gallery of Windsor.

In the eighteenth century, European art academies ranked flower paintings as a subset of the still-life painting genre, the lowliest genre in the academic painting hierarchy.² The realistic details prized in floral works drew on the chief requirements of botanical illustrations. Such illustrations, with an emphasis on technical accuracy, were often included as teaching tools in eighteenth-century scientific studies.³ The paintings also enabled people to see and study blooms that grew in different parts of the world, which made these paintings quite marketable.

Though it was women who produced many of these illustrations, men often wrote the accompanying scientific treatises—a process that arguably separated the spheres of art and science into female and male ventures. Some of Hiester Reid's Canadian predecessors who strove for scientific accuracy in their botanical works were Halifax artist Maria Frances Ann Morris Miller (1813–1875) and Ontario-based Agnes Dunbar Moodie Fitzgibbon Chamberlin (1833–1913), who illustrated two books on Canadian flora written by Catharine Parr Traill (1802–1899), *Canadian Wild Flowers* (1869), and *Studies of Plant Life in Canada* (1885).



LEFT: Mary Hiester Reid, *Roses in Antique Vase*, n.d., oil on canvas, 38.1 x 22.8 cm, Ingram Gallery, Toronto. RIGHT: Agnes Chamberlin, *Penstemon pubescens*, c.1863-65, watercolour, 33 x 24 cm, Thomas Fisher Rare Book Library, University of Toronto. These original watercolours were created for Chamberlin's book *Canadian Wild Flowers* and published as full-page, hand-coloured lithographs.

Around the mid- to late nineteenth century, artists heeding the advice and theories of English critic John Ruskin (1819-1900) sought to infuse paintings of flowers with "modern force," producing works that paid attention to "botanical accuracy," while simultaneously incorporating "high art ideals."⁴ Hiester Reid adhered to Ruskin's assertion that an artist's practice must be scientifically accurate, aesthetically pleasing, and poetic in nature. Her efforts to meet these exacting dynamics were noted by reviewers during her own time, as seen in her 1891 painting *Chrysanthemums*. In 1899 the pseudonymously named Lynn C. Doyle, writing for Toronto's *Globe*, posited that "Mrs. Reid's flower pieces will never lack for admirers, and for the best of reasons; she gives more than their mere likeness, something of its inner grace, or soul, for as one great Frenchman claimed, 'everything in nature has a hidden, and, so as to say, mortal life.'"⁵

AN INDEPENDENT CAREER

As a married and childless woman in the late Victorian and early Edwardian eras, Hiester Reid was able to actively engage with artistic pursuits and extensive travel and study, which underscore her efforts to foster her work and artistic career. Through selling her paintings at commercial galleries and to public arts institutions, she secured professional recognition, a collegial network, and steady financial support throughout her career. And even though

until the late 1990s scholars suggested that Hiester Reid played mainly a supportive role to her artist husband George Agnew Reid (1860–1947),⁶ her cultivation of an autonomous artistic career is evident in her organization of her own solo exhibitions and studio visits for the public.

In 1920, for instance, Hiester Reid and five other artists, including Marion Long (1882–1970) and Harriet Ford (1859–1938), opened their studios to the public over the course of three consecutive December afternoons.⁷ Hiester Reid did help her husband with his studio visits, according to one journalist writing under the pseudonym Uncle Thomas, acting as “a very pleasant assistant to her husband in welcoming the throng that visited the studio to admire his latest and perhaps his greatest work[s],”⁸ but she also staunchly promoted her own work and provided public access to it independent of him.

Hiester Reid and her spouse travelled extensively during their marriage, visiting Europe numerous times, in 1885, 1888–89, 1896, 1902, and 1910. She made it a point to carve out space for her

own work. But her only published writings⁹ on art during her career are a series of three articles published in Toronto’s *Massey’s Magazine* about her European tour to Spain in 1896, which were illustrated by her husband. However, in defiance of social mores she published these travel articles under her given name, Mary Reid, instead of following the convention of adopting her husband’s entire name and publishing as Mrs. George Reid. Around this same time, she began signing her paintings using the initials of both her given and unmarried names alongside her married surname, “M.H. Reid,” as seen in *Studio in Paris*, 1896. Later, she used her given name with the initial of her unmarried name, “Mary H. Reid,” as seen in *Morning Sunshine*, 1913.

In the *Massey’s Magazine* articles Hiester Reid writes about how European travels such as hers offered artists ample opportunity to visit museums and historic sites, as well as multiple sketching possibilities. Despite the social conventions of the day, Hiester Reid had no misgivings about giving the appearance that she was sketching alone. In the third instalment of the *Massey’s* article series, she describes her encounter with a group of “fifteen or twenty young students” from Salamanca University as she sketched alone. “I was somewhat jostled,” she writes,

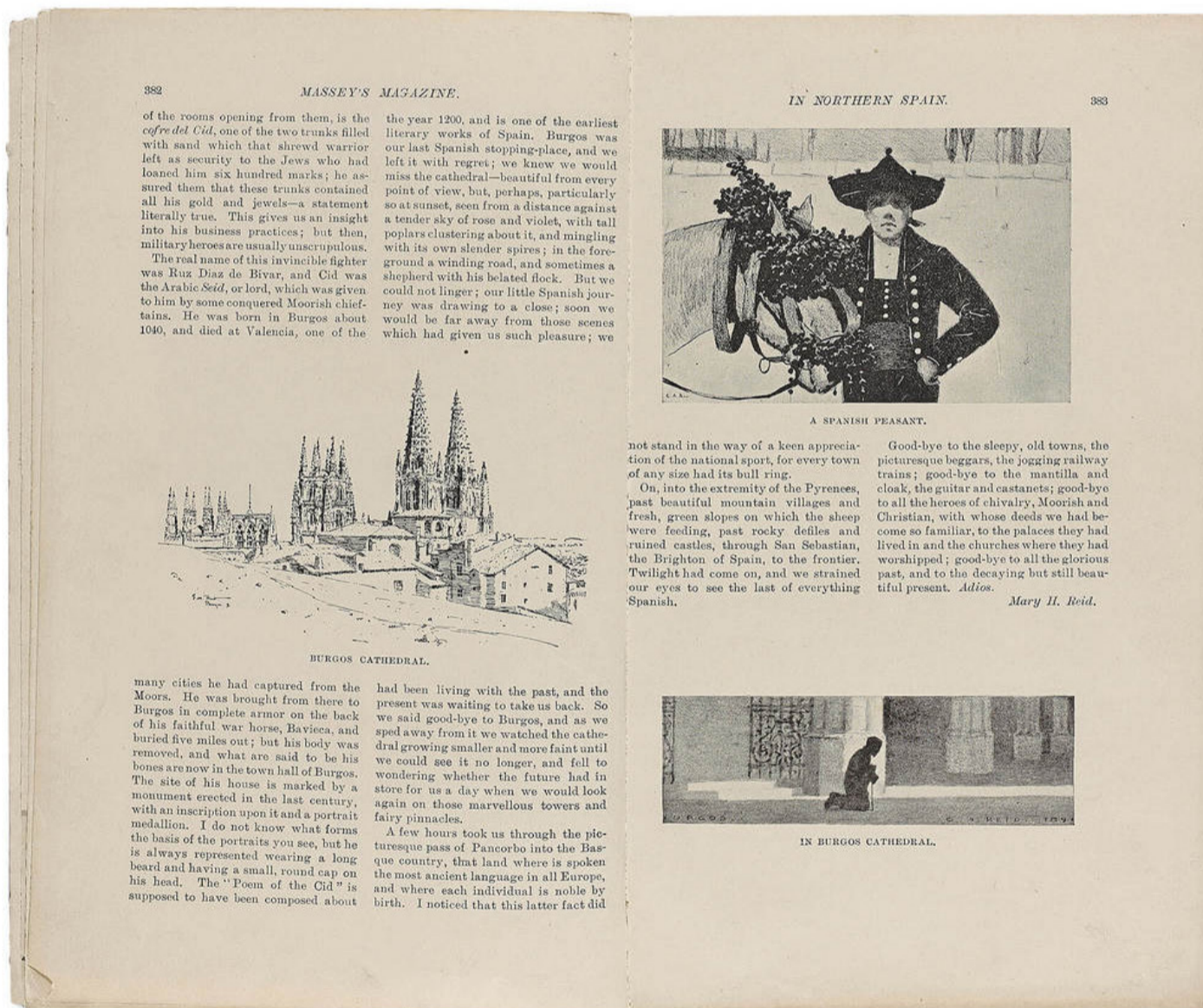


Mary Hiester Reid, *Interior with Spinning Wheel*, 1893, oil on canvas, 33 x 31.8 cm, private collection.

as they crowded around me to see what I was doing. I fancy that a woman sitting alone on the street, unless unmistakably a working woman, was an unaccustomed sight. How anxious they were to find out what language I understood: French, German and Spanish they tried, but I went on cheerfully with my sketch, occasionally waving them aside when they obstructed my view, and a little later I enjoyed their evident discomfiture when they discovered that I was not entirely alone; they fell back quite deferentially as we walked away.

What a difference the presence of a man makes!¹⁰

Here Hiester Reid proclaims for her readers how she refused to let social conventions stand in the way of her artistic pursuits. This determination served her well in the decades to come.



Two pages from Mary Hiester Reid's June 1897 *Massey's Magazine* article, featuring illustrations by George Agnew Reid, George Agnew Reid Fonds, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto.

PROFESSIONALISM AND FEMINISM

A useful way to consider Hiester Reid's work and career is to look at her work through the framework of the professional limitations imposed upon women in the Canadian art world in the mid-nineteenth and early twentieth centuries. This approach has been decisively advanced by the Canadian Women's Art History Initiative, founded in 2007, and in its subsequent publication of an edited collection of essays, *Rethinking Professionalism: Women and Art in Canada, 1850-1970*.

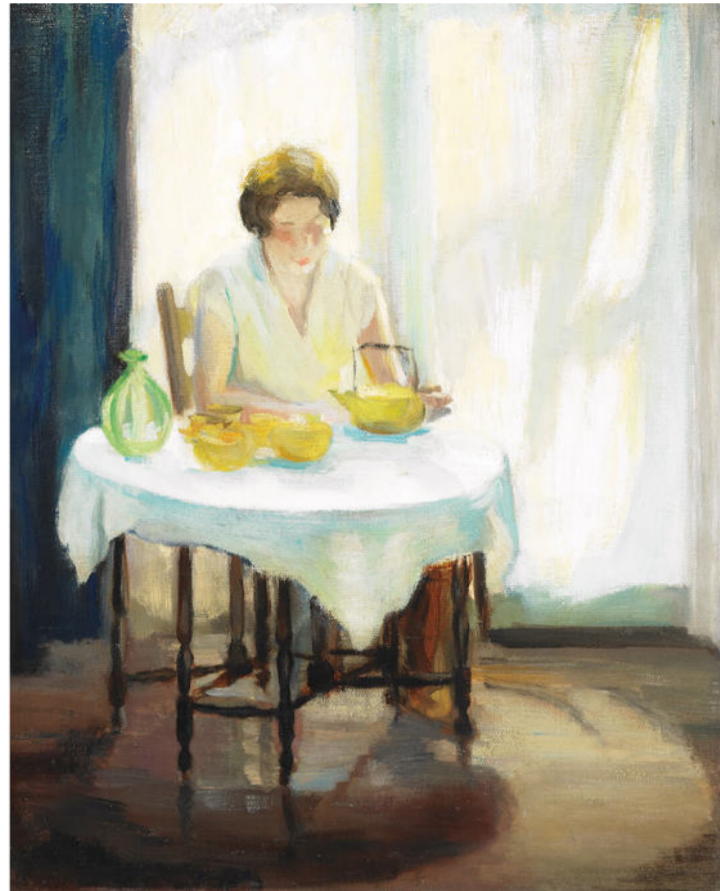
In the preface, editors Kristina Huneault and Janice Anderson explain, "The social formation of professionalism has been particularly influential in the cultural field, dividing amateurs from 'serious' artists and underpinning claims for increased status and support for the arts. It is also a formation of special relevance to women. At professionalism's doors may be heaped both the most outrageous and discriminatory practices of the past and many of women's most impressive cultural achievements."¹¹ As Susan Butlin explains, professional artist societies prohibited women's full participation by placing them in special categories. Britain's Royal Academy of Arts barred women from membership throughout the nineteenth century.¹² Even though at the time of its founding in 1768 it included two female members, Angelica Kauffman (1741-1807) and Mary Moser (1744-1819), it refused to admit any more women as members until 1922.



LEFT: Richard Earlom, *Life School at the Royal Academy* (detail), 1773, mezzotint on laid paper, 48.9 x 71.8 cm, Yale Center for British Art, New Haven, Connecticut. Here, Angelica Kauffmann and Mary Moser appear only as paintings hung on the wall, as women were not allowed to participate in nude life drawing. RIGHT: The Ontario Society of Artists Hanging Committee, Toronto, 1904, photographer unknown. At this time, only two of the nineteen committee members were women.

Hiester Reid employed several techniques to distinguish herself as a professionally trained, and thus professional, artist. She studied and taught at arts academies across North America and Europe, joined numerous artist-run organizations, such as the Ontario Society of Artists (OSA), and submitted paintings to these organizations' annual exhibitions. Such activities and ventures, however, did not automatically afford her the distinctions available to her male peers, including her artist husband, George Agnew Reid.

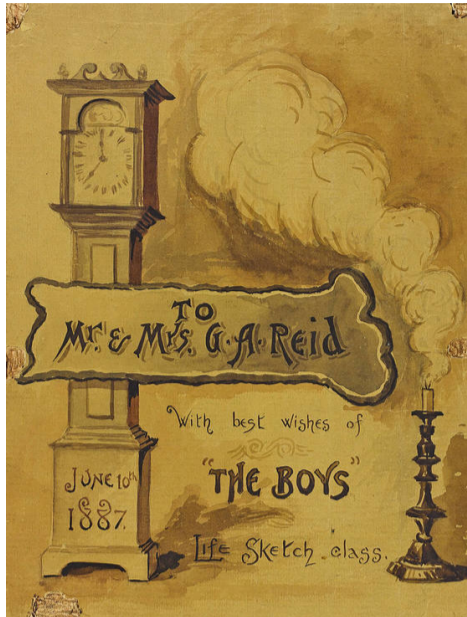
For example, in 1893 Hiester Reid was elected to be an associate member of the Royal Canadian Academy of Arts (RCA). However, although their artistic careers had begun around the same time, her spouse had been made an associate member eight years earlier, and by 1890 he had become a full member, a status Hiester Reid was never afforded. When it was founded in 1880, the RCA elected artist Charlotte Schreiber (1834-1922) as a founding academician member. Schreiber was the last woman named as a full member until 1933. From 1880 to 1913, "women artists were barred from full academician status and could only advance to the level of associate upon election by an exclusively male group of academicians."¹³



LEFT: Charlotte Schreiber, *Study for "The Croppy Boy,"* c.1879, oil on academy board, 25.3 x 20.2 cm, National Gallery of Canada, Ottawa. RIGHT: Marion Long, *Self-Portrait,* n.d., oil on canvas, 45 x 36.5 cm, private collection.

This meant that although women could publicly proclaim their membership by including the initials "ARCA" after their names, the initials also denoted women's lower rank in the organization. The gender-biased policies of the organization not only favoured male artists, they also meant that women could not use the full membership acronym, "RCA"; nor could women participate in or hold positions on the executive council or attend members' meetings. In 1913 the RCA removed the restrictions from its constitution barring women from joining the executive council and attending business meetings,¹⁴ but it was not until 1933 that the RCA permitted women to be elected as full academicians; the second woman artist in the association's history to be granted entry that year was Marion Long (1882-1970).

George Reid, however, appears to have had tremendous respect for his wife's talent, her career, and her work. The spouses organized a number of joint exhibitions, such as one at the Toronto-based auction house Oliver, Coate & Co., in May 1888. At the show's conclusion the works were sold to the highest bidder. George Reid kept one of the sale catalogues and preserved it in his scrapbook. In it were listed the titles of the artworks but not who made which one. George jotted down the initials "M.H.R.," under thirteen of the ninety-three works listed, distinguishing for the record his wife's art production and sales.



LEFT: Drawing in ink presented to George Agnew and Mary Hiester Reid by their students, June 10, 1887, George Agnew Reid Fonds, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto. RIGHT: Signed drawing in ink presented to George Agnew and Mary Hiester Reid by their students, June 10, 1887, George Agnew Reid Fonds, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto.



And when George designed their home, Upland Cottage, which they moved into in 1908, he put in a separate studio for each of them. Hiester Reid painted her Upland Cottage studio in her work, *A Fireside*, 1912. The couple's art students also acknowledged both Hiester Reid and her spouse as evenly matched partners in the studio classroom, addressing thank-you notes and sketches to both of them. Undoubtedly, they both played equally significant roles in their joint teaching endeavours.

In Hiester Reid's day, women often identified themselves as professional artists by including their unmarried names in their signed artworks. Artists such as Laura Muntz Lyall (1860-1930) and Gertrude Spurr Cutts (1858-1941) did exactly that, perhaps a silent refutation of the sexism that marginalized their work. When signing her works, Hiester Reid often included either her unmarried name "Hiester" or, more frequently, the initial "H." In the case of her work *Early Spring*, 1914, she also uses her given name, so it reads in its entirety "Mary H. Reid." By using their first names or the initial of their unmarried names, Hiester Reid and these women forthrightly proclaimed and distinguished themselves as independent and accomplished artists.



Mary Hiester Reid, *Early Spring*, 1914, oil on canvas, 64 x 76.7 cm, private collection.

Acknowledging the barriers that Mary Hiester Reid navigated—be they social, administrative, economic, or political—so that she could wholly engage, operate, and succeed in Canada’s art world is an important step in considering her artistic legacy. Understood in the context of the late Victorian and Edwardian periods, her achievements are most effectively recognized as a woman’s strategically productive forays into places and organizations designed to exclude her. What is more, she produced and sold paintings to enhance the beauty of people’s homes. As M.O. Hammond (1876–1934) wrote in 1930 as part of his published series in Toronto’s *Globe* newspaper, “Leading Canadian Artists,” Mary Hiester Reid’s “pictures sold rapidly and she is remembered in scores of homes and galleries by the fresh note of colour and sweetness which she

gives from her corner of the wall.”¹⁵ She went on to capture her own artistically informed interiors in works such as *A Fireside*, 1912, and *Morning Sunshine*, 1913, revealing expressively how Canada’s foremost adherents of the Aesthetic and Arts and Crafts movements designed and decorated their own private spaces.

NATIONALISM AND EXCLUSION

Hiester Reid was celebrated during her lifetime, and her posthumous 1922 memorial exhibition at the Art Gallery of Toronto (now the Art Gallery of Ontario) garnered both popular and critical acclaim. After visiting this exhibition, Hector Charlesworth (1872-1945), a Toronto-based journalist and arts commentator, wrote of Hiester Reid's work in glowing terms:

Mrs. Reid's sense of the colour nuances of nature was as distinguished as that of a [Claude] Debussy in the mystical domain of musical tones. But as a matured technician it was her wonderful tactile sense that was her most impressive gift. . . . The development of tactile appreciation, and of a sense of the minute beauties of reflections, affords a very deep pleasure even to those endowed with the gift of transferring it to canvas. . . . In these her mastery in the true interpretation of atmosphere is best revealed.¹⁶



Mary Hiester Reid, *Floral Still Life*, n.d., oil on canvas, 55.9 x 73.7 cm, private collection.

This quality is expressed fully in her work *A Harmony in Grey and Yellow*, 1897.

Nonetheless, Hiester Reid's legacy was eclipsed soon after her memorial exhibition. It was not until the late 1990s that her work was seriously considered by scholars, and then featured in the context of the 2000-1 retrospective exhibition entitled *Quiet Harmony: The Art of Mary Hiester Reid*, again at the Art Gallery of Ontario. So, why did her work slip into obscurity between the mid-1920s and 2000s?

The mid-1920s witnessed a shifting of taste regarding "national" art, giving way to the Group of Seven's ascendancy in the public's estimation in Canada and abroad. In 1924 and 1925, the National Gallery of Canada organized two exhibitions of Canadian art for the British Empire Exhibition. Though the 1924 exhibition featured a wide range of works, including Hiester Reid's *Morning Sunshine*, 1913, the British critics reserved most of their praise for the "nationalist and modernist agendas within images of nature depicted as wilderness,"¹⁷ and particularly those images by the Group of Seven, which had formed and held its first group exhibition at the Art Gallery of Ontario in the spring of 1920. The group's work, characterized by monumental canvases featuring robust, unpeopled landscapes, was perceived as effectively capturing a quintessential Canadian identity, eclipsing "the more romantic, idealized work by artists such as [Hiester] Reid."¹⁸



LEFT: Mary Hiester Reid, *Morning Sunshine*, 1913, oil on canvas, 63.5 x 76.4 cm, National Gallery of Canada, Ottawa. RIGHT: F.H. Varley, *Stormy Weather, Georgian Bay*, 1921, oil on canvas, 132.6 x 162.8 cm, National Gallery of Canada, Ottawa. This Group of Seven work was among the many included in the British Empire Exhibition, 1924.

Another reason for this eclipse of the artist's work might simply be sexism in action. Art historian Linda Nochlin (1931-2017) posed an insightful question in her 1971 article, "Why Have There Been No Great Women Artists?" Nochlin made a case that the systemic exclusion that runs through art history has caused female artists to be removed from the canon. As critical and public attention became focused on the Group of Seven's bold interpretations of what art historian Newton MacTavish in 1925 referred to as "the buoyant, eager, defiant spirit of the nation,"¹⁹ awareness of Hiester Reid's work and achievements waned, and she was not written about as frequently or extensively.

Regardless, the aesthetic ideals, technical skills, and remarkable achievements showcased by Hiester Reid's career are a testament to a highly accomplished and insightful artist. She was an artist who keenly navigated through the sociocultural restraints of her time, while demonstrating how future female artists might steer their practices in the future.



Mary Hiester Reid, *Flowers*, 1889, oil on canvas, 20.3 x 30.5 cm, private collection.



STYLE & TECHNIQUE

Throughout her career, Mary Hiester Reid (1854–1921) distinguished herself as a highly trained, accomplished, and intellectual artist. Initially she began her studies in American art schools, but her extensive travels and studies in Europe exposed her to other art movements and techniques that also influenced her painting style. She explored various stylistic strategies in her art practice, drawing on the principles of high realism, the Aesthetic movement, French Impressionism, and Tonalist art. Her work earned her both critical and commercial success, but it is her floral still lifes that mark her as an artist of renown.

AN ARTIST OF HER TIME

Though she was primarily regarded by art critics, journalists, collectors, and the public as Canada's pre-eminent flower painter during her lifetime, Hiester Reid proved to be skilled at keeping pace with artistic principles and practices of her day. The key components in her agility at infusing these artistic strategies and trends into her work were her extensive studies and travels in North America and Europe.

She began her studies in earnest at the Pennsylvania Academy of the Fine Arts, taking classes with the award-winning portraitist Thomas Pollock Anshutz (1851-1912) and realist painter Thomas Eakins (1844-1916). Early canvases, such as *Daisies*, 1888, and *Chrysanthemums*, 1891, emphasize her initial academic training in North America, and specifically illustrate her attention to high realism. This element of her work is indicative of the influence of her studies from 1883 to 1885 with Eakins at the Pennsylvania Academy of the Fine Arts.

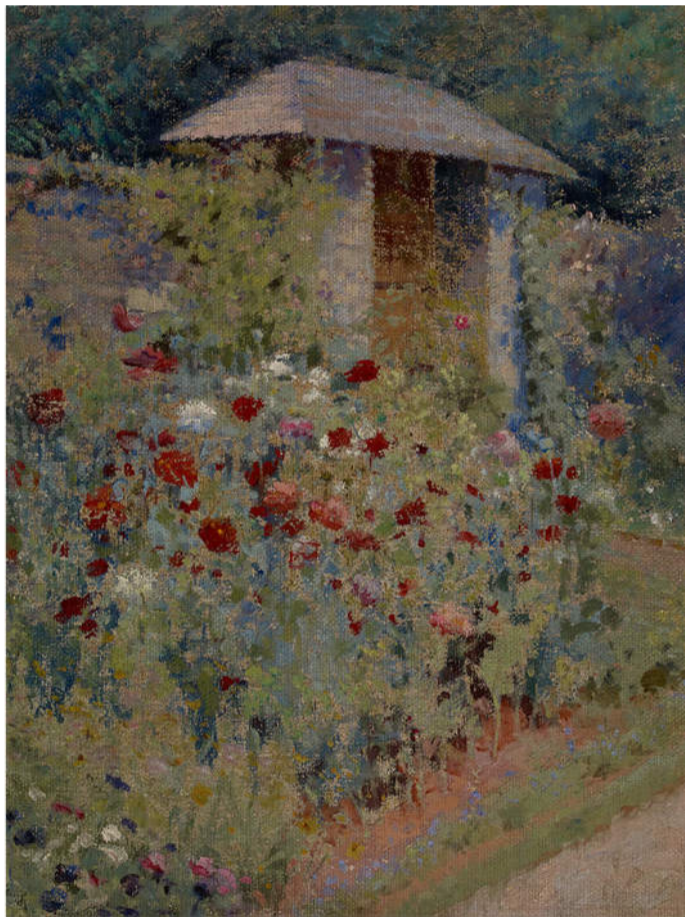
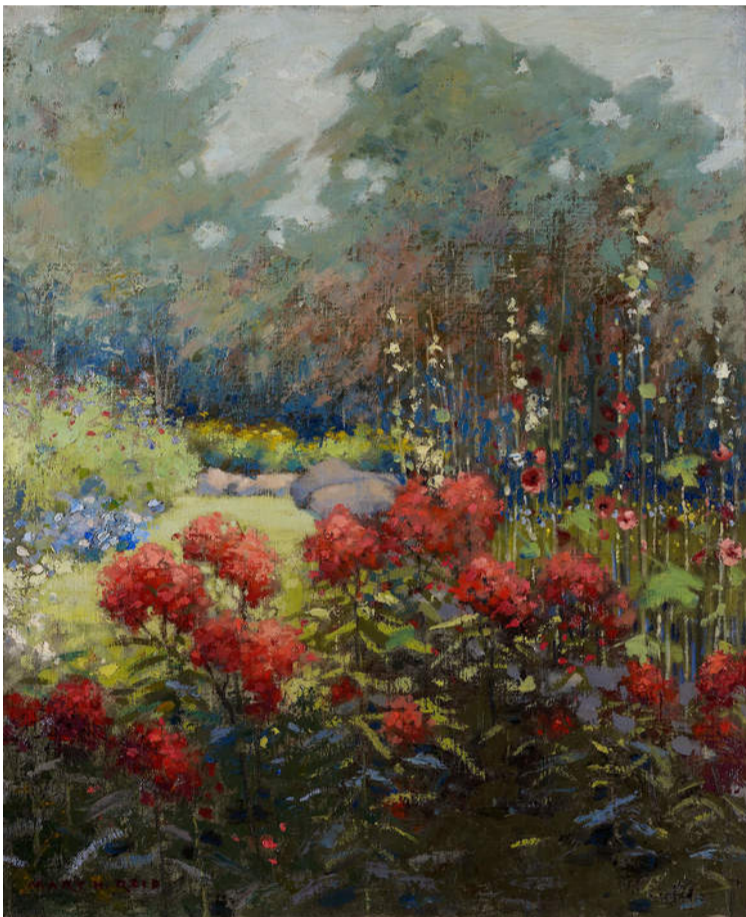


Mary Hiester Reid, *Night in the Village (England)*, n.d., oil on canvas, 30 x 45.7 cm, Museum London.

After her marriage to fellow artist George Agnew Reid (1860-1947) in Philadelphia in May 1885, the couple spent their four-month honeymoon visiting London, Paris, Italy, and Spain. Upon their return to North America that fall, the couple set up a studio in Toronto and produced paintings and taught art classes. In 1888 they auctioned off enough work to afford a second trip to Britain and France. While in Paris, Hiester Reid enrolled in art classes at the Académie Colarossi, taking "costume-study and life classes" under Joseph Blanc (1846-1904), Pascal Dagnan-Bouveret (1852-1929), Gustave Courtois (1853-1923), and Jean-André Rixens (1846-1925).¹ She returned to study at the Académie in 1896, when she and her husband toured Gibraltar and Spain.

Paintings such as *Chrysanthemums in a Qing Blue and White Vase*, 1892, show Hiester Reid's initial exposure to the ideas of the Aesthetic movement she encountered during her European travels. Inspired by art critic John Ruskin (1819-1900), proponents of the Aesthetic movement such as James Abbott McNeill Whistler (1834-1903) championed the concept "art for art's sake," calling for the pursuit of beauty and self-expression in all facets of life, from interior design to fashion and painting.² Hiester Reid's dedication to the pursuit of beauty is later captured most assiduously in *A Fireside*, 1912, a painting of an interior replete with artfully arranged objects, flowers, and framed prints.

A Harmony in Grey and Yellow, 1897, and *A Study in Greys*, c.1913, call viewers' attention to her skill in the manipulation and blending of colour as well as referencing the Tonalist paintings of Whistler. Tonalist art became popular in the United States around 1880, and was taken up by artists around the world. This painting style is characterized by artists' use of a limited palette of soft, primarily dark, colours to showcase harmonious pictorial unity in their works.³ Whistler emphasized the visual harmony of Tonalist painting using musical terms in his artworks' titles to call attention to the connection between an artist's use of colour and a musician's use of notes. Other well-known Tonalist practitioners were British painter Gwen John (1876–1939) who studied under Whistler from 1898 to 1899 at the Académie Carmen in Paris, France, and Australian artist Clarice Beckett (1887–1935).



LEFT: Mary Hiester Reid, *A Garden in September*, c.1894, oil on canvas, 76.2 x 63.5 cm, Art Gallery of Ontario, Toronto. RIGHT: Mary Hiester Reid, *A Poppy Garden*, n.d., oil on canvas, 58.1 x 43 cm, Government of Ontario Art Collection, Toronto.

Hiester Reid's inclusion of Impressionist painting strategies in her work can be also directly attributed to her study and travel in France. Garden paintings such as *Hollyhocks*, 1914, demonstrate her facility with painting *en plein air*, advocated by such artists as Claude Monet (1840–1926), Berthe Morisot (1841–1895), and the American-born Mary Cassatt (1844–1926). Hiester Reid's *A Poppy Garden*, n.d., showcases not only her use of broken brushwork, but also the attention she paid to the ephemeral effects of light and atmosphere, as well as their influences on the colours of flowers and shadows, methods also practised by the Impressionists.

HIGH REALISM

Hiester Reid's still-life paintings garnered much praise and acclaim, particularly for their high degree of realism. This was a stylistic tendency she learned while studying at the Pennsylvania Academy of the Fine Arts, and taking classes with Thomas Pollock Anshutz and Thomas Eakins. High realism, an art movement of the 1850s, featured exactly descriptive painted representations. Hiester Reid's adherence to this particular style indicates the influence of her studies with Eakins at the Pennsylvania Academy of the Fine Arts. Eakins deployed what came to be known as "scientific realism" in his work.⁴ His painting *The Gross Clinic*, 1875, depicts a surgical lecture conducted under the supervision of Philadelphia-based physician Samuel David Gross. Eakins's visceral depiction of the medical studies in progress in *The Gross Clinic* caused critics to recoil against the work, characterizing it as "too gruesome."⁵



Thomas Eakins, *Portrait of Dr. Samuel D. Gross (The Gross Clinic)*, 1875, oil on canvas, 243.8 x 198.1 cm, Philadelphia Museum of Art.

The degree to which Hiester Reid expressed high realism in her still lifes is evident even in her later paintings of flowers, such as *Study in Rose and Green*, before 1917, and *Past and Present, Still Life*, 1918. Art critics like Hector Charlesworth (1872-1945) praised her for her achievements in the genre of high realism and for her floral still lifes in his review of her 1922 memorial exhibition published in Toronto's *Saturday Night* magazine:

It was . . . one of her great gifts to be able to make the perishable beauty of flowers and fruit, permanent and fadeless, through her genius for the interpretation of delicate forms and services. Once a good many years ago, I met her in front of a fruit stall selecting peaches with a care that rather disturbed the vendor. "I don't want them to eat" she explained, "Somehow a craving to paint the velvet texture of the peach overcame me." And I recalled that forgotten chat the other day when I saw two or three still life pieces in which she had perfectly accomplished this desire.⁶

Hiester Reid's spouse George Agnew Reid also adhered to the principles of high realism, although he pursued its stylistic aims on a much larger scale. For example, for his monumental work *Mortgaging the Homestead*, 1890, George constructed a staged set of a "farm room" in his studio and posed models within it so that he could work from real life to paint the most realistic scene possible. Reid biographer Muriel Miller writes, "Because of its heavy brick walls, his . . . studio did not look unlike the interior of an old stone barn. Its rustic appearance captured his fancy, and both he and his wife realized its potential as a background for pictures re-creating pioneer life in Canada."⁷ Given that both Reid and Hiester Reid consistently sold their paintings throughout the course of their careers, their training and subsequent efforts to adhere to the principles of high realism served them well.



Mary Hiester Reid, *Study in Rose and Green*, before 1917, oil on canvas, 62.9 x 76.6 cm, National Gallery of Canada, Ottawa.

THE AESTHETIC MOVEMENT

During her European travels, Hiester Reid visited many art galleries and museums, such as the Museum of Fine Arts in Madrid (now the Museo Nacional del Prado), studying different stylistic tendencies, and specifically those of the Aesthetic movement, an art movement that flourished in Britain during the 1870s and 1880s. Its leading proponents, such as artists James Abbott McNeill Whistler, Edward Burne-Jones (1883-1898), and poet and playwright Oscar

Wilde (1854-1900), championed the concept “art for art’s sake,” desirous of a “cult of beauty” freed from the constraints of Victorian notions of morality. They envisioned their ideal encompassing all facets of daily life, from paintings and furniture to decorative arts and fashion.

Aestheticism was not simply an art style; it was also a lifestyle. Whistler collected things he believed to be beautiful and arranged them in his private residence to showcase their cultural and fashionable qualities.⁸ The arrangement of artistic collectibles, such as blue-and-white porcelains produced in either China or Japan, found in contemporary paintings by other Aesthetes—such as *Monna Rosa*, 1867, by Dante Gabriel Rossetti (1828-1882)—alongside furniture and flowers in one’s home was a direct reflection of this lifestyle approach. The appeal of art drawn from East Asian woodblock prints or porcelain, also known as *japonisme*, found its way into the artworks of many Aesthetes. In Hiester Reid’s case, paintings such as *Chrysanthemums in a Qing Blue and White Vase*, 1892, and *Chrysanthemums: A Japanese Arrangement*, c.1895, highlight her engagement in the Aesthetic movement’s collecting and painting practices.



LEFT: Dante Gabriel Rossetti, *Monna Rosa*, 1867, oil on canvas, 57 x 40.7 cm, private collection. RIGHT: *Vase with Auspicious Animals*, Qing dynasty (1644-1911), Kangxi period (1662-1722), soft paste porcelain painted in underglaze blue (Jingdezhen ware), height 33 cm, Metropolitan Museum of Art, New York City.

Hiester Reid even captured her own Aesthetically styled interior in her Wychwood Park home, in *A Fireside*, 1912. The work depicts a fire-lit, warmly toned space defined by artfully arranged objects such as framed prints and paintings located on the wall adjacent to the fireplace, and flowers bearing a striking resemblance to Japanese orchids. Hiester Reid and her spouse George Agnew Reid moved into 81 Wychwood Park, a house they called Upland Cottage, in 1908. Designed by George Reid, the residence expresses the interests of the Aesthetic movement in its architectural eclecticism—a long, low horizontal layout, and groupings of leaded casement windows that blend in with the surrounding foliage and greenery.

Hiester Reid also produced Tonalist art, a painting style closely aligned with the principles of the Aesthetic movement, and one with which James Abbott McNeill Whistler was associated. This style was distinguished by artists’ use of soft, mostly dark colours to accentuate pictorial unity in their works, and it gained traction in North America between 1880 and 1915.⁹ Working in tonal harmony took great skill in that it required artists to distinguish forms using slight yet significant colour variations. This style reflected the artist’s keenly informed grasp of the techniques and methods needed to blend paints and subtly

define forms for viewers. Hiester Reid's work *A Harmony in Grey and Yellow*, 1897, specifically, and *At Twilight, Wychwood Park*, 1911, showcase the artist's in-depth exploration of Tonalist art.



Mary Hiester Reid, *Past and Present, Still Life*, 1918, oil on canvas, 55.9 x 91.4 cm, Art Gallery of Ontario, Toronto.

Hiester Reid embraced Aestheticism over the entire course of her artistic career, so much so that we can see evidence of its influence in much later work. Paintings such as *Past and Present, Still Life*, 1918, demonstrate that she continued to develop and test her skills. Here she uses shades so dark that patches of black contrast strikingly with the dried flora, the blue-grey sheen of the plate, and the wilted roses off to the lower right side. She also produced a great many works using coloured chalks, such as *Flower Garden*, c.1898. In this case, the medium allowed her to work *en plein air* and quickly jot down her impressions of the garden while standing in or around it out of doors.

The use of coloured chalks allowed her to work late into her life. In 1919 Hiester Reid had a heart attack, and although she survived, she often experienced severe attacks of angina afterwards and could no longer sit for hours at a time to paint. By the spring of 1921 she was often bedridden for weeks at a time.¹⁰ Despite her physical deterioration, she continued to produce art, an example of which is *Cactus Dahlias*, c.1919. The subject and the pastels indicate a hasty execution. She uses coloured lines to emphasize the spiky nature of the flowers; the shadows falling on both the bowl and tabletop could have been blended using her fingers.

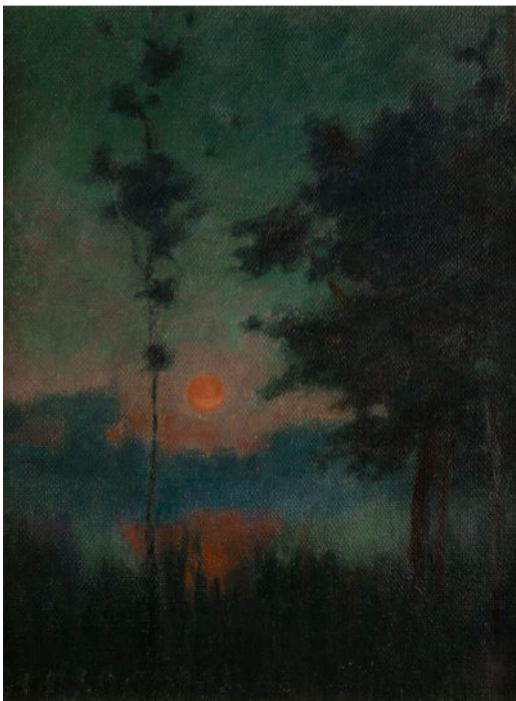


LEFT: Mary Hiester Reid, *Cactus Dahlias*, c.1919, coloured chalks on grey wove paper, 38.3 x 55.8 cm, collection of Barry Appleton.

RIGHT: Mary Hiester Reid, *Adirondacks*, 1891-1917, pastel on paper, 15 x 25 cm, Peel Art Gallery Museum and Archives, Brampton.

EXPLORING IMPRESSIONISM

As Hiester Reid's career advanced, so too did her exploration of different artistic styles. Artists living in Canada such as William Brymner (1855-1925), Maurice Cullen (1866-1934), James Wilson Morrice (1865-1924), and Helen McNicoll (1879-1915) often learned about Impressionist work and techniques by travelling in European countries, and particularly in France, as Hiester Reid did. They also visited exhibitions, such as the one held in the Montreal gallery of W. Scott and Sons in 1892. In France, Impressionists such as Claude Monet, Berthe Morisot, and Mary Cassatt sought to capture in paint the momentary, sensory effects of a scene—the impression captured by the eye in an instant—and so they painted *en plein air*. Other artistic strategies included loose brushwork to capture the ephemeral effects of sunlight and shadows.



LEFT: Mary Hiester Reid, *Moonrise*, 1898, oil on burlap, 50.8 x 40.6 cm, City of Toronto Art Collection. RIGHT: Claude Monet, *Impression, Sunrise (Impression, soleil levant)*, 1872, oil on canvas, 48 x 63 cm, Musée Marmottan Monet, Paris.

Hiester Reid's work *Moonrise*, 1898, is a far cry from her highly realistic floral still lifes, and entirely reflective of the French Impressionist influence on her work. In *Moonrise*, silhouetted trees and grass located in the extreme foreground of the picture plane frame the orange orb located just left of centre. In simplifying the forms using broken brush strokes and large patches of colour, Hiester Reid starkly compares the various forms to showcase the effects of moonlight. The work's technical, stylistic, and compositional affinity to Claude Monet's *Impression, Sunrise (Impression, soleil levant)*, 1872, how Hiester Reid pushed her technical capabilities adroitly and skillfully, generating a diverse and sophisticated body of work. Her work *Afternoon Sunlight*, 1903, highlights her exploration of the effects of sunlight and the production of shadows in the foreground, contrasted against the sunlit buildings beyond the stone wall.



Mary Hiester Reid, *Afternoon Sunlight*, 1903, oil on canvas, 41.3 x 51.4 cm, Government of Ontario Art Collection, Toronto.

Though Hiester Reid applied Impressionist painting strategies in her work, ultimately the result was uniquely hers. As Carol Lowrey writes, "In Canada, the Impressionist tradition was not so much a movement *per se*, but a group of diverse painters responding to the aesthetic each in his or her own distinctive way. . . . Formal responses varied from artist to artist and, in many instances, were tempered by the artist's commitment to academic ideals, as well as by his or her subject matter."¹¹

OIL PAINTING

Hiester Reid made numerous strategic choices to distinguish both herself and her art as professional. By working primarily in oils she established her place in a long-standing commercially and critically lauded artistic practice. Most of her work was produced on small-to-medium canvases in oil paints. She did create some large-scale works, though, specifically three murals—one of which is *Castles in Spain*, c.1896. She also explored different media, using pastels in some of her preparatory works, such as *Adirondacks*, that she created between 1891 and 1917. For Hiester Reid these were minor forays outside the medium of oil.

Oil painting has a long history, dating back to the twelfth century. Over the course of the ensuing centuries, artists such as the Netherlandish painters Jan van Eyck (1390–1441) and Rachel Ruysch (1664–1750), Italian artist Artemisia Gentileschi (1593–c.1652), and American Georgia O’Keeffe (1887–1986) all made art using oil paints. Oil paints are made by suspending powdered pigments in linseed oil, in some cases, walnut oil. The resulting viscous medium takes a long time to dry, as compared to watercolour paints, made from pigments suspended in water that are typically applied to special absorbent paper so that they dry relatively quickly. As a result, artists can make changes to their work during the oil painting process. When the work is finished they can then smooth out its surface, eliminating the hand of the artist (evidence of brushwork or strokes) so that any indication of human interaction or production disappears. When these paintings are placed under lights in a home or gallery environment, the oil reflects the light: these images may appear to glow, making them even more lifelike.



Mary Hiester Reid, *Afterglow, Wychwood Park*, n.d., oil on canvas, 61 x 45.7 cm, private collection.

Hiester Reid likely embraced oil painting because it was a commercially valued medium, highly sellable, and profitable. Much of her European travel was financed by the sale of her oil paintings. Painting in oils also signalled to a buyer that the artist had professional academic training. The medium of watercolour, in contrast, was often used by those pursuing art informally. As Pamela Gerrish Nunn explains, “Watercolour [was] the amateur’s medium *par excellence* thought by the conventional mind to be cleaner and easier to manipulate than oil. It was generally worked on a small scale, thus presenting a manageable challenge and flattering the conceit of modesty and dexterity in women’s activities.”¹² Hiester Reid’s nearly exclusive work in oils underscores her conscientious management of both her practice and her artistic career. She created works that would appeal to and impress private art collectors and institutions alike.



Mary Hiester Reid, *Roses*, n.d., oil on canvas, 39 x 49.7 cm, Government of Ontario Art Collection.

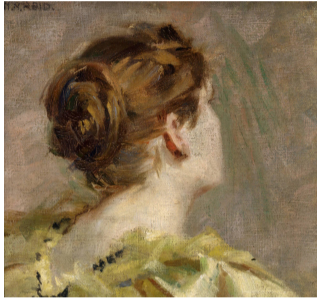


WHERE TO SEE

The works of Mary Hiester Reid are held in public and private collections in Canada and internationally. Although the following institutions hold the works listed, they may not always be on view. This list contains only the works held in public collections discussed and illustrated in this book; many other works by Hiester Reid may be found in public collections across Canada.

ART GALLERY OF ALBERTA

2 Sir Winston Churchill Square
Edmonton, Alberta, Canada
780-425-5379
youraga.ca



Mary Hiester Reid, *Study of a Head, n.d.*

Oil on canvas
23 x 25 cm

ART GALLERY OF HAMILTON

123 King Street West
Hamilton, Ontario, Canada
905-527-6610
artgalleryofhamilton.com



Mary Hiester Reid, *Studio in Paris, 1896*

Oil on canvas
25.6 x 35.9 cm

ART GALLERY OF ONTARIO

317 Dundas Street West
 Toronto, Ontario, Canada
 1-877-225-4246 or 416-979-6648
 ago.net



Mary Hiester Reid, *A Garden in September*, c.1894

Oil on canvas
 76.2 x 63.5 cm



Mary Hiester Reid, *Chrysanthemums: A Japanese Arrangement*, c.1895

Oil on canvas
 45.7 x 61 cm



Mary Hiester Reid, *Castles in Spain*, c.1896

Oil on canvas
 overall: 53.7 x 137.8 cm



Mary Hiester Reid, *At Twilight, Wychwood Park*, 1911

Oil on canvas
 76.2 x 101.6 cm



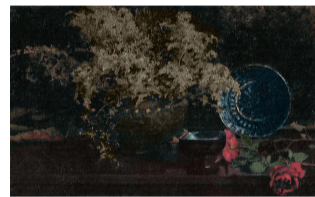
Mary Hiester Reid, *A Fireside*, 1912

Oil on canvas
 61.2 x 46 cm



Mary Hiester Reid, *A Study in Greys*, c.1913

Oil on canvas
 61 x 76.2 cm



Mary Hiester Reid, *Past and Present, Still Life*, 1918

Oil on canvas
 55.9 x 91.4 cm

ART GALLERY OF WINDSOR

401 Riverside Drive West
Windsor, Ontario, Canada
519-977-0013
agw.ca



Mary Hiester Reid, *Pansies*, n.d.
Oil on canvas
25 x 31 cm



Mary Hiester Reid, *Still Life with Flowers (Roses in a Green Ginger Jar)*, n.d.
Oil on canvas
41 x 59 cm

GOVERNMENT OF ONTARIO ART COLLECTION

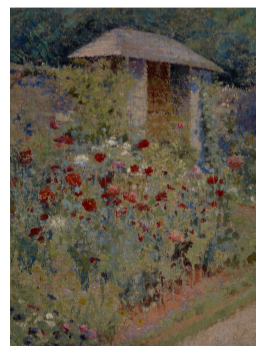
The Archives of Ontario
134 Ian MacDonald Boulevard
Toronto, Ontario, Canada
1-800-668-9933 or 416-327-1600
archives.gov.on.ca



Mary Hiester Reid, *A Harmony in Grey and Yellow*, 1897
Oil on canvas
34.3 x 90.2 cm



Mary Hiester Reid, *Afternoon Sunlight*, 1903
Oil on canvas
41.3 x 51.4 cm



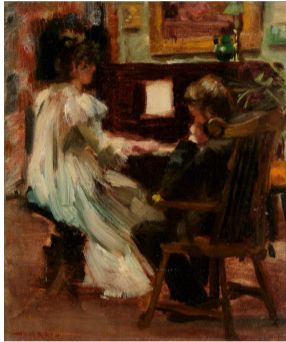
Mary Hiester Reid, *A Poppy Garden*, n.d.
Oil on canvas
58.1 x 43 cm



Mary Hiester Reid, *Roses*, n.d.
Oil on canvas
39 x 49.7 cm

MUSEUM LONDON

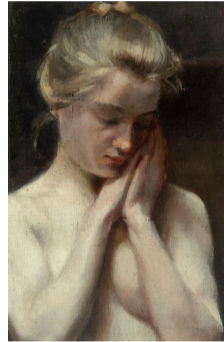
421 Ridout Street North
London, Ontario, Canada
519-661-0333
museumlondon.ca



Mary Hiester Reid,
Study for "An Idle Hour," c.1896
Oil on canvas
23.2 x 20.3 cm



Mary Hiester Reid,
Autumn, Wychwood Park, c.1910
Oil on canvas
76 x 63.5 cm



Mary Hiester Reid,
Nude Study, n.d.
Oil on canvas
30 x 20.3 cm



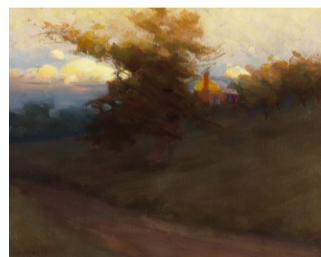
Mary Hiester Reid,
Night in the Village (England), n.d.
Oil on canvas
30 x 45.7 cm

NATIONAL GALLERY OF CANADA

380 Sussex Drive
Ottawa, Ontario, Canada
613-990-1985
gallery.ca



Mary Hiester Reid,
Chrysanthemums, 1891
Oil on canvas
52.9 x 76.2 cm



Mary Hiester Reid,
Looking East, 1899
Oil on canvas
40.3 x 50.6 cm



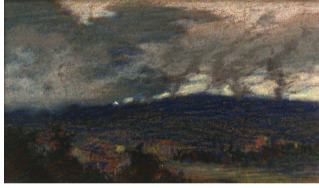
Mary Hiester Reid,
Morning Sunshine, 1913
Oil on canvas
63.5 x 76.4 cm



Mary Hiester Reid,
Study in Rose and Green, before 1917
Oil on canvas
62.9 x 76.6 cm

PEEL ART GALLERY MUSEUM AND ARCHIVES

9 Wellington Street East
Brampton, Ontario, Canada
905-791-4055
pama.peelregion.ca



**Mary Hiester Reid, *Adirondack*,
1891-1917**

Pastel on paper
15 x 25 cm

READING PUBLIC MUSEUM

500 Museum Road
Reading, Pennsylvania, United States
610-371-5850
readingpublicmuseum.org



**Mary Hiester Reid, *Landscape
with Sheep*, c.1902-10**

Oil on canvas
45.7 x 61 cm



**Mary Hiester Reid, *Hollyhocks*,
1914**

Oil on canvas
91.4 x 55.9 cm



ROBERT MCLAUGHLIN GALLERY

72 Queen Street
Oshawa, Ontario, Canada
905-576-3000
rmg.on.ca



**Mary Hiester Reid, *Nightfall*,
1910**

Oil on canvas
76.5 x 102 cm

THE ROOMS

9 Bonaventure Avenue
St. John's, Newfoundland, Canada
709-757-8090
therooms.ca



**Mary Hiester Reid,
*Chrysanthemums in a Qing Blue
and White Vase*, 1892**

Oil on canvas
36.8 x 46 cm



NOTES

BIOGRAPHY

1. Muriel Miller, *George Reid: A Biography* (Toronto: Summerhill, 1987), 35.
2. Marjory MacMurchy, "Representative Women: Mrs. G.A. Reid," *Globe* (Toronto), July 16, 1910, A5.
3. Miller, *George Reid*, 36; Brian Foss, "Hiester, Mary Augusta Catharine (Reid)," in *Dictionary of Canadian Biography*, vol. 15 (University of Toronto / Université Laval, 2003), http://www.biographi.ca/en/bio/hiester_mary_augusta_catharine_15E.html. Accessed July 4, 2017.
4. MacMurchy, "Representative Women," A5.
5. Foss, "Hiester"; Miller, *George Reid*, 36.
6. Miller, *George Reid*, 35.
7. Miller, *George Reid*, 32.
8. Wendy Wassyng Roworth, "Academies of Art," in *Dictionary of Women Artists: Artists, J-Z*, vol. 1, ed. Delia Gaze (London: Taylor & Francis, 1997), 43.
9. Roworth, "Academies of Art," 43.
10. Sidney D. Kirkpatrick, *The Revenge of Thomas Eakins* (New Haven: Yale University Press, 2006), 313.
11. Miller, *George Reid*, 38.
12. Foss, "Hiester."
13. In the first article she used a different middle initial (apparently representing her middle name, "Augusta") in her byline than in the second and third: Mary A. Reid, "From Gibraltar to the Pyrenees," *Massey's Magazine*, May 1896, 297-308; Mary H. Reid, "From Gibraltar to the Pyrenees (Second paper)," *Massey's Magazine*, June 1896, 373-84; Mary H. Reid, "In Northern Spain," *Massey's Magazine*, June 1897, 375-83.
14. Reid, "From Gibraltar to the Pyrenees," May 1896, 384.
15. Miller, *George Reid*, 39, 47.
16. Brian Foss, "Into the New Century: Painting, c. 1890-1914," in *The Visual Arts in Canada: The Twentieth Century*, ed. Anne Whitelaw, Brian Foss, and Sandra Paikowsky (Toronto: Oxford University Press, 2011), 24.

17. The seven founding members were artists John A. Fraser (1838-1898), J.W. Bridgman (1833-1902), R.F. Gagen (1847-1926), James Hoch (1827-1878), Marmaduke Matthews (1837-1913), T. Mower Martin (1838-1934), and C.S. Millard (1838-1917).
18. Joan Murray, *Ontario Society of Artists: 100 Years* (Toronto: Art Gallery of Ontario, 1972), 5.
19. G.A. Reid, RCA, and C.W. Jefferys, RCA, "The Ontario Society of Artists," *The Nation's Products*, n.d., 17. In George Reid scrapbook, Edward P. Taylor Library & Archives, Art Gallery of Ontario: 478. The OSA established two other branches of the Ontario School of Art, in London (1878) and in Ottawa (1879).
20. William Colgate, *Canadian Art: Its Origin and Development* (Toronto: Ryerson, 1943), 47.
21. Lynn C. Doyle, "Art Notes," *Saturday Night*, May 25, 1895, 9.
22. Doyle, "Art Notes," 9; Foss, "Hiester."
23. Kristina Huneault, "Professionalism as Critical Concept and Historical Process for Women and Art in Canada," in *Rethinking Professionalism: Women and Art in Canada, 1850-1970*, ed. Kristina Huneault and Janice Anderson (Montreal and Kingston: McGill-Queen's University Press, 2008), 22-23.
24. Norma Phillips Muir, "Anatomical Art," *Maclean's*, August 1, 1929, 55.
25. Janice Anderson, "Negotiating Gendered Spaces: The Artistic Practice of Mary Hiester Reid," in *Quiet Harmony: The Art of Mary Hiester Reid*, ed. Brian Foss and Janice Anderson (Toronto: Art Gallery of Ontario, 2000), 47.
26. They also travelled in 1889, 1896, 1902, and 1910. Dorothy Farr and Natalie Luckyi, *From Women's Eyes: Women Painters in Canada* (Kingston: Agnes Etherington Art Centre, 1975), 25.
27. "Ontario Society of Artists: The Public Admitted to the Exhibition on Saturday," *Globe* (Toronto), May 17, 1886, 8. See also "The Picture Gallery: Ontario Society of Artists Fifteenth Exhibition; What Is to Be Seen in the Oil Room—Some Young Men Coming to the Front—First Notice," *Toronto Daily Mail*, May 18, 1886, 5, and "The Spring Exhibition: Private View at the Art Gallery Last Evening," *Gazette* (Montreal), April 13, 1889, 5.
28. Huneault, "Professionalism," 22.
29. Charles C. Hill, "Mortgaging Canada: George Reid's Mortgaging the Homestead and the 1891 Federal Election," *Journal of Canadian Art History / Annales d'histoire de l'art canadien*, 32, no. 1 (2011): 48-61.
30. Susan Butlin, *The Practice of Her Profession: Florence Carlyle, Canadian Painter in the Age of Impressionism* (Montreal and Kingston: McGill-Queen's University Press, 2009), 75.



31. Ellen Mary Easton McLeod, *In Good Hands: The Women of the Canadian Handicrafts Guild* (Montreal and Kingston: McGill-Queen's University Press, 1999), 4.
32. Anne Mandely Page, "Canada's First Professional Women Painters, 1840-1914: Their Reception in Canadian Writing on the Visual Arts" (master's thesis, Concordia University, 1991), 13-14.
33. Anderson, "Negotiating Gendered Spaces," 40.
34. "Art Association Prizes," *Montreal Daily Witness*, May 9, 1892, 4; "The Spring Exhibition: Some Notes and Comments on the Pictures at the Gallery of the Art Association," *Gazette* (Montreal), May 7, 1892, 2.
35. "Art Notes," *The Week*, June 3, 1892, 427.
36. Effigy, "Art and Artists," *Saturday Night*, March 18, 1893, 15.
37. Anderson, "Negotiating Gendered Spaces," 40.
38. H.V. Nelles, "The Art of Nation-Building: Canadian History Painting, 1880-1914," in *Settling and Unsettling Memories: Essays in Canadian Public Culture*, ed. Nicole Neatby and Peter Hodgins (Toronto: University of Toronto Press, 2012), 271.
39. Pamela Gerrish Nunn, *Problem Pictures: Women and Men in Victorian Painting* (Aldershot, U.K.: Scolar Press, 1995), 29.
40. Jean Grant, "The Royal Canadian Academy Exhibition," *Saturday Night*, March 12, 1898, 9.
41. Huneault, "Professionalism," 14.
42. "Pictures on Exhibition: Messers L.R. O'Brien and G.A. Reid Show the Public What They Have Been Doing All Summer," *Globe* (Toronto), December 13, 1892, 7.
43. Jean Grant, "Studio and Gallery," *Saturday Night*, November 19, 1898, 9.
44. MacMurchy, "Representative Women," A5.
45. M.O. Hammond, "Leading Canadian Artists: Representative Painters and Sculptors from Early Days in Canada to the Present—Mary Hiester Reid, A.R.C.A.," *Globe* (Toronto), July 5, 1930, 23.
46. Harold Kalman, *A History of Canadian Architecture*, vol. 2 (Toronto: Oxford University Press, 1994), 667.
47. Alla Myzelev, *Architecture, Design and Craft in Toronto 1900-1940: Creating Modern Living* (Burlington, VT: Ashgate, 2016), 20.



48. Myzelev, *Architecture, Design and Craft*, 83.
49. McLeod, *In Good Hands*, 51-52; Christine Boyanski, "Artists, Architects and Artisans at Home," in *Artists, Architects and Artisans: Canadian Art 1890-1918*, ed. Charles C. Hill (Ottawa: National Gallery of Canada, 2013), 88.
50. Susan Butlin, "A New Matrix of the Arts: A History of the Professionalization of Canadian Women Artists, 1880-1914" (PhD diss., Carleton University, 2008), 238-39.
51. Robert Mikel, *Ontario House Styles: The Distinctive Architecture of the Province's 18th and 19th Century Homes* (Toronto: James Lorimer, 2004), 103.
52. Andrea Terry, *Family Ties: Living History in Canadian House Museums* (Montreal and Kingston: McGill-Queen's University Press, 2015), 33.
53. Foss, "Hiester"; Miller, *George Reid*, 113.
54. "They Do Not Merely Pose as Painters; Canadian Women Artists Have Done Distinguishing Work," *Toronto Star*, March 24, 1917, 14.
55. Griselda Pollock, *Differencing the Canon: Feminist Desire and the Writing of Art's Histories* (New York and London: Routledge, 1999), 33.
56. Kristina Huneault, *I'm Not Myself at All: Women, Art, and Subjectivity in Canada* (Montreal and Kingston: McGill-Queen's University Press, 2018), 104.
57. Huneault, *I'm Not Myself*, 106.
58. Anderson, "Negotiating Gendered Spaces," 41.
59. Hector Charlesworth, "Mary Heister [sic] Reid: Vast Memorial Display of Works by a Canadian Painter of Rare Gifts," *Saturday Night*, October 21, 1922, 9.
60. C.W. Jefferys, "The Art of Mary Hiester Reid (1922)," in Foss and Anderson, *Quiet Harmony*, 19.

KEY WORKS: CHRYSANTHEMUMS

1. Effigy, "Art and Artists," 15.
2. Norman Patterson, "Prominent Canadian Artists—Mr. and Mrs. G.A. Reid," *Canadian Courier*, March 18, 1911, 7.

KEY WORKS: CHRYSANTHEMUMS: A JAPANESE ARRANGEMENT

1. Brian Foss, "Sympathetic Self Expression: Mary Hiester Reid and Aesthetic Ideas," in *Quiet Harmony: The Art of Mary Hiester Reid*, ed. Brian Foss and Janice Anderson (Toronto: Art Gallery of Ontario, 2000), 54.



2. Gerrish Nunn, *Problem Pictures*, 29.
3. Kimberlie M. Robert, "Women's Botanical Illustration in Canada: Its Gendered, Colonial and Garden Histories (1830-1930)" (master's thesis, Concordia University, 2008), iii.
4. Robert, "Women's Botanical Illustration," iii.
5. Foss, "Sympathetic Self Expression," 54.
6. Charlotte Gere, *Artistic Circles: Design and Decoration in the Aesthetic Movement* (New York: Harry N. Abrams, 2010), and Kimberly Wahl, *Dressed as in a Painting: Women and British Aestheticism in an Age of Reform* (Lebanon, NH: University Press of New England, 2013).
7. Ayako Ono, *Japonisme in Britain: Whistler, Menpes, Henry, Hornel and Nineteenth-century Japan* (London: Routledge, 2013), 1.

KEY WORKS: STUDIO IN PARIS

1. Alicia Boutilier and Tobi Bruce, *The Artist Herself: Self-Portraits by Canadian Historical Women Artists / L'artiste elle-même: autoportraits de femmes artistes au Canada* (Kingston and Hamilton: Agnes Etherington Art Centre and Art Gallery of Hamilton, 2015), 23, 27.

KEY WORKS: CASTLES IN SPAIN

1. Marilyn J. McKay, *A National Soul: Canadian Mural Painting, 1860s-1930s* (Montreal and Kingston: McGill-Queen's University Press, 2002), 121.
2. Mary A. Reid, "From Gibraltar to the Pyrenees," *Massey's Magazine*, May 1896, 297-308; Mary H. Reid, "From Gibraltar to the Pyrenees (Second paper)," *Massey's Magazine*, June 1896, 373-84; Mary H. Reid, "In Northern Spain," *Massey's Magazine*, June 1897, 375-83. (In the first of these articles she appears to be taking her middle initial from her second given name, "Augusta"; in the other two she uses the initial of her unmarried surname.)
3. Reid, "In Northern Spain," 305.
4. Reid, "From Gibraltar to the Pyrenees," May 1896, 308.
5. Foss, "Sympathetic Self Expression," 73.
6. McKay, *A National Soul*, 3.
7. Alla Myzelev, *Architecture, Design and Craft in Toronto 1900-1940: Creating Modern Living* (Burlington, VT: Ashgate, 2016), 83-84.
8. McKay, *A National Soul*, 45.
9. *Memorial Exhibition of Paintings by Mary Hiester Reid, A.R.C.A., O.S.A.* (Toronto: Art Gallery of Toronto), 18.



KEY WORKS: STUDY FOR "AN IDLE HOUR"

1. "The Ontario Society of Artists," *Saturday Night*, April 28, 1894, 7.
2. Foss, "Sympathetic Self Expression," 80.
3. "The Spring Exhibition: Opened at the Art Gallery Last Night," *Montreal Daily Star*, March 7, 1895.
4. "The Art Gallery: Oil and Water Color Paintings on Exhibition; Some of the Best Pictures Described," *Montreal Herald*, March 11, 1895, 8.
5. Laurier Lacroix, "The Pursuit of Art and the Flourishing of Aestheticism Amidst the Everyday Affairs of Mankind," in *Artists, Architects and Artisans: Canadian Art 1890-1918*, ed. Charles C. Hill (Ottawa: National Gallery of Canada, 2013), 36.
6. "List of Works in the Exhibition," in Hill, *Artists, Architects and Artisans*, 300.
7. Butlin, *The Practice of Her Profession*, 233.

KEY WORKS: A HARMONY IN GREY AND YELLOW

1. Foss, "Sympathetic Self Expression," 63. See also David Cleveland, *A History of American Tonalism: 1880-1920* (Manchester, VT: Hudson Hills Press, 2010).
2. "Art Notes," *The Week* (Toronto), April 8, 1892, 297.
3. "Opening Night: His Excellency the Governor-General at the R.C.A.; Mr. Robert Harris, the President, Talks Wisely About Canadian Art," *Montreal Daily Witness*, April 7, 1899, 14.

KEY WORKS: LOOKING EAST

1. Foss, "Sympathetic Self Expression," 63.
2. Carol Lowrey, "Into Line with the Progress of Art: The Impressionist Tradition in Canadian Painting, 1885-1920," in *Visions of Light and Air: Canadian Impressionism, 1885-1920* (New York: Americas Society Art Gallery, 1995), 17.

KEY WORKS: AT TWILIGHT, WYCHWOOD PARK

1. Harold Kalman, *A History of Canadian Architecture*, vol. 2 (Toronto: Oxford University Press, 1994), 667.
2. Myzelev, *Architecture, Design and Craft*, 20.
3. George Agnew Reid, "Architecture from an Artist's Standpoint," *The Canadian Architect and Builder* 4, no. 4 (April 1891): 44-45, quoted in Lacroix, "The Pursuit of Art," 38.

KEY WORKS: A FIRESIDE

1. Christine Boyanski, "Artists, Architects and Artisans at Home," in Hill, *Artists, Architects and Artisans*, 99.

2. Gere, *Artistic Circles*; Wahl, *Dressed as in a Painting*.

3. McLeod, *In Good Hands*, 51-52.

4. Boyanski, "Artists, Architects and Artisans," 100-1.

KEY WORKS: MORNING SUNSHINE

1. Ono, *Japonisme in Britain*, 2.

2. Kristina Huneault, "Impressions of Difference: The Painted Canvases of Helen McNicoll," *Art History* 27, no. 2 (April 2004): 217.

3. "Exhibition of Art: High Water Mark Reached in This Year's Spring Showing in Art Galleries; Stricter Standard Set," *Gazette* (Montreal), April 3, 1909, 9.

KEY WORKS: A STUDY IN GREYS

1. C.W. Jefferys, "The Art of Mary Heister Reid," *Quiet Harmony*, 23.

2. Lorgnette, "The Day and the Hour," *Saturday Night*, December 9, 1922, 27.

3. Lorgnette, "The Day and the Hour," 27.

4. Lianne McTavish, *Defining the Modern Museum: A Case Study of the Challenges of Exchange* (Toronto: University of Toronto Press, 2013), 18.

KEY WORKS: HOLLYHOCKS

1. Reading Public Museum, "Hollyhocks," *Collections*, <http://collection.readingpublicmuseum.org/objects/636/hollyhocks?ctx=dceef3ee-f180-40dc-8ed5-c80ddc3bafac&idx=0>. Accessed July 4, 2017.

2. "A Social Sunday in the Reid Studio," *Toronto Star Weekly*, September 29, 1912, 7.

3. "Rare Pictures in Art Gallery: Memorial Exhibition of Work by Mary Heister [sic] Reid—Garden Scenes Favoured," *Globe* (Toronto), October 13, 1922, 19.

4. Hector Charlesworth, "Mary Heister [sic] Reid: Vast Memorial Display of Works by a Canadian Painter of Rare Gifts," *Saturday Night*, October 21, 1922, 9.

SIGNIFICANCE & CRITICAL ISSUES

1. Gerrish Nunn, *Problem Pictures*, 30.

2. Gerrish Nunn, *Problem Pictures*, 29.

3. Robert, "Women's Botanical Illustration in Canada," iii.

4. Gerrish Nunn, *Problem Pictures*, 43; Foss, "Sympathetic Self Expression," 54.

5. Lynn C. Doyle, "At the Art Gallery," *Globe* (Toronto), March 11, 1899, 13.



6. Miller, *George Reid*, 113-15.
7. "Art and Artists," *Globe* (Toronto), December 15, 1920, 10.
8. Uncle Thomas, "Impressions," *Globe* (Toronto), March 21, 1892, 4.
9. Art historian Christine Boyanski located correspondence written by Mary Hiester Reid in a private collection in Ontario, which she references in her essay "Artists, Architects and Artisans at Home," in the 2013 exhibition catalogue *Artists, Architects and Artisans: Canadian Art 1890-1918*, 101, 109n43. This discovery alludes to the possibility that more of Hiester Reid's writings may be uncovered in private archives once further research is undertaken.
10. Reid, "In Northern Spain," 380.
11. Kristina Huneault and Janice Anderson, preface to *Rethinking Professionalism: Women and Art in Canada, 1850-1970*, ed. Kristina Huneault and Janice Anderson (Montreal and Kingston: McGill-Queen's University Press, 2012), xxi.
12. Butlin, *The Practice of Her Profession*, 75.
13. Butlin, *The Practice of Her Profession*, 75.
14. Anne Mandely Page, "Canada's First Professional Women Painters, 1840-1914: Their Reception in Canadian Writing on the Visual Arts" (master's thesis, Concordia University, 1991), 13-14.
15. M.O. Hammond, "Leading Canadian Artists: Representative Painters and Sculptors from Early Days in Canada to the Present—Mary Hiester Reid, A.R.C.A.," *Toronto Globe* (Toronto), July 5, 1930, 23.
16. Hector Charlesworth, "Mary Heister [sic] Reid: Vast Memorial Display of Works by a Canadian Painter of Rare Gifts," *Saturday Night*, October 21, 1922, 9.
17. Leslie Dawn, "The Britishness of Canadian Art," in *Beyond Wilderness: The Group of Seven, Canadian Identity and Contemporary Art*, ed. John O'Brian and Peter White (Montreal and Kingston: McGill-Queen's University Press, 2007), 193.
18. Anderson, "Negotiating Gendered Spaces," 32.
19. Newton MacTavish, *The Fine Arts in Canada* (Toronto: Macmillan, 1925; repr., Toronto: Coles, 1973), 159.



STYLE & TECHNIQUE

1. Brian Foss, "Hiester, Mary Augusta Catharine (Reid)," in *Dictionary of Canadian Biography*, vol. 15 (University of Toronto / Université Laval, 2003), http://www.biographi.ca/en/bio/hiester_mary_augusta_catharine_15E.html. Accessed July 4, 2017.
2. Charlotte Gere, *Artistic Circles: Design and Decoration in the Aesthetic Movement* (New York: Harry N. Abrams, 2010), and Kimberly Wahl, *Dressed as in a Painting: Women and British Aestheticism in an Age of Reform* (Lebanon, NH: University Press of New England, 2013).
3. Foss, "Hiester," 63. See also David Cleveland, *A History of American Tonalism: 1880-1920* (Manchester, VT: Hudson Hills Press, 2010).
4. Foss, "Sympathetic Self Expression," 77.
5. Jennifer Doyle, *Sex Objects: Art and the Dialectics of Desire* (Minneapolis: University of Minnesota Press, 2006), 15.
6. Charlesworth, "Mary Heister [sic] Reid," 9.
7. Miller, *George Reid*, 56.
8. Steven Calloway and Lynn Federle Orr, *The Cult of Beauty: The Aesthetic Movement 1860-1900* (London: V&A Publishing, 2011).
9. Foss, "Hiester," 63. See also Cleveland, *History of American Tonalism*.
10. Miller, *George Reid*, 113-14.
11. Carol Lowrey, "Into Line with the Progress of Art: The Impressionist Tradition in Canadian Painting, 1885-1920," in *Visions of Light and Air: Canadian Impressionism, 1885-1920* (New York: Americas Society Art Gallery, 1995), 16.
12. Gerrish Nunn, *Problem Pictures*, 31.

GLOSSARY

Académie Carmen

Founded by James Abbott McNeill Whistler, the Académie Carmen was a private art school in Paris, France. The school was run by its namesake, Carmen Rossi, Whistler's favourite model. Classes were open to women and men, though separated by gender, and focused on painting and drawing. The school operated from 1898 to 1901.

Académie Colarossi

Founded in Paris in 1870 by the Italian sculptor Filippo Colarossi as an alternative to the conservative École des beaux-arts, the Académie Colarossi was one of the first French schools to accept female students. Classes were segregated by gender but otherwise identical, with both men and women drawing from nude models. Notable students included Emily Carr, Camille Claudel, Paul Gauguin, and Amedeo Modigliani. The school closed in the 1930s.

Aesthetic movement

Active in Britain from 1860 to 1900, the Aesthetic movement rejected the idea that art must be grounded in a deeper meaning in favour of a focus on beauty, or "art for art's sake." Drawing on decorative and pictorial traditions from ancient Greece to the Renaissance and influenced by an influx of Japanese prints following the forced opening of trade in 1853, it blurred the line between decorative and fine arts, particularly through the design work of William Morris. Other prominent figures included Dante Gabriel Rossetti, James Abbott McNeill Whistler, and Oscar Wilde.

Allamand-Berczy, Jeanne-Charlotte (Swiss/Canadian, 1760–1839)

A painter and the wife of the miniaturist William Berczy, Jeanne-Charlotte Allamand-Berczy came to Canada as a leader of a group of German immigrants, settling in Markham, Ontario, before moving to Montreal. A selection of her letters to her husband forms an important document of life in North America in the eighteenth and early nineteenth centuries.

Anshutz, Thomas Pollock (American, 1851–1912)

An American painter and prominent teacher at the Pennsylvania Academy of the Fine Arts, Thomas Pollock Anshutz was especially known for his portraits, though he also produced landscapes. Along with Thomas Eakins, he used photographs as observational tools both in his classes and in his own work, and was involved with Eadweard Muybridge's movement studies and experiments with his zoopraxiscope.

Art Association of Montreal (AAM)

Founded in 1860 as an offshoot of the Montreal Society of Artists (itself dating to 1847), the Art Association of Montreal became the Montreal Museum of Fine Arts in 1947. The MMFA is now a major international museum, with more than 1 million visitors annually.

art for art's sake

Art for art's sake is a notion of art formed during the middle of the nineteenth century among a group of French poets called Parnasse. It is a rejection of Romanticism. First theorized by the writer Théophile Gautier in the preface to his novel *Mademoiselle de Maupin* (1835), art for art's sake is an art that only refers to itself and has no goal save for the pursuit of art and beauty.

Art Gallery of Ontario (AGO)

Founded in 1900 as the Art Museum of Toronto, later the Art Gallery of Toronto, the Art Gallery of Ontario is a major collecting institution in Toronto, Ontario, holding close to 95,000 works by Canadian and international artists.

Arts and Crafts

A precursor to modernist design, this decorative arts movement developed in the mid-nineteenth century in England in response to what its proponents saw as the dehumanizing effects of industrialization. Spearheaded by William Morris, the Arts and Crafts movement valued craftsmanship and simplicity of form and frequently incorporated nature motifs in the design of ordinary objects.

Arts and Crafts Society in Canada

George Agnew Reid founded the Arts and Crafts Society in Canada in Toronto in 1902. The society promoted the applied arts and Arts and Crafts design principles and included artists, artisans, and architects. It had its inaugural exhibition in Toronto in 1904, and in 1905 it changed its name to the Canadian Society of Applied Art.

Associated Artists

Founded by Louis Comfort Tiffany in partnership with Samuel Colman, Lockwood de Forest, and Candace Wheeler in 1879, the collaborative Louis C. Tiffany and Associated Artists was an interior design firm in New York City. The company's projects were strongly influenced by the British Aesthetic movement.

Baroque

The Baroque is a style of art popular during the seventeenth and eighteenth centuries characterized by exaggerated movement, grandeur, and expression. Originating in Rome, it was the Catholic Church's response to the Protestant Reformation, which privileged an austere spiritual engagement with the divine. In the Baroque, in contrast to Classicism, disorder replaces order and the affect is one of delusional grandeur.

Beckett, Clarice (Australian, 1887–1935)

A painter, Clarice Beckett lived and worked in Melbourne, Australia. She was a student of the Tonalist painter Max Meldrum, and her work follows the mode he established, using tonal variation and layering to create atmosphere. Beckett is known for depicting scenes from her local environment, often in the early morning or evening light and cloaked in mist. Although overlooked during her lifetime, her work is now held in important Australian collections.

Blackstock, Harriet (Hattie) (Canadian, 1894–?)

Born in Toronto and a student of Mary Hiester Reid, Hattie Blackstock was an artist. After pursuing a course of study at Johns Hopkins University in Baltimore, Maryland, she went on to become a medical illustrator at the medical faculty at McGill University in the 1920s.

Blanc, Joseph (French, 1846–1904)

Known for his paintings of religious, mythological, and historical subjects, as well as portraits, Joseph Blanc was a French painter trained at the *École des beaux-arts*. He won the Prix de Rome in 1867 and later participated in the decoration of several important buildings in Paris, including the Panthéon, the Opéra-Comique, and the Hôtel de Ville.

British Empire Exhibition

The British Empire Exhibition was a celebration of colonial industry, natural resources, and culture held in 1924 and 1925 at Wembley Park in London, England. Featuring gardens, pavilions, a stadium, and an amusement park, the grand exhibition was intended to enhance trade and economic connections between Britain's various territories, fifty-six of which were participants. Canada's pavilion highlighted not only the dominion's dairy, mining, forestry, and rail industries, but also recent and contemporary Canadian art. The program included cultural as well as commercial events, attracting over 20 million visitors over the course of the exhibition.

Brymner, William (Scottish/Canadian, 1855–1925)

A painter and influential teacher who contributed greatly to the development of painting in Canada, Brymner instructed at the Art Association of Montreal. Several of his students, including A.Y. Jackson, Edwin Holgate, and Prudence Heward, became prominent figures in Canadian art.

Burne-Jones, Edward (British, 1833–1898)

A largely self-taught painter, illustrator, and designer, who became interested in art after meeting William Morris at Oxford, where Burne-Jones had intended to study for the priesthood. In the 1850s he moved to London, joining the Pre-Raphaelites soon before they disbanded. Like his forerunners in the group, he chose subjects that were largely medieval and mythical.

Burty, Philippe (French, 1830–1890)

As a critic and collector, Philippe Burty advocated for the artistic importance of etching. Through his collecting, his writing, and his own work, he spearheaded a revival in printmaking. An enthusiastic collector of Japanese art, he coined the term *japonisme* in 1872.

Canadian Women's Art History Initiative

Based in the Department of Art History at Concordia University in Montreal, Quebec, the Canadian Women's Art History Initiative is a resource providing researchers with information on Canadian women artists. The Initiative includes an online database and documentation centre and hosts conferences and other programming, with a focus on the period prior to 1967.

Cassatt, Mary (American, 1844–1926)

Cassatt painted figurative work, often featuring women and children. Her paintings were shown regularly at the Salon in Paris. She was the only American painter officially associated with the French Impressionists.

Challener, Frederick (British/Canadian, 1869–1959)

A student of George Agnew Reid, Frederick (Fred) Sproston Challener began his career as a lithographer and painter. After travelling in Europe and the Middle East, he began to work as a muralist, working initially through the Toronto Society of Mural Decorators and the Toronto Guild of Civic Art, and collaborating with artists including C.W. Jefferys. He later received numerous theatre commissions, including for the murals decorating the interior of Toronto's Royal Alexandra Theatre.

Chamberlin, Agnes Dunbar Moodie Fitzgibbon (Canadian, 1833–1913)

The daughter of the writer Susanna Moodie, Agnes Dunbar Moodie was a watercolour painter of Canadian flora. In 1869 she published *Canadian Wild Flowers*, a book of her lithographs of wildflowers accompanied by text by her aunt, Catharine Parr Traill. She married twice: first to Charles Thomas FitzGibbon in 1850, who died in 1865, and then to Brown Chamberlin in 1870.

Charlesworth, Hector (Canadian, 1872–1945)

Based in Toronto, Hector Charlesworth was a journalist, critic, editor, and memoirist who wrote primarily about music and drama. He gained renown for criticizing the National Gallery of Canada in Ottawa for what he saw as its preferential treatment of the Group of Seven. From 1932 to 1936 he served as the first head of the Canadian Radio Broadcasting Corporation, the precursor to the CBC.

Colgate, William (Canadian, 1882–1971)

Based in Toronto, William Colgate was an art critic, book historian, and art collector. He was also one of the first art historians to focus on Canadian art. In 1943, Colgate published *Canadian Art: Its Origin and Development*, a foundational text for the discipline and, at the time, only the third volume to appear on the subject of Canadian art.

Courtois, Gustave (French, 1853–1923)

A painter in the Academic style, Gustave Courtois trained at the École des beaux-arts in Paris and taught at the Académie Colarossi and the Académie de la Grande Chaumière. He maintained a studio with Pascal Dagnan-Bouveret, a fellow painter.

Cullen, Maurice (Canadian, 1866–1934)

Like many Canadian painters of his generation, Maurice Cullen received his early art education in Montreal, then moved to Paris to continue his studies at the Académie Julian, the Académie Colarossi, and the Paris École des Beaux-Arts. He was influenced by Impressionism, and his landscapes, in turn, influenced a younger generation of Canadian painters, including the Group of Seven. His winter landscapes and snowy urban scenes are considered his most impressive achievement.

Cutts, Gertrude Spurr (British/Canadian, 1858–1941)

Born in Yorkshire and educated in London, Gertrude Spurr Cutts exhibited at the Royal Society of British Artists and the Society of Women Artists before immigrating to Canada in 1890. She became a member of the Ontario Society of Artists and an active member of the Toronto art scene, maintaining a studio and participating in numerous exhibitions.

Dagnan-Bouveret, Pascal-Adolphe-Jean (French, 1852–1929)

A French Naturalist painter, Pascal Dagnan-Bouveret was known for his Breton paintings, including numerous representations of Breton women in traditional dress. He maintained a Paris studio with Gustave Courtois.

Eakins, Thomas (American, 1844–1916)

A painter, sculptor, and photographer best known for his psychological and often unflattering portrait paintings. Success came posthumously to Eakins; little admired during his life, in the 1930s he came to be celebrated as one of his era's greatest American artists.

Eastlake, Charles Herbert (British/Canadian, 1855–1927)

The husband of the Canadian artist Mary Bell Eastlake, Charles Herbert Eastlake was a British painter. After training in Europe, he established himself in London and spent time with the *plein air* painters of St. Ives in Cornwall, where he met his wife.

Eastlake, Mary Bell (Canadian, 1864–1951)

A painter, jewellery maker, and watercolourist, Eastlake was born in Ontario and later studied with William Merritt Chase in New York and at the Académie Colarossi in Paris. From about 1893 to 1939, Eastlake lived in England, where she designed and produced jewellery with her husband. She exhibited widely with many art associations in Canada and held a solo exhibition at the Art Gallery of Toronto (now the Art Gallery of Ontario) in 1927.

en plein air

French for "in the open air," used to describe the practice of painting or sketching outdoors to observe nature, and in particular the changing effects of weather, atmosphere, and light.

Forbes, Elizabeth Armstrong (Canadian/British, 1856–1912)

After studying in London, New York, Munich, Brittany, and the Netherlands, Elizabeth Armstrong Forbes arrived in Cornwall, in the United Kingdom, in 1885. There she met her husband, fellow painter Stanhope Forbes, with whom she would open the Newlyn School of Painting in 1899. Forbes exhibited and sold her paintings throughout her life, and was a prominent figure in the Cornwall artists' colonies of the early twentieth century. Her work covers a range of styles and media, including early career etchings, with a particular focus on children.

Forbes, Stanhope (Irish/British, 1857–1947)

Born in Dublin, Stanhope Forbes was raised in England. Influenced by the French *plein air* painters, he founded an art school in Newlyn, a Cornish village, with his wife, the Canadian painter Elizabeth Armstrong Forbes, in 1899. Forbes's work includes genre scenes, landscapes, and interiors.

Ford, Harriet (Canadian, 1859–1938)

A painter, muralist, writer, and jewellery maker, Ford studied at the Central Ontario School of Art in Toronto in 1881, then travelled to England and France to continue her art education at the Royal Academy of Arts and Académie Colarossi. She was a founding member of the Society of Mural Decorators. Ford co-edited the magazine *Tarot* (1896), which was dedicated to the Arts and Crafts Movement.

garden city movement

Based on English town planner Ebenezer Howard's model of the garden city, the garden city movement promoted the integration of natural and rural environments into town and city planning. Howard first described his model in *To-morrow: A Peaceful Path to Real Reform* (1898), in which he described a planned residential community surrounded by a broad greenbelt of agricultural and park space as an antidote to urban congestion. North American proponents included the landscape architect Frederick Law Olmsted Jr.; in England and Europe, it was associated with members of the Arts and Crafts movement including the architect Richard Barry Parker. Later planners adapted Howard's principles to both large and small communities.

Gentileschi, Artemisia (Italian, 1593–c.1652)

The only female follower of Caravaggio, Artemisia Gentileschi was a Baroque painter. She is especially known for her religious scenes and depictions of female figures of the Old Testament, including Bathsheba and Judith. Gentileschi was the first woman to be inducted into the Florentine Academy of the Arts of Drawing (now the Academy of Fine Arts) and was a prominent artist during her lifetime, benefiting from the patronage of the Medici duke Cosimo II. However, after her death she fell into obscurity, and it is only recently that scholars have begun to address the importance of her work.

Group of Seven

A progressive and nationalistic school of landscape painting in Canada, active between 1920 (the year of the group's first exhibition, at the Art Gallery of Toronto, now the Art Gallery of Ontario) and 1933. Founding members were the artists Franklin Carmichael, Lawren Harris, A.Y. Jackson, Frank Johnston, Arthur Lismer, J.E.H. MacDonald, and Frederick Varley.

Hamilton, Mary Riter (Canadian, 1873–1954)

After studying painting in Berlin and Paris in the early years of the twentieth century, Mary Riter Hamilton established herself as an artist in Europe before returning to Canada. During the First World War, she petitioned to be sent to the front lines as an official war artist but was denied. Instead, she travelled to Europe in 1918 to spend three years painting the war's aftermath. She produced over three hundred works in an Impressionist style, depicting battlefields in France and Belgium.

Hammond, Melvin Ormond (Canadian, 1876–1934)

A Canadian journalist, editor, photographer, and author, Melvin Ormond Hammond spent most of his career at Toronto's *Globe* newspaper. He is best known for his photographs of Canadian monuments, memorials, and prominent people, which he exhibited at the Canadian National Exhibition and elsewhere in Toronto. In his position as the arts editor of the *Globe*, Hammond promoted the work of Canadian artists and writers.

Harris, Lawren (Canadian, 1885–1970)

A founding member of the Group of Seven in Toronto in 1920, Harris was widely considered its unofficial leader. Unlike other members of the group, Harris moved away from painting representational landscapes, first to abstracted landscapes and then to pure abstraction. The Group of Seven broke up in 1933, and when the Canadian Group of Painters was formed in 1933, Harris was elected its first president.

Impressionism

A highly influential art movement that originated in France in the 1860s and is associated with the emergence of modern urban European society. Claude Monet, Pierre-Auguste Renoir, and other Impressionists rejected the subjects and formal rigours of academic art in favour of scenes of nature and daily life and the careful rendering of atmospheric effects. They often painted outdoors.

Inness, George (American, 1825–1894)

A largely self-taught landscape painter whose influences included both the Hudson River School and Barbizon painting. Inness's aesthetics and philosophy were heavily indebted to the eighteenth-century Swedish mystic and theologian Emanuel Swedenborg, with whom he shared a belief in the close connection between the natural and spiritual worlds. He was widely recognized during his lifetime as a major figure in American art: someone whose landscapes excelled in evoking atmosphere, emotion, and spiritual suggestiveness.

japonisme

After Japan was forced to open its ports to trade with the West in 1853, a flood of goods including *ukiyo-e* school woodblock prints and decorative objects introduced European artists to Japanese aesthetic sensibilities. *Japonisme* describes the influence the colour, flattened perspective, composition, and subject matter of Japanese artists had on their Western counterparts. The work of the Impressionists, Neo-Impressionists, and painters of the Aesthetic movement shows elements of the new style, from Mary Cassatt's colour etchings of women and children to Paul Gauguin's woodcuts.

Jarvis Collegiate Institute

Founded in 1807, Jarvis Collegiate Institute is the second oldest high school in Ontario and the oldest in Toronto.

Jefferys, Charles William (British/Canadian, 1869–1951)

An artist and illustrator and early member of the Toronto Art Students' League, Charles William (C.W.) Jefferys worked primarily as a newspaper illustrator in New York City, as well as in Toronto. His illustrations, published in *The Picture Gallery of Canadian History* in three volumes in 1942, 1945, and 1950, were used regularly in textbooks, shaping an image of Canadian history for a generation of students.

John, Gwen (Welsh, 1876–1939)

A painter recognized for her sensitive depictions of often-solitary women. From 1895 to 1898, she studied at the Slade School of Fine Art in London, then travelled to Paris to study under James Abbott McNeill Whistler. In 1904, John became a model and lover of Auguste Rodin. She was the older sister of painter Augustus John, though her reputation grew to match her brother's only after her death.

Knowles, Elizabeth Annie McGillivray (Canadian/American, 1866–1928)

Born in Ottawa, Elizabeth Annie McGillivray Knowles established her artistic career in Toronto before moving to New York City in 1920, where she and her husband, fellow artist Farquhar McGillivray Knowles, continued to paint, showing her work in both Canada and the United States. Knowles painted in the Romantic tradition, producing landscapes and rural scenes. She was an active member of numerous Canadian and American artistic societies, including the Royal Canadian Academy of Arts and the American Water Color Society.

Knowles, Farquhar McGillivray (Canadian, 1859–1932)

Born in Syracuse, New York, Knowles became a noted Toronto painter, active in the city from the 1880s to 1920. He became a member of the Royal Canadian Academy of Arts (RCA) in 1898. His work is in the Art Gallery of Ontario, Toronto, and other major collections in Canada.

Kunisada, Utagawa (Japanese, 1786–1865)

A prolific artist of the Edo period, Utagawa Kunisada was a painter and printmaker who produced thousands of *ukiyo-e* ("pictures of the floating

world”) woodblock prints. This style of art, which flourished from the seventeenth to the late nineteenth century, depicted scenes from the pleasure districts of major cities including Osaka, Kyoto, and the capital, Edo (now Tokyo). In keeping to the themes and subjects that characterize *ukiyo-e* art, most of Kunisada’s work consists of portraits of kabuki actors and of women, the latter often erotically charged.

La Farge, John (American, 1835–1910)

The inventor of opalescent glass, John La Farge was an American writer, painter, muralist, and stained-glass designer. He was influenced by the British Pre-Raphaelites and by Japanese art, and was a close friend of Henry James. La Farge designed windows for religious and public buildings, including Trinity Church, Boston, and St. Thomas Church, New York City.

Leyster, Judith (Dutch, 1609–1660)

Born in Haarlem, where she worked and was a member of Saint Luke’s Guild, Judith Leyster was a Dutch Golden Age painter. Her work is likened to that of Frans Hals, for whose it has been mistaken. Although well known during her life, she fell into obscurity from the late seventeenth to the nineteenth century.

Long, Marion (Canadian, 1882–1970)

A portrait painter commissioned to depict many high-ranking Canadian and military figures. Long studied with George Reid at the Ontario College of Art and William Merritt Chase at the Art Students League in New York. In 1933, she became the first woman to be elected as a full member to the Royal Canadian Academy of Arts since Lady Charlotte Schreiber in 1880.

Lyall, Laura Muntz (Canadian, 1860–1930)

A painter specializing in evocative portraits of motherhood and childhood and one of the first women artists in Canada to receive international attention. Lyall trained with J.W.L. Forster in Hamilton and at the Académie Colarossi in Paris. Her works convey intimate and sympathetic family scenes with a rich sense of colour and light.

MacDonald, J.E.H. (British/Canadian, 1873–1932)

A painter, printmaker, calligrapher, teacher, poet, and designer, and a founding member of the Group of Seven. His sensitive treatment of the Canadian landscape was influenced by Walt Whitman’s poetry and Henry David Thoreau’s views on nature.

Matthews, Marmaduke (British/Canadian, 1837–1913)

An oil and watercolour painter who immigrated to Toronto from England in 1860. He used free passes issued to artists by the Canadian Pacific Railway to make trips to western Canada in the 1880s and 1890s, producing several views of the mountains there. Matthews was also a founding member of the Ontario Society of Artists, later becoming president, and the Royal Canadian Academy of Arts.

McNicoll, Helen (Canadian, 1879–1915)

McNicoll is recognized for popularizing Impressionism in Canada. Born into a wealthy Anglophone family in Montreal, she studied with William Brymner at

the Art Association of Montreal, at the Slade School of Fine Art in London, and worked in numerous artist colonies across Europe with her close friend and fellow artist Dorothea Sharp. Her works—depicting rural landscapes, childhood subjects, and modern women—are known for their bright quality of light. (See *Helen McNicoll: Life & Work* by Samantha Burton.)

Miller, Maria Frances Ann Morris (Canadian, 1813–1875)

A Nova Scotia botanical painter, Maria Morris Miller studied drawing and painting in Halifax. In the 1830s she began to produce a series of volumes featuring her lithograph illustrations of Nova Scotia and New Brunswick wildflowers. Miller's drawings were displayed at the International Exhibition in London in 1862 and at the Paris Exposition of 1867.

Monet, Claude (French, 1840–1926)

A founder of the Impressionist movement in France. Monet's landscapes and seascapes are among the canonical works of Western art. Introduced to *plein air* painting as a teenager, Monet returned to it throughout his life as a means of exploring the atmospheric effects and perceptual phenomena that so interested him as an artist.

Moodie Vickers, Henrietta (Canadian, 1870–1938)

The daughter of Catherine Moodie Vickers and granddaughter of Susanna Moodie, Henrietta Moodie Vickers was a still-life painter and sculptor. She studied at the Ontario School of Art and Design and was the student of George Agnew Reid. Moodie Vickers may have lived in Tangiers, Morocco, for a time at the turn of the twentieth century.

Morisot, Berthe (French, 1841–1895)

A painter and printmaker who found success at the Paris Salons before becoming involved, in the late 1860s, with the fledgling Impressionist movement. She became one of its most significant figures, best known for paintings of domestic life.

Morrice, James Wilson (Canadian, 1865–1924)

One of Canada's first modernist painters and first artists to gain international recognition, during his lifetime Morrice was nonetheless more celebrated in Europe than he was at home. He is best known for richly coloured landscapes that show the influence of James Abbott McNeill Whistler and Post-Impressionism.

Morris, William (English, 1834–1896)

William Morris was a draftsman, poet, novelist, translator, painter, and theoretician who upset the Victorian world with his aesthetic ideals and socialist politics. He rejected the mechanization of life and instead embraced craft techniques and collective work. His aesthetics and vision for art fundamentally influenced the Arts and Crafts movement in England and across the channel. His company, Morris & Company, created many innovative designs in decoration and textiles, marking a significant turning point in the history of design.

Moser, Mary (British, 1744–1819)

Known for her depictions of flowers, Mary Moser was the daughter of the Swiss artist George Moser and a prominent painter, the recipient of royal commissions including for the floral decoration of Frogmore House. In 1768 she became one of only two female founding members of the Royal Academy of Arts.

Museo Nacional del Prado

Spain's national art museum, the Museo Nacional del Prado was founded in 1819 at the behest of Queen Maria Isabel de Branganza. Located in Madrid, the museum houses the royal collection as well as works acquired after its founding, including important works by Velázquez, El Greco, and Goya.

Nanking porcelain

Nanking (Pinyin: Nanjing) porcelain was produced for export during the Qing dynasty, but especially during the late seventeenth and early eighteenth centuries. Characterized by its blue-and-white designs depicting traditional Chinese motifs, it was shipped from Nanjing to European markets.

National Gallery of Canada

Established in 1880, the National Gallery of Canada in Ottawa holds the most extensive collection of Canadian art in the country as well as works by prominent international artists. Spearheaded by the Governor General the Marquis of Lorne, the gallery was created to strengthen a specifically Canadian brand of artistic culture and identity and to build a national collection of art that would match the level of other British Empire institutions. Since 1988 the gallery has been located on Sussex Drive in a building designed by Moshe Safdie.

Nochlin, Linda (American, 1931–2017)

A feminist art historian famous for her 1971 essay "Why Have There Been No Great Women Artists?," Linda Nochlin addressed in her work the absence of women from art-historical contexts by examining their access to training and their place in society, opening the door to new frameworks for art-historical research and curatorial practice.

Ontario College of Art (now OCAD University)

The name given in 1912 to what had previously been the Ontario School of Art (founded 1876), and what would become the Ontario College of Art and Design in 1996. In 2010 the institution was renamed OCAD University, to reflect its new status. OCAD University is located in Toronto and is the oldest and largest art school in Canada.

Ontario Society of Artists (OSA)

Canada's oldest extant professional artists' association, formed in 1872 by seven artists from various disciplines. Its first annual exhibition was held in 1873. The OSA eventually played an important role in the founding of OCAD University and the Art Gallery of Ontario in Toronto.

Onteora Club

A private literary and arts community in the Catskill Mountains near Tannersville, New York, established in 1887 by Candace Wheeler and her brother Francis Thurber.

O’Keeffe, Georgia (American, 1887–1986)

A critical figure in American modernism, O’Keeffe was encouraged as a young artist by the photographer Alfred Stieglitz, whom she married in 1924. Her expressive and often nearly abstract paintings were inspired by natural forms such as landscapes, flowers, and bones. After Stieglitz’s death she settled permanently in northern New Mexico.

Panet, Louise-Amélie (Canadian, 1789–1862)

An artist, writer, and musician, Louise-Amélie Panet studied painting in Montreal under Jeanne-Charlotte Allamand-Berczy and William Berczy, her future parents-in-law. After her marriage, she and her husband eventually settled in the seigneurie of Sainte-Mélanie d’Ailleboust, where she hosted a literary salon.

Peeters, Clara (Flemish, c.1587–after 1636)

The only known Flemish painter to have exclusively painted still lifes in the early seventeenth century, Clara Peeters was known for her banquet scenes depicting a variety of food and drink, tableware, and flowers, and for incorporating self-portraiture into her still lifes. Little is known about her life, and biographical details have proved difficult to establish, but evidence suggests she lived and worked in Antwerp. Peeters’s work circulated widely throughout Europe in her lifetime, and her technique influenced painters in the Netherlands and Germany.

Pennsylvania Academy of the Fine Arts

Founded in 1805, the Pennsylvania Academy of the Fine Arts was the first art school and art museum in the United States. In the nineteenth century, the school was one of the rare institutions to provide art education to women as well as men. The museum holds an important collection of American art from the eighteenth through twentieth centuries.

Philadelphia School of Design for Women

Now Moore College of Art and Design, the Philadelphia School of Design for Women was founded by Sarah Worthington Peter in 1848. Peter sought to provide women with training that would enable them to achieve financial independence through work in Philadelphia’s growing design industries. It was the first visual arts college for women in the United States.

Raphael (Italian, 1483–1520)

Born Raffaello Santi in Urbino, Raphael became an important figure in the Italian Renaissance. As a painter in Florence, he was known for a series of Madonna paintings. After moving to Rome to join the court of Pope Julius II, he gained renown as a portraitist and history painter, eventually becoming the Pope’s architect in 1514. Major works include *The School of Athens*, 1509–

1511, and *La Fornarina*, 1520.

Reading Public Museum

Founded by Dr. Levi W. Mengel, an entomologist and science teacher at the Reading Boys' High School, the Reading Public Museum in West Reading, Pennsylvania, began as a way for Mengel to integrate hands-on education into his classes in the early 1900s. The Reading Public Museum and Art Gallery opened to the public in 1913. Today, the museum continues to focus on educational exhibits, with a collection that includes both scientific and cultural objects, a planetarium, and an arboretum.

realism

A style of art in which subjects are depicted as factually as possible. Realism also refers to a nineteenth-century art movement, led by Gustave Courbet, concerned with the representation of daily modern life, rather than mythological, religious, or historical subjects.

Reid, George Agnew (Canadian, 1860–1947)

A painter of portraits, figure studies, and genre and historical scenes. With his training in the academic tradition, and his roles as president of the Royal Canadian Academy of Arts (1906–9) and principal of the Ontario College of Art, Reid became a key figure in Ontario's art scene. Inspired by the mural revivals in Europe and the United States, he promoted mural art in Canada—an activity that was part of his larger concern with using the visual arts to beautify urban life and encourage civic virtues.

Renaissance

The term used since the nineteenth century to refer to the Western art historical period from approximately 1400 to 1600. The Renaissance is associated with the return to classical style in art and architecture, following the medieval period.

Rixens, Jean-André (French, 1846–1925)

A painter and muralist, Jean-André Rixens is known for his historical scenes, in particular the Orientalist *La mort de Cléopâtre (The Death of Cleopatra)*, 1874. He showed his work at the Paris Salon in the 1870s, and at the Exposition universelle in 1889, where he won a gold medal. While he painted in an Impressionist style beginning in the 1890s, these paintings remain little known.

Rossetti, Dante Gabriel (British, 1828–1882)

Born Gabriel Charles Dante Rossetti in London, Dante Rossetti was a poet and Pre-Raphaelite painter. His paintings depict a romanticized ideal of the medieval past, with an intense interest in Arthurian legend. Beginning in 1856 he became closely associated with Edward Burne-Jones and William Morris, leading to the emergence of a second version of the Pre-Raphaelite movement. A high degree of symbolism characterizes both his poetry and his painting.

Royal Canadian Academy of Arts (RCA)

An organization of professional artists and architects modelled after national academies long present in Europe, such as the Royal Academy of Arts in the U.K. (founded in 1768) and the Académie royale de peinture et de sculpture in Paris (founded in 1648).

Royal Ontario Museum

Created in 1912, the Royal Ontario Museum is a Toronto institution that opened to the public in 1914. Originally it housed collections in archeology, zoology, paleontology, mineralogy, and geology; the museum's current holdings include important collections of artefacts from China and from Canada's Indigenous peoples, as well as an important textile collection. The building has undergone three major expansions since its founding: in 1933, 1982, and 2007.

Rubens, Peter Paul (Flemish, 1577–1640)

The Baroque painter Peter Paul Rubens was known for his religious and mythological compositions. Influenced in his early career by the painters of the Venetian Renaissance, Rubens's style evolved to typify the sensuousness and movement of Baroque painting, with a looser painting technique evident in his later works. He supervised a large studio for the production of his work, even as he served as an important diplomat for the Netherlands in Europe.

Ruskin, John (British, 1819–1900)

Leading art and society critic in nineteenth-century England, as well as a painter and prose writer. Ruskin's *Modern Painters*, consisting of five volumes and requiring seventeen years of work, was published between 1843 and 1860. He was a staunch supporter and defender of J.M.W. Turner, whom he believed painted "truth to nature." This ethos, central to Ruskin's aesthetic, advocated that painting directly from nature would lead to further moral and spiritual truths.

Ruysch, Rachel (Dutch, 1664–1750)

A Baroque floral painter, Rachel Ruysch was a successful professional artist in The Hague known for her highly detailed still lifes. Her paintings show dynamic arrangements of flowers against dark backgrounds in the style of the seventeenth century. Married to the portraitist Juriaen Pool, she maintained her career over a span of seven decades.

Sargent, John Singer (American, 1856–1925)

Renowned for his portraits of high society in Paris, London, and New York, John Singer Sargent was an American painter who spent most of his life abroad. Influenced by the Impressionists, he sought to offer a glimpse into the personality of his subjects in the portraits he created, a strategy that was not always well received. *Madam X*, 1884, typifies Sargent's style and is considered his best-known work. In 1910 he gave up portraiture to focus exclusively on murals and watercolour landscapes.

Schreiber, Charlotte (British/Canadian 1834–1922)

A realist painter who trained in London, Charlotte Schreiber came to Canada in 1875. She was the first woman to teach at the Ontario College of Art (now OCAD University) in Toronto and one of the founding members of the Royal Canadian Academy of Arts. Schreiber's attention to detail in both literary and everyday scenes had a marked influence on Canadian painting in the late nineteenth century, and she is credited with bringing high realism to Canada.

Society of Mural Decorators

Founded in 1894 by George Agnew Reid, William Cruikshank, Wyly Grier, Frederick Challener, Curtis Williamson, Sydney Strickland Tully, and Harriet Ford, the Society of Mural Decorators was a group of Toronto artists dedicated to promoting mural painting in Canada. Although they ultimately failed to find approval for commissioned murals to decorate Toronto's Union Station and the Toronto Municipal Buildings (now known as the Old City Hall), members of the society did succeed in attracting interest to mural painting, and their individual work can be found in public buildings and theatres in Toronto and across Canada.

still life

The still life is an important genre in Western art and includes depictions of both natural and manufactured objects. Often used to emphasize the ephemerality of human life in the *vanitas* and *memento mori* paintings of the seventeenth century, the still life was at the bottom of the hierarchy of styles established by the French Academy.

Thresher, Eliza W. (American/Canadian 1788–1865)

An artist and educator, Eliza W. Thresher lived and worked in Philadelphia, Montreal, Halifax, Charlottetown, and Pictou, Nova Scotia. Like many female artists in the late eighteenth and early nineteenth centuries, she established a reputation as a teacher, instructing young women in the arts of drawing and painting at private academies she ran both alone and with her husband, fellow artist George Godsell Thresher.

Thurber, Francis Beatty (American, 1842–1907)

A successful grocery wholesaler in New York City, Francis Beatty Thurber was the husband of classical music patron Jeanette Thurber. With his sister, the textile designer Candace Wheeler, he established the summer artist colony the Onteora Club in the Catskill Mountains.

Tiffany, Louis Comfort (American, 1848–1933)

Son of Tiffany and Company founder Charles Lewis Tiffany, Louis Comfort Tiffany was an important Art Nouveau designer. He is especially known for his innovations in stained glass design. Tiffany made extensive use of coloured glass in his windows, lamps, and decorative objects, and developed a unique kind of opalescent glass.

Tintoretto (Italian, c.1518–1594)

Jacopo Robusti, known as Tintoretto, was a Venetian Mannerist painter of the

late Italian Renaissance. Art historians point to a variety of influences in his work, especially Titian and Michelangelo, but it is not known where and with whom he learned to paint. He created numerous decorative projects and oil paintings during his lifetime, and his paintings are notable for the drama of the narrative scenes depicted.

Titian (Italian, c.1488–1576)

Tiziano Vecellio, known as Titian in English, was one of the greatest painters of the Venetian Renaissance, whose formal innovations in brushwork and colour signalled the rise of a new aesthetic in Western art. Patronized by royalty, Titian enjoyed a formidable reputation throughout much of Europe. His work influenced later painters, including Diego Velázquez and Peter Paul Rubens.

Tonalism

Emerging in the work of American landscape painters in the 1880s and following the influence of the French Barbizon school, Tonalism favoured an expression of a spiritual relationship to the landscape through dark, muted tones and hues. Associated with the work of artists including George Inness and James Abbott McNeill Whistler, Tonalism emphasized the mood and atmosphere of a scene.

Traill, Catharine Parr (British/Canadian 1802–1899)

The author of *The Backwoods of Canada*, an account of her first years in Canada, Catharine Parr Traill was a British-born writer. Her depiction of the Canadian wilderness, with its attention to the details of the environment, shaped the way later writers represented the landscape. Parr Traill's later work focused on botanical studies of the local flora, while her extensive letters provide an important record of nineteenth-century Canada. She was the sister of fellow writer Susanna Moodie.

triptych

A triptych is an artistic work in three panels or parts. It may refer to a suite of relief carvings or paintings, or to a series of three literary or musical works meant to be considered together as reflections on a single theme.

van Eyck, Jan (Dutch, 1390–1441)

The most prominent in a family of painters and an artist of the early Netherlandish school, van Eyck is often noted as the first master of oil painting. His technique involved layering oil paint to portray light and surface effects; his works often depicted religious subjects as well as portraits of nobles, clergy, and merchants.

van Oosterwijck, Maria (Dutch, 1630–1693)

A painter of the Dutch Golden Age, Maria van Oosterwijck lived and worked in Delft, Utrecht, and Amsterdam. She focused on still lifes, painting primarily flowers. During her lifetime, she received commissions from European royalty, including Louis XIV of France, the Holy Roman Emperor Leopold, and William III of England. Her religious beliefs translated into richly symbolic compositions that gestured toward life, death, and resurrection.

van Rijn, Rembrandt (Dutch, 1606–1669)

One of the most famous artists of his time, Rembrandt Harmenszoon van Rijn (referred to as Rembrandt) painted portraits, self-portraits, and dramatic scenes, and created drawings and etchings that conveyed the personality of his subjects. Throughout, Rembrandt developed the interplay between light and shadow in his work, heightening contrast and using a narrow range of colours to generate a spotlight effect in his earlier work, and working with impasto (thick application of paint) and composition to create the radiance that characterizes paintings in his late style.

Velázquez, Diego (Spanish, 1599–1660)

A towering figure of the Spanish Golden Age, Velázquez was court painter to Philip IV. His portraits of members of the royal family—including his celebrated *Las Meninas*, c.1656—as well as his mythological, historical, and religious scenes were greatly respected by innovative artists of later centuries, including Francisco Goya and Édouard Manet.

Veronese, Paolo (Italian, 1528–1588)

Paolo Caliari, known as Paolo Veronese, was a Venetian painter of the Italian Renaissance known for the complex compositions of his paintings and for his use of colour. He was born in Verona, arriving in Venice in 1553, where he completed numerous fresco projects. Influenced by Venetian and central Italian painters, in particular Raphael, Veronese specialized in opulent feast scenes, often surrounding his figures and landscapes with complex architectural features that referenced important buildings and styles of his time.

W. Scott and Sons

Founded in 1859 as a framing workshop, W. Scott and Sons became an important gallery and art dealer in Montreal in the late nineteenth and early twentieth centuries. By importing work by British and French painters, W. Scott and Sons introduced a new level of artistic production to the Montreal market. In 1892 it became the first gallery in Canada to show work by the French Impressionists.

Wheeler, Candace (American, 1827–1923)

One of the first women in the United States to work as a professional interior designer, Candace Wheeler was one of the original members of Louis Comfort Tiffany's design company, Associated Artists. Her textile designs originally drew on British influences such as William Morris, but they developed into a cosmopolitan American style that included references to Japanese design. A supporter of women's professional roles in art and design, Wheeler founded the Society of Decorative Art of New York City and, after leaving Tiffany's company, her own Associated Artists, which had an all-female staff. With her brother, Francis Beatty Thurber, she founded the Onteora Club in the Catskill Mountains.

Whistler, James Abbott McNeill (American/British, 1834–1903)

Whistler, a painter and printmaker, was a leading promoter of "art for art's



sake”: the doctrine that an artist should create evocative visual experiences based principally on the subtle harmonization of colour, not on sentiment or moral lessons. Believing that painting and music had much in common, he used music references in the titles of many of his paintings, including *Arrangement in Grey and Black No. 1*, 1871 (better known as *Whistler’s Mother*). In 1877 the art critic John Ruskin accused him of “flinging a pot of paint in the public’s face” when Whistler exhibited *Nocturne in Black and Gold: The Falling Rocket*. Whistler sued Ruskin, but was awarded damages of only one farthing.

Wilde, Oscar (Irish, 1854–1900)

A popular and controversial playwright and poet, known for works such as *The Picture of Dorian Grey* (1890) and *The Importance of Being Earnest* (1895). Wilde had an international reputation for his brilliant wit, sparkling prose, flamboyant clothing, advocacy of the Aesthetic Movement, and insistence on the importance of beauty in daily life and the autonomy of art. His imprisonment from 1895 to 1897 for gross indecency remains a touchstone in LGBTQ2+ history.

Wychwood Park

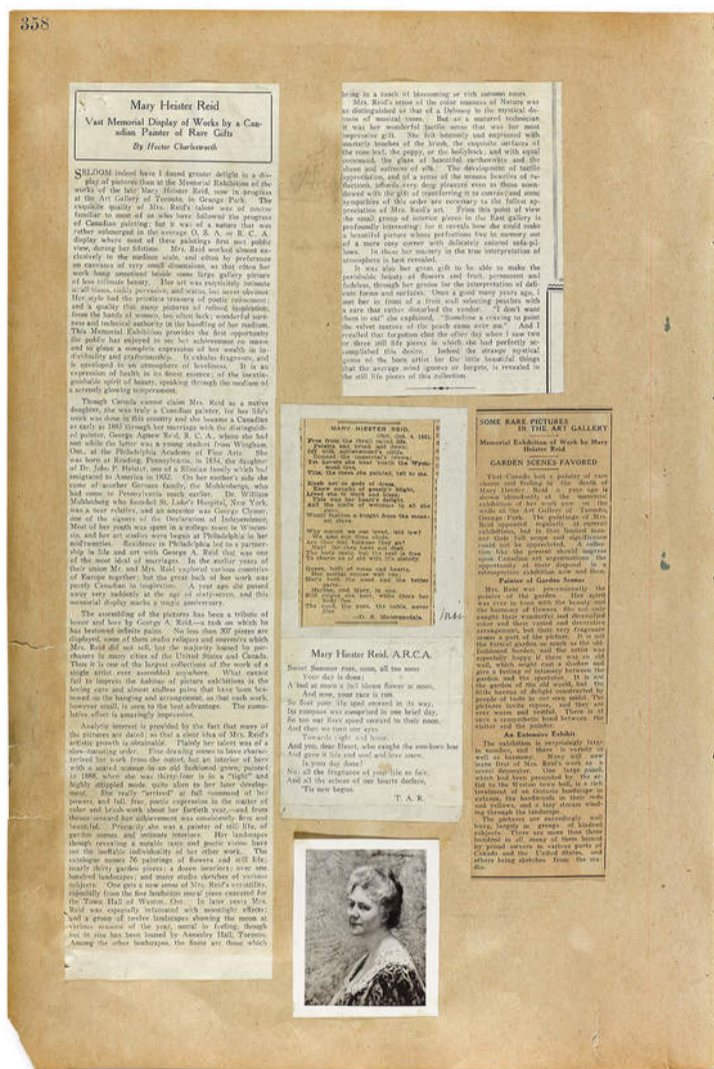
Named after Wychwood in rural Oxfordshire, England, Wychwood Park is a Toronto, Ontario, neighbourhood. Founded by Marmaduke Matthews and George Agnew Reid as an artists’ colony in the late nineteenth century, the neighbourhood was amalgamated into the city of Toronto in 1909 but remains privately administered by an executive council of residents. Organized around a central park and pond, Wychwood Park still includes many of its original Arts and Crafts-style houses.

The background of the page is a painting by Mary Hiester Reid. It depicts an interior scene with a window. In the foreground, there is a large, textured red cushion. To the left, a blue cushion is partially visible. The window looks out onto a garden with various flowers, including a prominent yellow sunflower. The painting style is characteristic of the Toronto School, with visible brushstrokes and a focus on light and color.

SOURCES & RESOURCES

Mary Hiester Reid was a prominent figure in the Toronto art scene during the late nineteenth and early twentieth centuries. She exhibited widely throughout Canada, and her public and critical acclaim coalesced in her 1922 posthumous retrospective at the Art Gallery of Toronto (now the Art Gallery of Ontario)—the first one-woman show held at that institution since its founding in 1900. Her work was revisited by scholars in the late 1990s and featured in the 2000 retrospective exhibition entitled *Quiet Harmony: The Art of Mary Hiester Reid*, again at the Art Gallery of Ontario.

Her artistic legacy continues, with her paintings included in recent exhibitions organized by feminist art historians and curators examining the integration of the arts in Canada in the context of the Arts and Crafts and Aesthetic movements at the turn of the twentieth century.



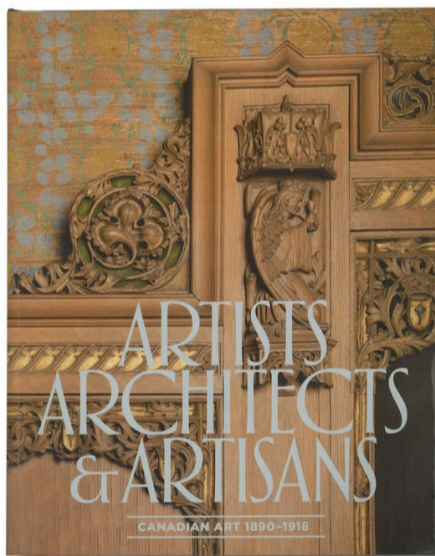
LEFT: Mary Hiester Reid in her studio with painter's palette, c.1911, photographer unknown. RIGHT: Page 358 from George Agnew Reid's scrapbooks, dedicated to Mary Hiester Reid, George Agnew Reid Fonds, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto.

KEY EXHIBITIONS

-
- 1922** October 6–30, 1922, *Memorial Exhibition of Paintings by Mary Hiester Reid*, A.R.C.A., O.S.A., Art Gallery of Toronto (now Art Gallery of Ontario).
-
- 1975–76** *From Women's Eyes: Women Painters in Canada*, Agnes Etherington Art Centre, Kingston.
-
- 2000–1** *Quiet Harmony: The Art of Mary Hiester Reid*, Art Gallery of Ontario, Toronto.
-
- 2013** *Artists, Architects and Artisans: Canadian Art 1890–1918*, National Gallery of Canada, Ottawa.
-
- 2015–16** *The Artist Herself: Self-Portraits by Canadian Historical Women Artists / L'artiste elle-même: autoportraits de femmes artistes au Canada*, Agnes Etherington Art Centre, Kingston, and Art Gallery of Hamilton.

CRITICAL INTERPRETATIONS

The most thorough and comprehensive study of Mary Hiester Reid's life and work is the exhibition catalogue for *Quiet Harmony: The Art of Mary Hiester Reid*, mounted in 2000 at the Art Gallery of Ontario, Toronto, written by Brian Foss and Janice Anderson. Typically, and until the 1990s, Hiester Reid's work was considered in relation to that of her husband, George Agnew Reid (1860–1947). Today her practice is included independently in studies of Canadian women artists, and particularly those who were considered trailblazers in the Canadian art world. An important study of women, art, and professionalism edited by Kristina Huneault and Janice Anderson considers the various ways artists such as Hiester Reid sought to distinguish themselves as professional artists.



LEFT: Exhibition catalogue for *Artists, Architects and Artisans: Canadian Art 1890–1918*, 2013, National Gallery of Canada, Ottawa. RIGHT: Cover of *Rethinking Professionalism: Women and Art in Canada, 1850–1970*.

Farr, Dorothy, and Natalie Luckyi. *From Women's Eyes: Women Painters in Canada*. Exhibition catalogue. Kingston, ON: Agnes Etherington Art Centre, 1975.

Foss, Brian, and Janice Anderson. *Quiet Harmony: The Art of Mary Hiester Reid*. Exhibition catalogue. Toronto: Art Gallery of Ontario, 2000.

Hill, Charles C., ed. *Artists, Architects and Artisans: Canadian Art 1890-1918*. Exhibition catalogue. Ottawa: National Gallery of Canada, 2013.

Huneault, Kristina. *I'm Not Myself at All: Women, Art, and Subjectivity in Canada*. Montreal and Kingston: McGill-Queen's University Press, 2018.

—, and Janice Anderson, eds. *Rethinking Professionalism: Women and Art in Canada, 1850-1970*. Montreal and Kingston: McGill-Queen's University Press, 2008.

Miller, Muriel. *George Reid: A Biography*. Toronto: Summerhill, 1987.

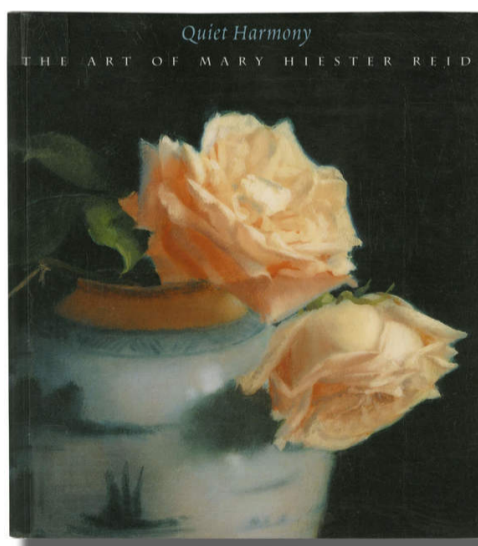
Myzelev, Alla. *Architecture, Design and Craft in Toronto, 1900-1940: Creating Modern Living*. Burlington, VT: Ashgate, 2016.

Tippett, Maria. *By a Lady: Celebrating Three Centuries of Art by Canadian Women*. Toronto: Viking, 1992.

ARCHIVES AND OTHER RESOURCES

In the late 1930s Mary Hiester Reid's husband, artist George Agnew Reid, collected materials such as photographs, notes, drawings, sketches, press clippings, and exhibition catalogues relating to the works of art by the couple and placed them in two scrapbooks. In 1957 Reid's second wife, Mary Wrinch Reid, donated these scrapbooks to the library of the Art Gallery of Toronto, now the Art Gallery of Ontario. They are now located in the George Agnew Reid Fonds in the collection of the Edward P. Taylor Library & Archives at the Art Gallery of Ontario.

The Canadian Women Artists History Initiative, based in the Department of Art History at Montreal's Concordia University, has since 2007 maintained an online documentation centre, containing digitized source materials relating to over 750 Canadian women artists born before 1925, including Hiester Reid. This website hosts a database of key artists, along with their biographies and bibliographies, and scanned periodical reviews from each artist's lifetime and beyond.



LEFT: Exhibition catalogue for *Quiet Harmony: The Art of Mary Hiester Reid*, 2000, Art Gallery of Ontario, Toronto. RIGHT: Exhibition catalogue for *The Artist Herself: Self-Portraits by Canadian Historical Women Artists*, 2015, Agnes Etherington Art Centre, Kingston, and the Art Gallery of Hamilton.



Finally, Hiester Reid's own published accounts of her 1896 travels provide valuable insights into the social mores of her day, her perceptions of art, European galleries, and the importance of travel to her art practice.

Reid, Mary A. [Reid, Mary H.] "From Gibraltar to the Pyrenees." *Massey's Magazine*, May 1896, 297-308.

Reid, Mary H. "From Gibraltar to the Pyrenees (Second paper)." *Massey's Magazine*, June 1896, 373-84.

———. "In Northern Spain." *Massey's Magazine*, June 1897, 375-83.

ABOUT THE AUTHOR

ANDREA TERRY

Dr. Andrea Terry has researched and engaged in critical feminist art histories and art practices for the past fifteen years. She received her BA (Hons) in Art History from McMaster University in 2002. She then went on to complete her MA (2005) and PhD (2010) in Visual and Material Culture at Queen's University. She has received numerous awards and research fellowships, such as the Gray Graduate Fellowship in Canadian Art (2007), the Margaret Angus Research Fellowship at the Museum of Health Care at Kingston (2007), and the Social Sciences and Humanities Research Council Postdoctoral Fellowship, held in the School of Canadian Studies at Carleton University (2010-12). She has also taught art history courses at universities across Canada, including Queen's University, Carleton University, Mount Allison University, and Lakehead University.

Terry is the Director of the StFX Art Gallery at St. Francis Xavier University in Antigonish, Nova Scotia. She has previously curated exhibitions at Thunder Bay Art Gallery and Definitely Superior Art Gallery. Her research, teaching, and curatorial practice explore historic, modern, and contemporary visual and material cultural production in Canada, critical museum studies, and participatory installation practices. She has published articles in international peer-reviewed academic journals such as *Gender and History*, *Revue d'art canadienne / Canadian Art Review*, the *Journal of Heritage Tourism*, and *FUSE* magazine, and has contributed chapters to books. Her first sole-authored book, *Family Ties: Living History in Canadian House Museums*, was published by McGill-Queen's University Press in 2015.



“Mary Hiester Reid was a hugely successful artist in her lifetime and beyond. Her oil paintings, particularly her sophisticated floral still lifes, steadily drew both critical and commercial acclaim. The Art Gallery of Toronto’s very first one-woman show, held in 1922, was a memorial exhibition celebrating Hiester Reid’s life and career featuring over 300 works.”



COPYRIGHT & CREDITS

ACKNOWLEDGEMENTS

From the Author

I wish to express my most sincere gratitude to the editors and staff of the Art Canada Institute for helping this book come into being. Both Sara Angel and Anna Hudson responded positively to my proposal and helped me hone my intentions into this manuscript. Kendra Ward provided foundational guidance and assistance at the early stages of publication. Sarah Brohman, my editor, was a stellar individual to work with who provided vision, advice, guidance, and structure throughout the entire process, and I cannot thank her enough.

Ruth Jones helped me connect with the archivists at the Art Gallery of Ontario, and I thank both her and the staff there for providing me with access to the George Agnew Reid Fonds. Emily Lawrence and Stephanie Burdzy provided invaluable assistance in the procurement of images. Finally, Michael Rattray ushered this manuscript through peer review, design, and to publication with purpose, care, and attention to detail, for which I am most grateful.

This manuscript has benefited from scholars working diligently in the field of historical art in Canada, particularly Janice Anderson, Brian Foss, and Kristina Huneault. Their research, publications, and pivotal insights have shed much light on the depth, complexities, and span of this particular sphere.

Finally, special thanks goes to my family. To my mother, Mary Ormerod, to my father, Ken Terry, and to my stepfather, Marsha Terry—thank you for always being in my corner. To Andrew Scott, my husband, mere words cannot capture how much I appreciate and love you. And to all the scholars, curators, historians, and artists out there whom I call my colleagues, my mentors, and my friends, your work continually inspires me to keep pushing the boundaries.

From the Art Canada Institute

The Art Canada Institute gratefully acknowledges the generosity of Alexandra Bennett, in memory of Jaylenn Bennett, the Title Sponsor of this book.

FOUNDING SPONSOR



TITLE SPONSOR

ALEXANDRA BENNETT
IN MEMORY OF JALYNN BENNETT

The Art Canada Institute gratefully acknowledges the other sponsors of the 2019-2020 Canadian Online Art Book Project: Anonymous, Cowley Abbott, Kiki and Ian Delaney, the Jay and Barbara Hennick Family Foundation, the Sabourin Family Foundation, Scotiabank, and Bruce V. Walter.

We also sincerely thank the Founding Sponsor for the Art Canada Institute: BMO Financial Group; and the Art Canada Institute Patrons: Butterfield Family Foundation,* David and Vivian Campbell,* Connor, Clark & Lunn Foundation, Albert E. Cummings,* the Fleck family,* Roger and Kevin Garland,* Glorious and Free Foundation,* Charlotte Gray and George Anderson, The Scott Griffin Foundation,* Jane Huh,* Lawson Hunter, Gershon Iskowitz Foundation,* Alan and Patricia Koval Foundation, Phil Lind,* Nancy McCain and Bill Morneau,*

John O'Brian, Gerald Sheff and Shanitha Kachan,* Stephen Smart,* Nalini and Tim Stewart,* and Robin and David Young.*

We thank our Lead Benefactors: Alexandra Baillie, Alexandra Bennett and the Jalyynn Bennett Family Foundation,* Grant and Alice Burton, Kiki and Ian Delaney,* Jon S. and Lyne Dellandrea,* Michelle Koerner and Kevin Doyle,* Sarah and Tom Milroy,* Partners in Art,* Sandra L. Simpson,* Pam and Michael Stein,* and Sara and Michael Angel.*

**Indicates a Founding Patron of the Art Canada Institute*

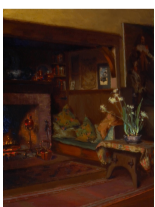
The Art Canada Institute gratefully acknowledges the support and assistance of Archives of Ontario; Art Gallery of Alberta (Kerrie Sanderson); Art Gallery of Hamilton (Christine Braun); Art Gallery of Ontario (Tracy Mallon-Jensen, Lee-Ann Wielonda); Art Gallery of Windsor (Nicole McCabe); Blackwood Gallery (Michael DiRisio); Burchard Galleries (Jeffrey Burchard); Canadian Women Artists History Initiative (Janice Anderson); City of Toronto Archives; City of Toronto Art Collection (Neil Brochu, Christophe Jivraj); Heffel Fine Arts Auction House (Molly Tonken); Ingram Gallery (Tarah Aylward); Library and Archives Canada; Museum London (Janette Cousins Ewan, Krista Hamlin); National Gallery of Canada (Raven Amiro); Peel Art Gallery Museum and Archives (Carrie Kitzul, Rachel Leaton); Pennsylvania Academy of the Fine Arts (Alexander Till); Philadelphia Museum of Art (Richard Sieber); Poot & Poot Auctions (Deirdre Magarelli); Reading Public Museum (Ashley J. Houston); Robert McLaughlin Gallery (Sonya Jones); Roberts Gallery (Susan Tietvainen); The Rooms (Chris Batten); Thomas Fisher Rare Book Library (Paul Armstrong, Danielle Van Wagner); Toronto Reference Library (Christopher Coutlee); Waddington's Auctioneers and Appraisers (Julia Deo, Anna Holmes, Nicole Schembre).

ACI recognizes the private collectors who have given permission for their work to be published in this edition.

IMAGE SOURCES

Every effort has been made to secure permissions for all copyrighted material. The Art Canada Institute will gladly correct any errors or omissions.

Credit for Cover Image



A fireside, 1912. (See below for details).

Credit for Banner Images



Biography: George Agnew Reid, *Mary Hiester Reid*, 1898. (See below for details).



Key Works: Mary Hiester Reid, *A Harmony in Grey and Yellow*, 1897. (See below for details).



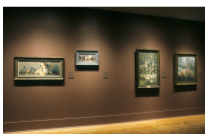
Significance & Critical Issues: Mary Hiester Reid, *Morning Sunshine*, 1913. (See below for details).



Style & Technique: Mary Hiester Reid, *A Garden in September*, c.1894. (See below for details).



Sources & Resources: Mary Hiester Reid, *Interior with a Garden View*, n.d. (See below for details).



Where to See: Installation view from *Quiet Harmony: The Art of Mary Hiester Reid* at the Art Gallery of Ontario, November 1, 2000 to February 4, 2001. © Art Gallery of Ontario.

Credits for Works by Mary Hiester Reid



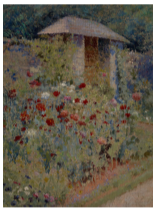
A Fireside, 19120. Art Gallery of Ontario, Toronto, purchase, 1987 (87/174).



A Garden in September, c.1894. Art Gallery of Ontario, Toronto, gift of G.A. Reid, Toronto, 1923 (667).



A Harmony in Grey and Yellow, 1897. Government of Ontario Art Collection, Toronto, purchased from the 25th annual OSA Exhibition, Toronto, 1897 (619739). Courtesy of the Archives of Ontario.



A Poppy Garden, n.d. Government of Ontario Art Collection, Toronto, purchased from the 28th annual OSA Exhibition, Toronto, 1900 (692728). Courtesy of the Archives of Ontario.



A Study in Greys, c.1913. Art Gallery of Ontario, Toronto, gift of Friends of Mary Hiester Reid, 1923 (665).



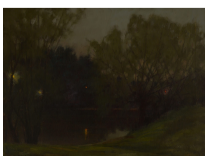
Adirondacks, 1891-1917. Peel Art Gallery Museum and Archives, Brampton, gift of Al and Simmie Rain, 1996 (1997.012.009).



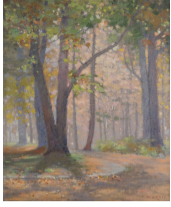
Afterglow, Wychwood Park, n.d. Private collection.



Afternoon Sunlight, 1903. Government of Ontario Art Collection, Toronto (635838). Courtesy of the Archives of Ontario.



At Twilight, Wychwood Park, 1911. Art Gallery of Ontario, Toronto, bequest of Mary Hiester Reid, Toronto, 1922 (634).



Autumn, Wychwood Park, c.1910. Museum London, Ontario, gift of Mrs. Mary Wrinch Reid, Toronto, 1950 (50.A.40).



By the Fireside, n.d. Roberts Gallery, Toronto.



Cactus Dahlias, c.1919. Collection of Barry Appleton.



Castles in Spain, c.1896. Art Gallery of Ontario, Toronto, gift of the Gordon Conn-Mary E. Wrinch Trust, Toronto, 1970 (70/18).



Chrysanthemums, 1891. National Gallery of Canada, Ottawa, gift of the Royal Canadian Academy of Arts, Toronto, 1893 (28).



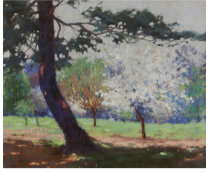
Chrysanthemums: A Japanese Arrangement, c.1895. Art Gallery of Ontario, Toronto, gift of Friends of Mary Hiester Reid, Toronto, 1923 (666).



Chrysanthemums in a Qing Blue and White Vase, 1892. Edwin R. Procnier Collection at The Rooms, St. John's, bequest of Edwin R. Procnier, 2011 (2004.01.03).



Daffodils, 1888. Private collection. Courtesy of Bonhams Fine Art Auctioneers & Valuers.



Early Spring, 1914. Private collection. Courtesy of Sotheby's.



Floral Still Life, n.d. Private collection. Courtesy of Burchard Galleries.



Flowers, 1889. Private collection. Courtesy of Heffel Fine Art Auction House.



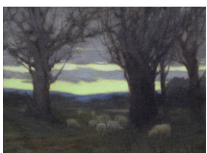
Hollyhocks, 1914. Collection of the Reading Public Museum, Pennsylvania, gift of the artist (1922.1.1).



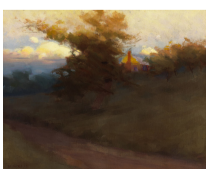
Interior with a Garden View, n.d. Private collection. Courtesy of Heffel Fine Art Auction House.



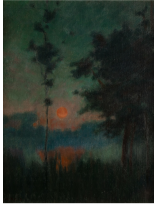
Interior with Spinning Wheel, 1893. Private collection. Courtesy of Sotheby's.



Landscape with Sheep, c.1902-10. Collection of the Reading Public Museum, Reading, Pennsylvania, gift of Mrs. Isaac Hiester (1927.1786.1).



Looking East, 1899. National Gallery of Canada, Ottawa, purchase, 1908 (75).



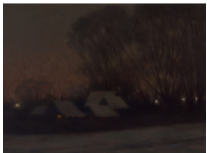
Moonrise, 1898. City of Toronto Art Collection, donation of the Industrial Exhibition Association, 1903 (A75-162).



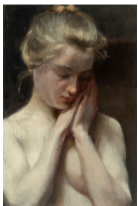
Morning Sunshine, 1913. National Gallery of Canada, Ottawa, purchase, 1913 (787).



Night in the Village (England), n.d. Museum London, Ontario, gift of Mrs. Mary Wrinch Reid, Toronto, 1950 (50.A.19).



Nightfall, 1910. Robert McLaughlin Gallery, Oshawa, purchase, 1983 (1983RM79).



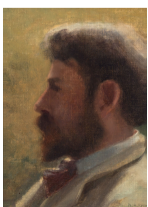
Nude Study, n.d. Collection of Museum London, Ontario, gift of Mrs. Mary Wrinch Reid, Toronto, 1950 (50.A.44).



Pansies, n.d. Art Gallery of Windsor, Ontario, gift of Gordon Conn, 1959, (1959.014).



Past and Present, Still Life, 1918. Art Gallery of Ontario, Toronto, gift of George A. Reid, Toronto, 1922 (636).



Portrait of George Agnew Reid, 1895. Private collection. Photo credit: Toni Hafkenscheid.



Roses, n.d. Government of Ontario Art Collection, Toronto (635838). Courtesy of the Archives of Ontario.



Roses in a Vase, 1891. Collection of Jeffrey and Betsey Cooley.



Roses in Antique Vase, n.d. Ingram Gallery, Toronto.



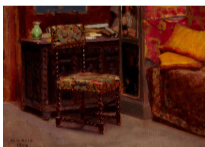
Still Life with Flowers (Roses in a Green Ginger Jar), n.d. Art Gallery of Windsor, gift of Dr. and Mrs. Douglas Biggar, 2017 (2017.018).



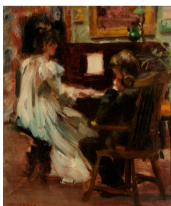
Still Life with Silver Pitcher, n.d. Private collection. Courtesy of Heffel Fine Art Auction House.



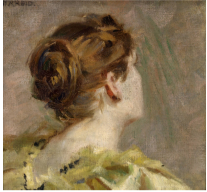
Study in Rose and Green, before 1917. National Gallery of Canada, Ottawa, purchase, 1917 (1428).



Studio in Paris, 1896. Art Gallery of Hamilton, gift of Mr. Gordon Conn, 1975 (75.18).



Study for "An Idle Hour," c.1896. Museum London, Ontario, gift of Mrs. Mary Wrinch Reid, Toronto, 1950 (50.A.23).



Study of a Head, n.d. Art Gallery of Alberta, Edmonton, purchased in 1982 with funds donated by the Women's Society of The Edmonton Art Gallery (82.18).



Street Scene, Malaga, Spain, n.d. Private collection. Courtesy of Sotheby's.



Woodland Garden, n.d. Private collection. Courtesy of Pook & Pook Inc.

Credits for Photographs and Works by Other Artists



A group of George Agnew and Mary Hiestler Reid's students in Onteora, New York, c.1894. Photograph by George Agnew Reid. George Agnew Reid Fonds, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto.



A Rose, 1907, by Thomas Anshutz. Metropolitan Museum of Art, New York City, Marguerite and Frank A. Cosgrove Jr. Fund, 1993, (1993.324).



A Still Life of Lilies, Roses, Iris, Pansies, Columbine, Love-in-a-Mist, Larkspur and Other Flowers in a Glass Vase on a Table Top, Flanked by a Rose and a Carnation, 1610, by Clara Peeters. National Museum of Women in the Arts, Washington, D.C.



Actoea Alba & Rubra, Red and White Baneberry, 1853, by Maria Frances Ann Morris Miller. Peter Winkworth Collection of Canadiana, Library and Archives Canada, Ottawa (R9266-2458). Courtesy of The Brechin Group Inc.



Arrangement in Grey and Black No. 1 (Portrait of the Artist's Mother), 1871, by James Abbott McNeill Whistler. Musée d'Orsay, Paris (RF699). © RMN-Grand Palais (Musée d'Orsay) / Jean-Gilles Berizzi.



Dans les blés, 1875, by Berthe Morisot. Musée d'Orsay, Paris (RF1937-45). © RMN-Grand Palais (musée d'Orsay) / Stéphane Maréchal.



Drawing in ink presented to George Agnew and Mary Hiester Reid from their students, June 10, 1887. George Agnew Reid Fonds, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto.



George Agnew Reid at work on his murals for the Earl's Court Library (now a branch of the Toronto Public Library) in Toronto. Photographer unknown. George Agnew Reid Fonds, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto.



George Agnew Reid playing guitar in front of the studio fireplace, Onteora, New York, c.1893. Photographer unknown. Library and Archives Canada, Ottawa (PA-050638). Courtesy of The Brechin Group Inc.



George Agnew Reid and Mary Hiester Reid, n.d. Photographer unknown. George Agnew Reid Fonds, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto.



Flower Still Life, c.1726, by Rachel Ruysch. Toledo Museum of Art, Toledo, Ohio, purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey (1956.57).



Illustration of Mary Hiester Reid's *An Idle Hour* published in the *Montreal Herald*, March 7, 1895. Courtesy of the Canadian Women Artists History Initiative, Concordia University, Montreal.



Impression, Sunrise (Impression, soleil levant), 1872, by Claude Monet. Musée Marmottan Monet, Paris, gift of Don Eugène and Victorine Donop de Monchy, 1940 (4014). Courtesy of Wikimedia Commons.



Photograph of memorial exhibition of paintings by Mary Hiester Reid, 1922. Gordon Conn Papers, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto.



In Memoriam MHR (headpiece), c.1922, by J.E.H. MacDonald. Gordon Conn Papers, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto.



Las Meninas, 1656, by Diego Rodríguez de Silva y Velázquez. Museo Nacional del Prado, Madrid, Spain (P001174). © Museo Nacional del Prado.



Life School at the Royal Academy, 1773, by Richard Earlom. Paul Mellon Collection, Yale Center for British Art, New Haven, Connecticut (B1978.43.1125).



Mary Hiester Reid, 1898, by George Agnew Reid. Art Gallery of Ontario, Toronto, gift of Mary Wrinch Reid, Toronto, 1954 (53/36).



Mary Hiester Reid, c.1911. Photographer unknown. Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto.



Mary Hiester Reid's June 1897 *Massey's Magazine* article, featuring illustrations by George Agnew Reid. George Agnew Reid Fonds, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto.



Mary Hiester Reid in her Paris studio at 65 Boulevard Arago, 1888-89. Photograph by George Agnew Reid. George Agnew Reid Fonds, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto.



Mary Hiester Reid in her studio, c.1911. Photograph by William James. William James Family Fonds, City of Toronto Archives (Fonds 1244, Item 703G).



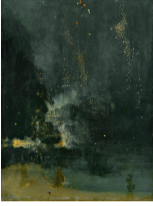
Monna Rosa, 1867, by Dante Gabriel Rossetti. Private collection. Courtesy of Wikimedia Commons.



Mont Saint-Éloi, c.1919-20, by Mary Riter Hamilton. Library and Archives Canada, Ottawa (1988-180-53). Courtesy of The Brechin Group Inc.



Mortgaging the Homestead, 1890, by George Agnew Reid. National Gallery of Canada, Ottawa, Royal Canadian Academy of Arts diploma work, deposited by the artist, Toronto, 1890 (86).



Nocturne in Black and Gold, The Falling Rocket, c.1872-77, by James Abbott McNeill Whistler. Detroit Institute of Arts, gift of Dexter M. Ferry, Jr. (46.309).



Olivia Paring Apples, n.d, by Charlotte Schreiber. Blackwood Gallery, University of Toronto Mississauga, gift of J.R.G. Leach and Mrs. O.M. Browne (1987.03).



Ontario Society of Artists members, 1925. Photographer unknown. Ontario Society of Artists Fonds, Archives of Ontario, Toronto (F 1140).



Page 358 of the George Agnew Reid scrapbooks dedicated to Mary Heister Reid. George Agnew Reid Fonds, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto.



Penstemon pubescens, c.1863-65, by Agnes Chamberlin. Thomas Fisher Rare Book Library, University of Toronto.



Photograph of Mary Heister Reid's *Autumn*, c.1913. Photographer unknown. Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto.



Portrait of Dr. Samuel D. Gross (The Gross Clinic), 1875, by Thomas Eakins. Philadelphia Museum of Art, Pennsylvania, gift of the Alumni Association to Jefferson Medical College in 1878 and purchased by the Pennsylvania Academy of the Fine Arts and the Philadelphia Museum of Art in 2007 with the generous support of more than 3,600 donors, 2007 (2007-01-01).



Portrait of Mary Hiester Reid, 1885, by George Agnew Reid. National Gallery of Canada, Ottawa, gift of Mary Wrinch Reid, Toronto, 1965 (14701).



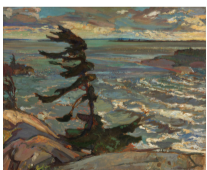
Self-Portrait, 1902, by Thomas Eakins. National Academy of Design, New York City, gift of the artist, ANA diploma presentation, May 5, 1902.



Self-Portrait, n.d., by Marion Long. Private collection. Courtesy of Waddington's Auctioneers & Appraisers. © Marion Long Estate.



Signed drawing in ink presented to George Agnew and Mary Hiester Reid from their students, June 10, 1887. George Agnew Reid Fonds, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto. Courtesy of the AGO.



Stormy Weather, Georgian Bay, 1921, by F.H. Varley. National Gallery of Canada, Ottawa, purchase, 1921 (1814). © Varley Art Gallery of Markham



Study for "The Croppy Boy," c.1879, by Charlotte Schreiber. National Gallery of Canada, Ottawa, gift of Wilfred Weymouth Schreiber, Milton, Ontario, 2007 (42261).



Summer Morning, Wychwood Park, Toronto, 1889, by Marmaduke Matthews. Baldwin Collection, Toronto Reference Library (984-10-10 Fra).



The Artist's Studio, n.d., by Marion Long. Collection of John and Katia Bianchini. Courtesy of Waddington's Auctioneers and Appraisers. © Marion Long Estate.



The Ontario Society of Artists Hanging Committee, 1904. Photographer unknown. Ontario Society of Artists Fonds, Archives of Ontario, Toronto (F 1140).



The Women's Globe, 1895. Larry Becker Newspapers, City of Toronto Archives (Fonds 70, Series 655, File 20).



Upland Cottage in Wychwood Park, Toronto, c.1908. Photographer unknown. George Agnew Reid Fonds, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto.



Vase with Auspicious Animals, Qing dynasty (1644-1911), Kangxi period (1662-1722). Metropolitan Museum of Art, New York City, bequest of Benjamin Altman, 1913 (14.40.330).



View of Reading, Pennsylvania, from the Neversink in the Neighborhood of the White Cottage, 1834, by A. Zeno Schindler. The Miriam and Ira D. Wallach Division of Art, Prints and Photographs, New York Public Library, New York City (b0f63a30-c5ed-012f-21ea-58d385a7bc34).



Women's Modeling Class with Cow in Pennsylvania Academy Studio, c.1882, by the circle of Thomas Eakins. Charles Bregler's Thomas Eakins Collection, Pennsylvania Academy of the Fine Arts, Philadelphia, purchased with the partial support of the Pew Memorial Trust (1985.68.2.801).

BOOK CREDITS

Publisher

Sara Angel

Executive Editor and Associate Publisher

Michael Rattray

Web and Layout Director

Simone Wharton

French Editorial Director

Annie Champagne

Senior Editor

Rosemary Shipton

Senior Proofreader

Beverley Mitchell

Editor

Sarah Brohman

Copy Editor

Cy Strom

Translator

Christine Poulin

French Copy Editor

Annie Champagne

French Proofreader

Aude Laurent-de Chantal



MARY HIESTER REID

Life & Work by Andrea Terry

Senior Image Research Associate

Stephanie Burdzy

Image Research Associate

Emily Lawrence

Layout Designer and Associate

Emily Derr

Digital Image Specialist

Maegan Hill-Carroll

French Layout Associate

Ophélie Henrard

Design Template

Studio Blackwell

COPYRIGHT

© 2019 Art Canada Institute. All rights reserved.

Art Canada Institute

Massey College, University of Toronto

4 Devonshire Place

Toronto, ON M5S 2E1

Library and Archives Canada Cataloguing in Publication

Title: Mary Hiester Reid : life & work / Andrea Terry.

Names: Terry, Andrea, 1978- author. | Reid, Mary Hiester, 1854-1921.

Paintings. Selections. | Art

Canada Institute, issuing body.

Identifiers: Canadiana 20190176784 | ISBN 9781487102074 (PDF) | ISBN

9781487102081 (HTML)

Subjects: LCSH: Reid, Mary Hiester, 1854-1921. | LCSH: Reid, Mary Hiester,

1854-1921—Criticism and

interpretation. | LCSH: Painters—Canada—Biography. | LCGFT: Biographies.

Classification: LCC ND249.R442 T47 2019 | DDC 759.11—dc23