

PROJECTS FOR TRINITY COLLEGE, TORONTO

The new buildings of Trinity College, Toronto, begun in 1923, were the product of an approach to architecture usually termed "associationism." It was both a motivating force behind, and a justification for, the English Gothic Revival of the eighteenth and nineteenth centuries. Associationism, in essence, recognizes the importance of preconceived or ingrained notions about the appearance of a particular type of building. It occurs to a certain extent, of course, in any historicist architecture, but it is in the Gothic Revival that it achieved its greatest importance as a generator of form. In the context of the nineteenth century, associationism involved a composite mental image of existing buildings in the case of both architect and client; the latter case is of particular relevance to Trinity College.

The first buildings of the institution known as King's College were begun in 1842, on the present site of the Ontario Provincial Legislature Buildings in Queen's Park, Toronto. The College buildings were rendered in a severe Greek Revival style to the design of local architect Thomas Young. Only the southeast portion had been completed when the Anglican institution was secularized in 1849, and later became the University of Toronto.¹

Trinity College was Bishop Strachan's final attempt to establish an Anglican university in Canada, "a University which, fed by the heavenly stream of pure religion, may communicate fuel to the lamp of genius and enable it to burn with a brighter and purer flame."² The site chosen for the new buildings on Queen Street West, was at that time a considerable distance from the city proper: ". . . it was undoubtedly in the mind of Bishop Strachan and his associates to build . . . far from the temptations of city life."³ Frederick Cumberland together with Thomas Ridout competed with Kivas Tully for the commission; Tully's design was chosen. Tully's master plan for the college does not seem to have survived, but the design for the portion erected in 1852 is of considerable importance with regard to the Hoskin Avenue buildings.

Following his resignation as President of King's College, Bishop Strachan set about soliciting support for the new Trinity College buildings. During a fund-raising tour of Britain in 1850, Strachan was impressed by, and secured drawings of, the proposals for St. Aidan's Theological College, Birkenhead. Designed by Thomas Wyatt, David Brandon and Henry Cole,

this college was under construction from 1850 to 1853, but a perspective view of its intended final appearance was published in *The Builder* of April 6, 1850. The accompanying text, quoting the founders of the college, described the building as being intended to house "a collegiate establishment, similar in character to, and devoted to the same high and holy purposes as, the time-honoured universities of Oxford and Cambridge."⁴ *The Builder* noted that "the want of such an institution in the north-west of England has long been felt;" in Bishop Strachan's view this was very much the case in Upper Canada as well. There was a further correspondence to the future Trinity in that the site of St. Aidan's was mentioned as being "in the immediate neighbourhood of the park."⁵

Although Strachan was impressed with it, the design of St. Aidan's was not unlike a number of other conventional examples in the same period, including Queen's, Belfast; it was certainly not an advanced design of the Ecclesiological type. The illustration published by *The Builder* depicted a long, symmetrical facade, two-storied, and broken by three projecting blocks: two mansard-roofed *pavillons*, one at each end, and a central gabled bay. This latter housed the raised main entrance, above which projected an oriel window; a secondary rhythm was generated by this window, the bay window projecting from each end block, and the oriel window in the centre of each of the two intermediate ranges between the projecting blocks. "The style adopted is the Domestic Gothic of the fifteenth and sixteenth centuries"⁶ — in other words Tudor or Elizabethan or a combination of the two — and the configuration of the end pavilions suggests French Renaissance or Second Empire sources as well. The building was finished in brick with stone trim, as was to be the case with Trinity.

On Strachan's return to Canada, Cumberland & Ridout and Tully were asked whether they could adapt this design to those already being prepared. Presumably Tully at least was agreeable, since the south front of Trinity College as built (Figs. 1, 2) bears a striking resemblance to St. Aidan's. In particular, it shares with St. Aidan's the symmetrical massing and Tudor detailing of the principal front. Tully's willingness to work in this style may be seen as a result of his Irish origins, since Tudor was particularly popular for Irish country houses: the correspondence between St. Aidan's and Queen's, Belfast has already been mentioned. The scale and the focus of the Trinity facade have been completely altered by Tully's addition of a massive central tower, and the location of the lanterns on what correspond to the end pavilions of St. Aidan's.

The ogee-domed tower, echoed by the lanterns, the turrets flanking the three projecting gabled bays and even the pinnacles at the peaks of these gables, is the single feature which most strongly characterized the Queen Street building. The profusion of skyline elements featured prominently in contemporary descriptions and student reminiscences. Turrets of ogee-profile were common in both late Gothic and Gothic Revival buildings: Barry and Pugin's Houses of Parliament, begun in 1839, feature them, to cite only one instance. But in detail, Tully's central tower is modelled closely on a particular historical example: the angle turrets of King's College Chapel, Cambridge. In this transposition of turret to tower, Tully may well have been influenced by William Wilkins' gateway at King's, of 1824-28. In effect, however, the elaborated ogee tower marking the main entrance and geometrical centre of the facade is more closely related to Wren's Tom Tower, Christ Church, Oxford, of 1682, and to the tower of Rickman and Hutchinson's New Court at St. John's College, Cambridge, of 1825-31. The smaller lanterns are reminiscent of those in the Front Quad at Wadham College, Oxford, which exhibits a strict symmetry in its facade recalling that of Tully's design. St. John's New Court corresponds to Trinity in the symmetry of its plan and its open site as well.

Clearly, these features of Trinity College Queen Street were associational in intention. Henry Scadding himself made the visual association of Trinity's tower with Tom Tower,⁷ and he accurately expressed the hopes of both Strachan and Tully when he stated that "(Trinity's) brooklet . . . will be regarded as . . . the Cherwell of an infant Christ Church."⁸ The strength of the one associational element of the tower was great enough for it to have been used in similar fashion in yet more distant and more modern foundations: Lippincott & Billson's University College, Auckland, New Zealand, of 1921, for example. In the case of Trinity: "The new university was an attempt to reproduce on Canadian soil, as nearly as was possible, the collegiate foundations of Oxford and Cambridge before the reforms introduced by the universities commission of 1852."⁹ The first professors for the new college were recruited from Oxford and Cambridge and practices which became college "traditions," such as "gyps" (students' personal servants) and the wearing of gowns, were derived from Cambridge. The building was the physical realization of this approach: "The style of its architecture, so suggestive of what may be seen in the Mother Land, aptly symbolises the continuity of the University's traditions with those of the old colleges of Oxford and Cambridge."¹⁰



Fig. 1. Kivas TULLY, Trinity College, Queen Street, Toronto, 1852, south elevation. Coll. Ontario Archives.



Fig. 2. Kivas TULLY, Trinity College, Queen Street, Toronto, 1852, view from south-west. (Reed, A *History of the University of Trinity College, Toronto, 1852 - 1952, 1952.*)

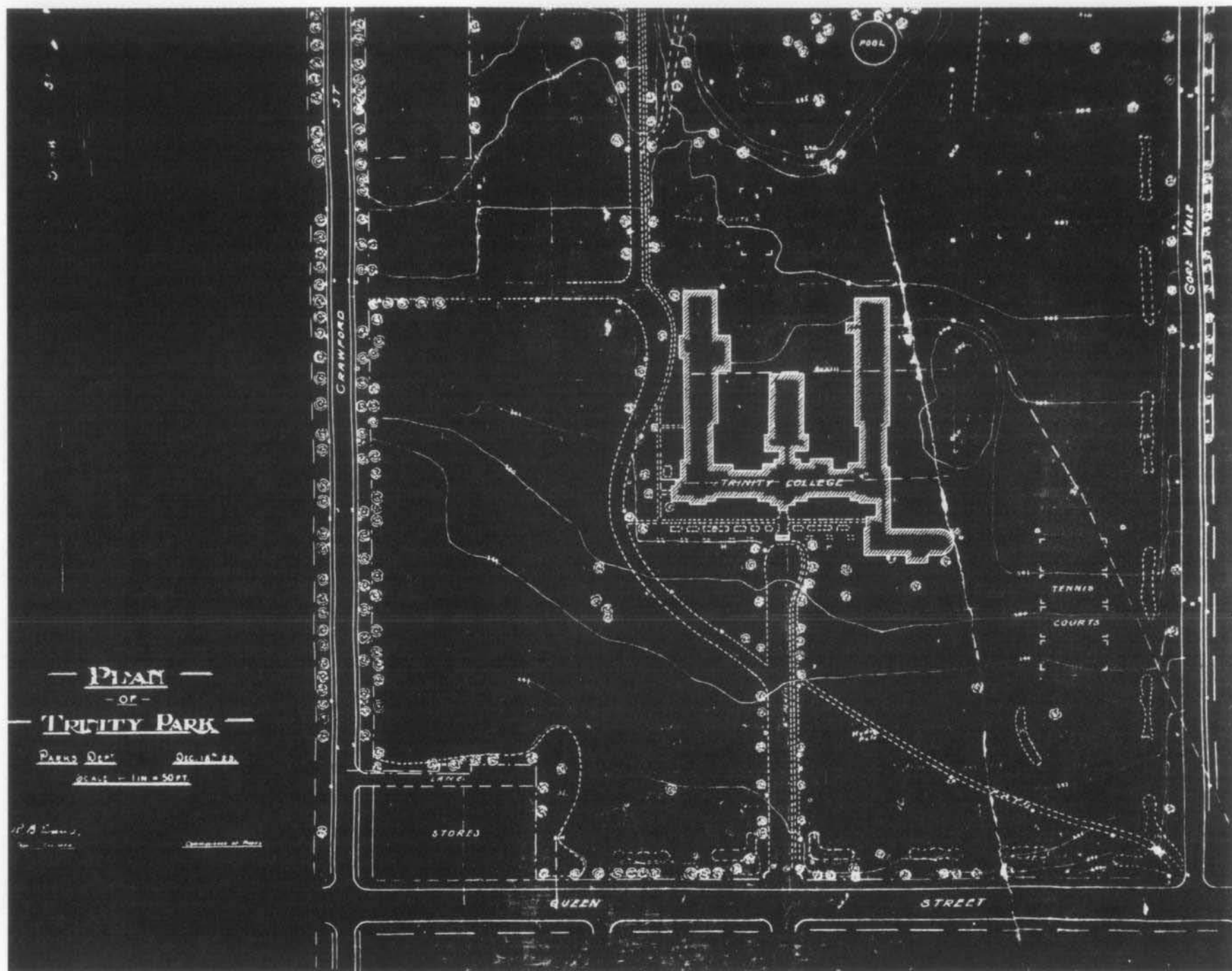


Fig. 3. Kivas TULLY and Frank DARLING, Trinity College, Queen Street, Toronto, 1852-91, plan of College and grounds, 1923. Coll. Trinity College Archives.

Whether Tully's master plan for Trinity was ever realized is uncertain. In 1877, a Convocation Hall was added in the centre of the north front (Fig. 3) to the design of Frank Darling (1850-1923), a graduate of the college. In 1878 Darling, who had advised on repairs to the building for the past five years, was appointed as college architect. The Chapel (1884), West Wing extension (1889), East Wing extension (1891), and Queen Street gates (1904) were all his work. But the depression of the 1890's had a considerable effect on the college, and it was at this time that the advisability of federation with the University of Toronto began to be seriously discussed. Inevitably this would have involved relocation in Queen's Park. The Queen Street buildings were showing signs of wear at the end of the century, had little or no electricity and generally inadequate facilities, but those against the move warned of the probable loss "of her identity, her individuality, and old associations."¹¹

The question was much debated: a late nineteenth-century plan of the Queen Street grounds shows a proposed north range which would have completed a quadrangle. A more grandiose plan by Darling, of May 1902, also shows a north range enclosing a quad, but detached from the older part of the building. More significant in this plan is the axial grouping of new buildings on either side of the drive from the Queen Street gates. Although this might be related to Darling's Beaux-Arts work, there are also factors of site and association involved. Nikolaus Pevsner, in his introduction to *Cambridgeshire*, observes that in contrast to the closed and enclosing planning of Oxford colleges, Cambridge colleges tend to favour open courts (that is, three-sided) and axial arrangements, as at St. John's College. Open courts "establish a relation between college space and surrounding outer space rare at Oxford, where colleges altogether seem more closed in."¹² It is significant that the Queen Street building was never closed off as a quadrangle, and that the position of Darling's earlier Convocation Hall, though it thwarted an axial scheme, would also tend to break up a residential quad's unity; the College grounds were not, in fact, encroached upon by the expanding city to the east until the early twentieth century. Other college buildings were distributed throughout the grounds: when a former student spoke of "a little world of our own,"¹² he was referring to the college building *and* its grounds. There was a huge amount of park-like space to which the college could relate, outwards, as at Cambridge, and Darling's 1902 plan recognized this.

The decision to federate and relocate was finally made in 1911. A committee on new buildings was formed and in 1912 the Queen Street

site and buildings were sold, although the college did not move to the Queen's Park area until 1925. Once again, from the beginning, a primary concern was association, but now association on a second level. A college document of 1914 recalls that "as to the exterior design of the buildings, the Architects were instructed to preserve in the south facade as close a resemblance as possible to the original buildings of Trinity College."¹⁴ At one point there was even the suggestion that the stonework of the Queen Street Building be reused. Certainly the original association with Oxbridge colleges was still present: Thomas Macklem, Provost from 1900 to 1921, was a Cambridge graduate like his three predecessors. But in addition, the traditions and memories of Old Trinity were considered to be of sufficient importance for them to be renewed in the fabric of the new building itself. The fact that, after the move, "the migrants from Queen Street had brought with them their old customs, or such of them as would stand transplanting"¹⁵ was anticipated and encouraged. It is for this reason that the Hoskin Avenue building must be considered as a development of Old Trinity. "We were warned not to permit ourselves to be submerged in the impersonal sea of the University," wrote a student of the time: "In his relations with the outside world, a 'Trinity man' was expected to be different, feel different and show himself different from the masses."¹⁶ Collegiate individuality was likewise sought in the new buildings.

Various architects began submitting proposals in early 1911. The submissions of Charles P. Band and Chapman & McGiffin stressed the associations with features of Old Trinity as well as with Oxford and Cambridge. The site was quite different from the Queen Street grounds: the south boundary was Hoskin Avenue, the north, Varsity Stadium and McMaster University (the present Royal Conservatory of Music), the west the present Devonshire House, while on the east was a ravine, intended to be a Botanical Garden (and now Philosopher's Walk). Although Queen's Park lay to the south-east, the site was more urban than that of Old Trinity. The new college was to be surrounded by "the masses," and there was in any case no room for the kind of expansive planning of Darling's 1902 scheme.

The first plans submitted were, as a result, quadrangular. There was no true quadrangular precedent in North America when Old Trinity was designed in 1851. William Hay's quadrangular plan of 1856 for St. Michael's College, Toronto, was never realized. William Burges' Trinity College in Hartford, Connecticut, of 1873-80, designed with several regular quads, was never completed. In 1911 there was still no North American example

to be examined — Frederick Cumberland's University College, Toronto, of 1856-59, remained three-sided on an open site — but in the United States, attention had been given to the advantages of the quadrangle. At Yale: "The dream of George Douglas Miller dating from 1877 had been to build a replica of Oxford in the heart of New Haven."¹⁷ Although the money for that particular scheme had run out, the urban context of New Haven was later to be of considerable relevance to the Trinity plans. More expansive planning was typical of American colleges built up to that time, but it was recognized by American writers that:

the traditional seat of learning was that of a cloistered world. Within forbidding walls that kept out the madding crowd there was a realm of quiet conducive to study and contemplation. . . . The habit has been to make the college grounds . . . park-like (but) scattered buildings afford no recompense for the loss of these beautiful and tranquil enclosed or partly enclosed spaces, or quads.¹⁸

The informal quadrangle was associated with picturesque Gothic: "There is present here the delight of unexpected views, fleeting glimpses, abrupt changes of levels, stairways and terraces, and a charm and animation born of ingenuity and imagination in the designer."¹⁹

By 1913 Frank Darling and his partner John Pearson had been chosen as architects, despite recommendations that the college hold a formal competition for the commission. Presumably the deciding factor was Darling's familiarity with Old Trinity and probably with all the members of Convocation, through his numerous commissions for banks, major offices and large houses in the city. It is perhaps also for this reason that no definite instructions as to the appearance of the building, apart from its need for association with Old Trinity, seem to have been given.

The first surviving fully developed proposal by Darling & Pearson was an irregular grouping of two quadrangles, an academic-administrative quad and a residential quad (Figs. 4, 5). This basic distinction was retained throughout the various developments of the design. The main entrance in this 1913 proposal is from Hoskin Avenue. There are several points to be noted: first, the arrangement as shown would have reproduced to a certain extent the drive at Old Trinity, which was similarly flanked by trees. Walking up from the Hoskin Avenue gates (Darling's Queen Street gates transplanted) one would have experienced much the same effect of the

entrance tower rising up in front of one, reproducing, although on a significantly smaller scale, that aspect of Old Trinity. The fact that the entrance is recessed in plan and therefore overlooked from three directions emphasizes that it is private. This may be seen as an acknowledgement of the college's new urban environment. A second point of note is that there is no real facade as such but a compromise between the south and east alternatives. Thirdly, the chapel presents the public image of Trinity to Hoskin Avenue. Apart from probably being considered the most attractive element of the grouping, the chapel in this position makes clear the continuing Anglican traditions of the college (as the present chapel does even more aggressively). In addition, it demonstrated Darling & Pearson's "modern Gothic" taste while the recessed and reduced-scale "main facade" maintained the architectural correspondence to the older building, but tucked it away from sight.

This use of the chapel as an advertisement of purpose emphasizes that the architects had recognized that Trinity was no longer to stand in splendid isolation. Darling's concern with the public image of the college is evident in connection with a proposal by the University in 1920 to exchange the present site of Varsity Arena to the north of the Trinity site, then also Trinity property, for the smaller area to the west now including the Gerald Larkin Building and a parking lot. Two sketch plans of November and December 1920 showed the alternatives: Plan 'A', a four-quadrant arrangement extending all the way from Hoskin Avenue to McMaster University, and Plan 'B', a design which turned the corner to front on Devonshire Place north of Devonshire House. Darling's recommendation was that the college take the smaller area, explaining that "'B' would make the building very much more compact than 'A', more easy of administration and more presentable to the ordinary public."²⁰ While the building would shelter its occupants from the outside world, it would at the same time present a favourable, if haughty, public image. The picturesque qualities of the 1913 grouping are self-evident, and in terms of overall handling, the ability of Darling to cater to the associational needs of the client is as evident in this proposal as it is in the Beaux-Arts Bank of Montreal building of 1885 - 86, Front and Yonge Streets, Toronto, or the Toronto Hunt Club of 1895, based, appropriately enough, on the work of Voysey.

Darling & Pearson were asked to rework the initial design to reduce costs and (judging from the drawings themselves as well as from documentary evidence) to make more explicit, or at least more visible, reference

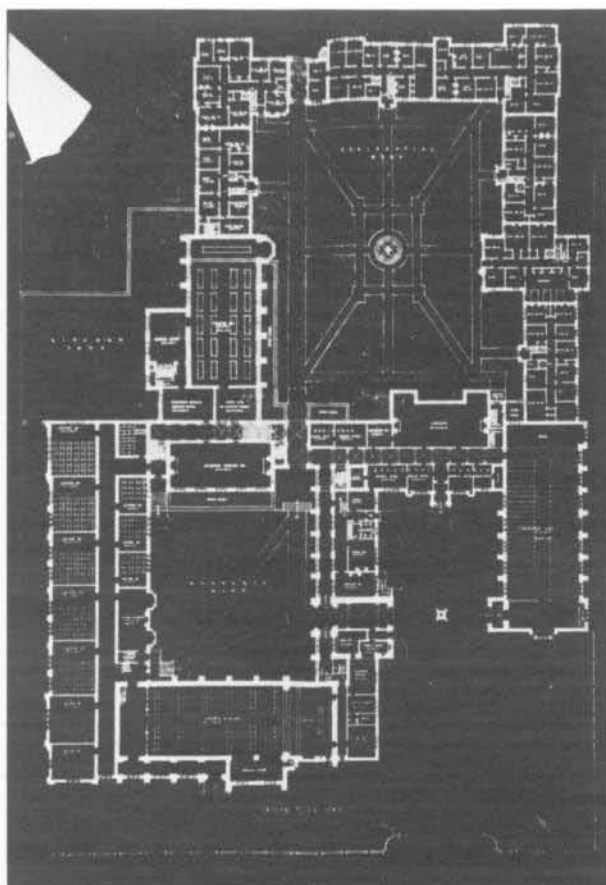


Fig. 4. DARLING & PEARSON, Proposal for Trinity College, Hoskin Ave., Toronto, ground floor plan, July 1913. Coll. Trinity College Archives.

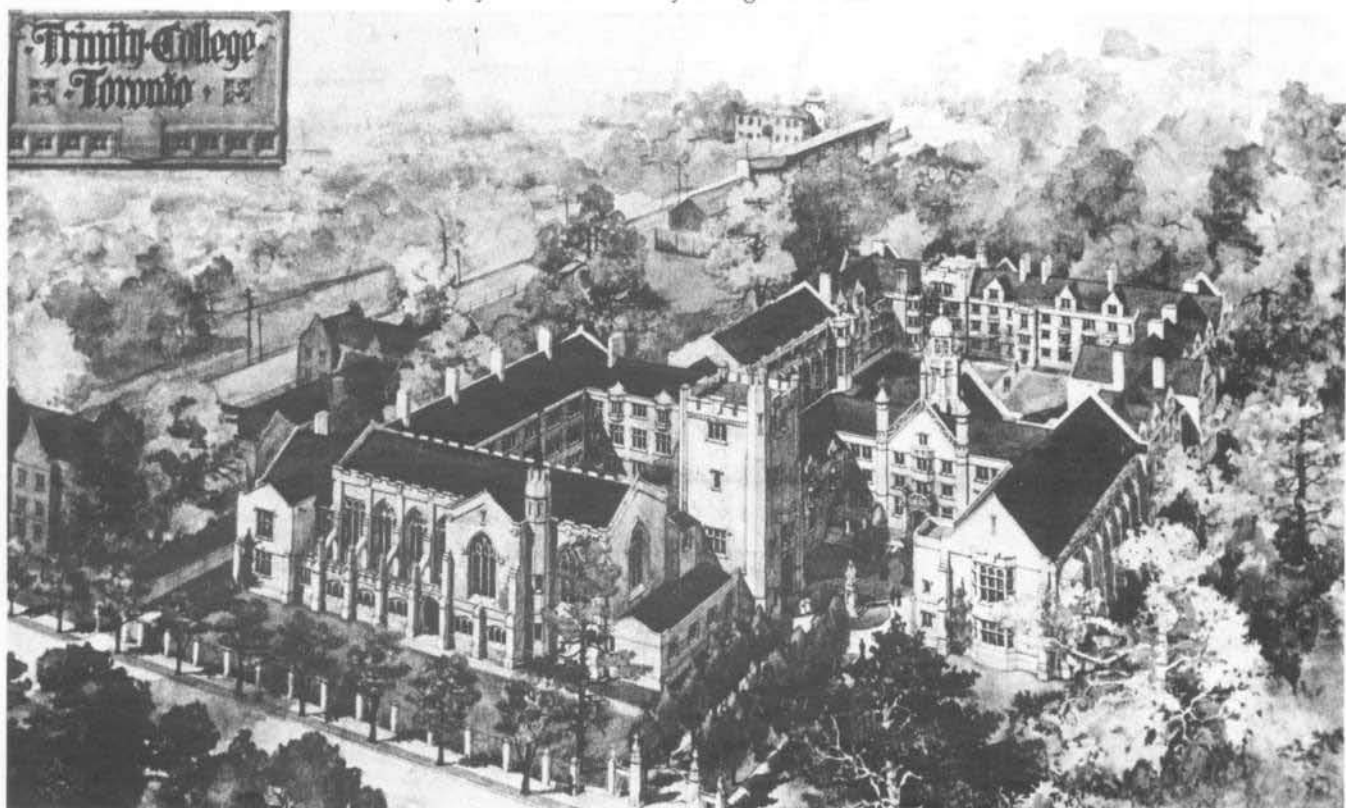


Fig. 5. DARLING & PEARSON, Proposal for Trinity College, Hoskin Ave., Toronto, aerial view from south-east, undated, probably 1913. Coll. Trinity College.

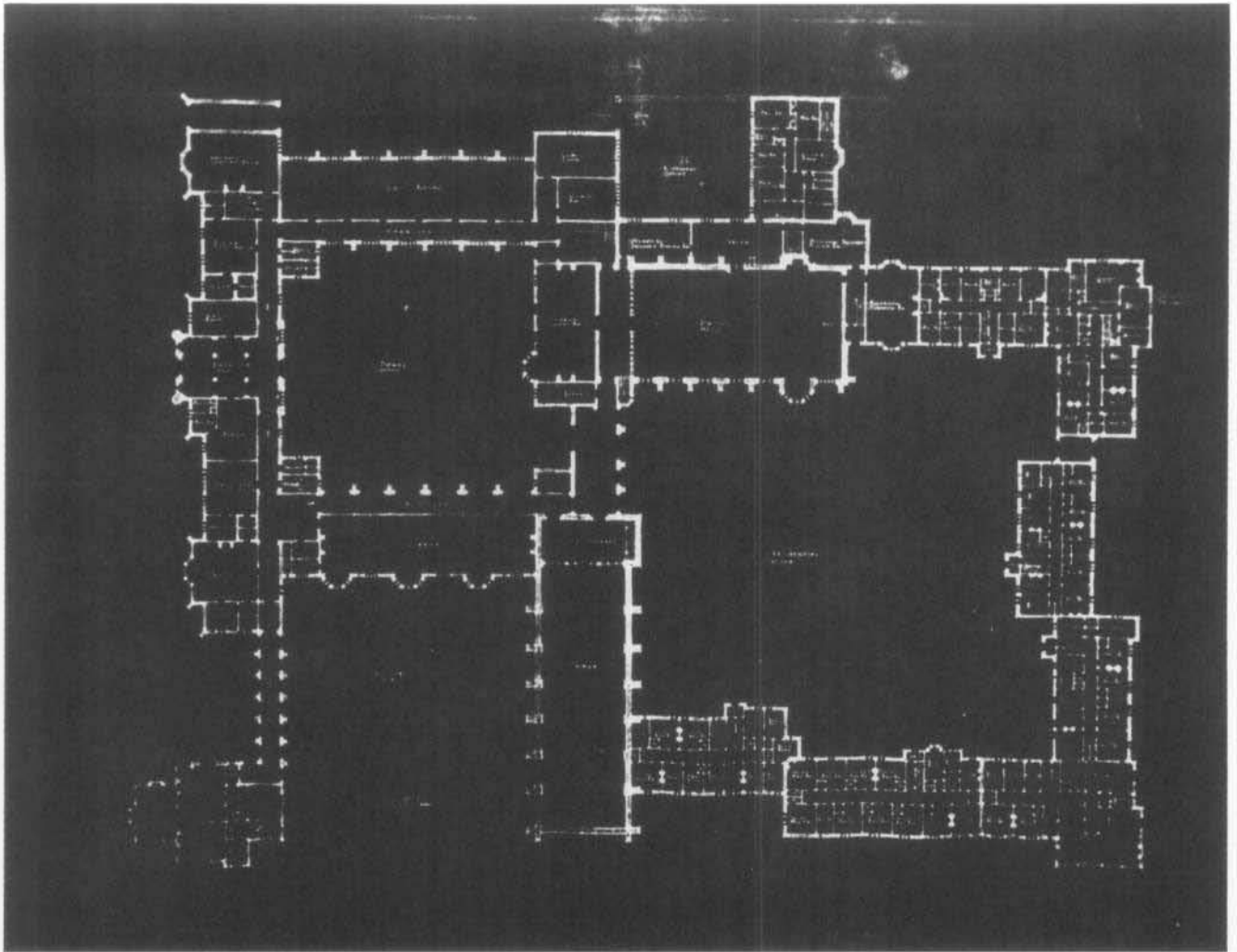


Fig. 6. DARLING & PEARSON, Proposal for Trinity College, Hoskin Ave., Toronto, ground floor plan, March 1914. Coll. Trinity College Archives.

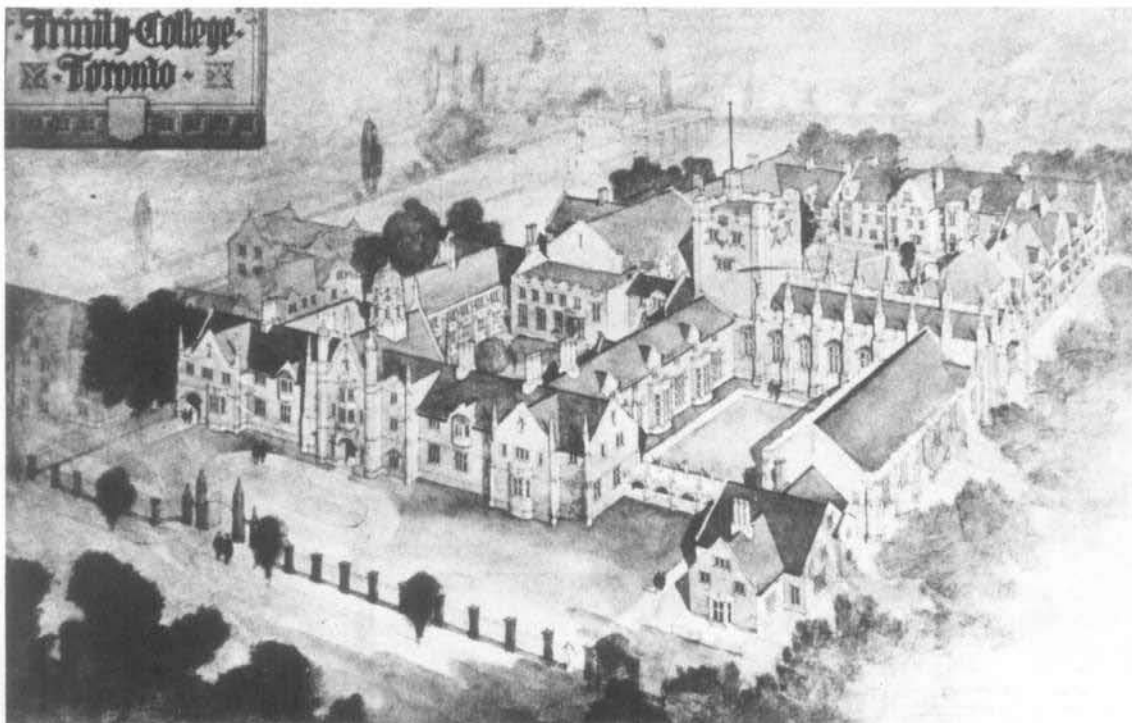


Fig. 7. DARLING & PEARSON, Proposal for Trinity College, Hoskin Ave., Toronto, aerial view from south-east, June 1914. Coll. Trinity College.

to Old Trinity. It was also in 1914 that, because of the limited funds available, the decision was taken to build in stages:

The Architects were therefore instructed to prepare plans on this basis, being careful to block out the whole design in such a way that the sections to be erected in the first instance would be fairly complete in themselves.²¹

The major difference between the 1913 design and the proposal of 1914 (Figs. 6, 7) is the use of a full south front based on that of the Queen Street building. If erected as the first stage, this new south range would have had the most immediate associational impact. The style remains mostly Tudor; the planning is still irregular throughout, unlike Chapman's nearby Knox College of the same period. The latter was to have had a relatively symmetrical double-quadrangle plan on its rectangular site between two parallel roads. Cloisters, enclosed at Trinity while open at Knox, were to be used in both buildings as necessary elements of associational Collegiate Gothic. In the new Trinity design, the first impulse seems essentially to have been to interchange the chapel and entrance front (Figs. 5, 7), making the chapel more accessible to the residents of the north quad. It was considered desirable that the chapel extend over the east boundary of the site, probably for the same purpose of "standing for" the college. There are preserved from this period several variations of the plan illustrated, which basically represent the juggling of the modular elements of the Chapel, Convocation Hall and Provost's Lodge, all to be considered, in any case, as separate stages.

By early 1915, something akin to a final plan had been reached (Figs. 8, 9) and a promotional booklet with views of the proposed new college was published soliciting gifts towards the building fund. It is at this point that the architects arrived at the definitive form of the building, although construction of a portion would only be realized a decade later. The smaller lanterns of Old Trinity had reappeared on the south range, supporting the text: "Those who remember the architectural beauty of the buildings on Queen Street West . . . and who cherish happy memories associated with them, will note with pleasure, that in the new building the familiar and attractive features of the old college are preserved."²² Indeed, a comparison of the old elevation (Fig. 1) with the new (Fig. 9) suggests that Darling & Pearson simply extended the old elevation vertically, in order to insert an

extra storey into the east wing and heighten the upper storey in the west wing. The architects eliminated or softened some (but not all) of the more dated Victorian gothicisms, such as the discordant accumulation of pointed windows above one another in the frontispiece; they varied the rhythm of the openings in accordance with internal functions rather than the imagined demands of external symmetry.

Old Trinity had been faced with the white brick then coming into local use and with stone trim, but the new buildings were to be stone-faced, as were the other new University buildings of the period. There was some debate over which stone to use, however. The grey Credit Valley stone used for Hart House, Knox and Victoria Colleges was considered cold and monotonous. At one point a trip was made to New Haven by members of the Building Committee, at Darling's suggestion, to examine the Massachusetts stone in use there. The buildings in question were James Gamble Rogers' Memorial Quadrangle of 1917-21 at Yale University. (It was in fact a complex of six quads which ultimately became the basis of Yale's system of residential colleges). Possibly the early plans for this complex had influenced Darling's design, which envisaged further quadrangular extensions beyond the two quads drawn in 1915. Certainly the Wrexham Tower in the Memorial Quadrangle at Yale, as well as the Phelps Gateway of 1896, by Charles C. Haight, would have provided models for the Henderson Tower (Fig. 9). The ogee turret was here to be repeated as the most evocative associational feature of the design. For in contrast to the schemes of 1913 and 1914, the 1915 design of Darling & Pearson had not only restored the lanterns but had also employed one visually bizarre element of the Queen Street building: the profound contrast between the spindly pinnacles at the apex of the gables and the chunky turrets at their base angles. The combination of all four — turrets, lanterns, entrance tower, Henderson Tower — indicates Darling & Pearson's capitulation in the matter of the old style, and their resolution to make the best of dire necessity by using it to unify the work.

But by this date the effects of the War were being felt, and Darling's letter to Provost Macklem of February 11, 1916, was concerned with the cost-cutting requested by the Provost. Cut stone work and ornamental features on the south front were to be reduced to the essentials recalling Old Trinity:

We are very strongly of the opinion that it would be far better to leave off entirely for the present such things as can



Fig. 10. DARLING & PEARSON, Trinity College, Hoskin Ave., Toronto, 1923-25, view from south-east, c.1925. Coll. Trinity College Archives.

eventually be done in a decent fashion rather than carry them out immediately in a cheap and unsatisfactory manner.²³

While Darling might have had in mind the example of St. James' (Toronto's Anglican cathedral which had been erected in plain form in 1850 and only later completed with porches, pinnacles and tower) the situation became impossible, and in the end, the buildings had to be postponed.

Provost Macklem, in an Annual Report dated May 1, 1920, gave an indication of the change of circumstances since the final design of 1915: "The cost of building now is more than double what it was in 1914. This presents a serious problem which must be met . . . in part by a more restricted building programme for the time being. Any ultimate change of plans would be a serious mistake."²⁴ A ground floor plan of August 1920 reflects the situation: the building's design has been adapted to include a makeshift dining hall and common rooms where offices and reading rooms had been intended in the south range of the plan of 1915. Eventually, however, this part of the building was constructed as an administrative and academic block more or less as planned, residential functions being served elsewhere, although the west wing library was used as a chapel for some time.

The building as it stands now (Figs. 10 - 13) represents but a small fraction of an original conception dating back to 1913, and very largely depends on the building of 1852 for its outward form. In detail, the towers differ from those of Old Trinity with which they are associated; they are now closer to Tom Tower, but the change, c. 1915, may have been to reduce cut-stone work. Blank walls at the south-west (Fig. 12), north-west and north-east corners indicated where extensions were to be added, as it was fully intended that the plan of 1915 be eventually realized. "The new building . . . does not include chapel, Convocation Hall or residences, which are still to be built according to architect's drawings as shown in the illustrations"²⁵ — those of the 1915 brochure.

Further physical evidence of the incompleteness of the 1925 building is a blind Tudor arch that remains at the north-east end of the ground floor corridor which was to have been extended to form a continuous enclosed cloister on three sides of the Founder's Quad (Fig. 8). Though mediaeval collegiate and monastic associations are emphasized by corbel grotesques — of student life in the present east half and of animals in the west — the

cloister was also an important adaptation of a mediaeval form to North American circulation requirements. Also included was provision for the use of the basement service tunnels in bad weather. The new building was centrally heated, unlike Old Trinity, and this appears to have allowed a somewhat larger glass area. This is in keeping with the transitional historical style, however, as are such picturesque details as a half-timbered gable on the east face of the west wing or a Tuscan Doric gateway on the north side of the south block. It is probable, too, that a reference was intended in both cases to the age of Elizabeth: the foundations of Empire, the growth of humanism, the development of the Universities, the introduction of Renaissance thought, and, above all, the maturing of the Anglican faith.

The building is by no means a late Collegiate Gothic work in North America. Much of the Gothic architecture which was completed in Yale dates from the 1920's and '30's, and in Canada, the University of Western Ontario, to take just one example, has "Gothic" buildings of the 1950's. Trinity College itself was enlarged in the '40's and '50's with extensions designed to conform rather than contrast; a further deliberate, self-conscious anachronism. The original building, constructed partly on a steel frame, was completed in 1925, the date of Le Corbusier's *Pavillon de l'Esprit Nouveau* at the Paris Exhibition. At the opening and dedication of the college in the autumn of that year: "The Provost referred with feeling to the late Mr. Frank Darling, the architect of the beautiful new Trinity College, in which he had so faithfully adapted the architectural features of the old . . ." ²⁶ But if the process recalled the motivation that had sparked the conservative design for the new library at St. John's, Cambridge, in 1623 at the very beginning of the Gothic Revival, it also signalled the failure of the Gothic Revival in this final Beaux-Arts stage to sustain and renew itself alongside the more progressive movements of the twentieth century. Nevertheless, in architectural terms it provided a segment of the Canadian population with more than instant tradition. It symbolized a set of larger cultural values and assumptions that had been among the key elements in the formation of Canadian nationhood and nationality. It reaffirmed the worth of those values at a time of crisis in the history of the English speaking world.

The larger significance of Darling & Pearson's work designing and revising the Trinity College scheme is revealed in the preparation of Pearson for the same process in Ottawa when, in 1916, the old Centre Block burned to the ground and he, together with Marchand, produced a new building that was essentially similar outside, but taller by a storey,

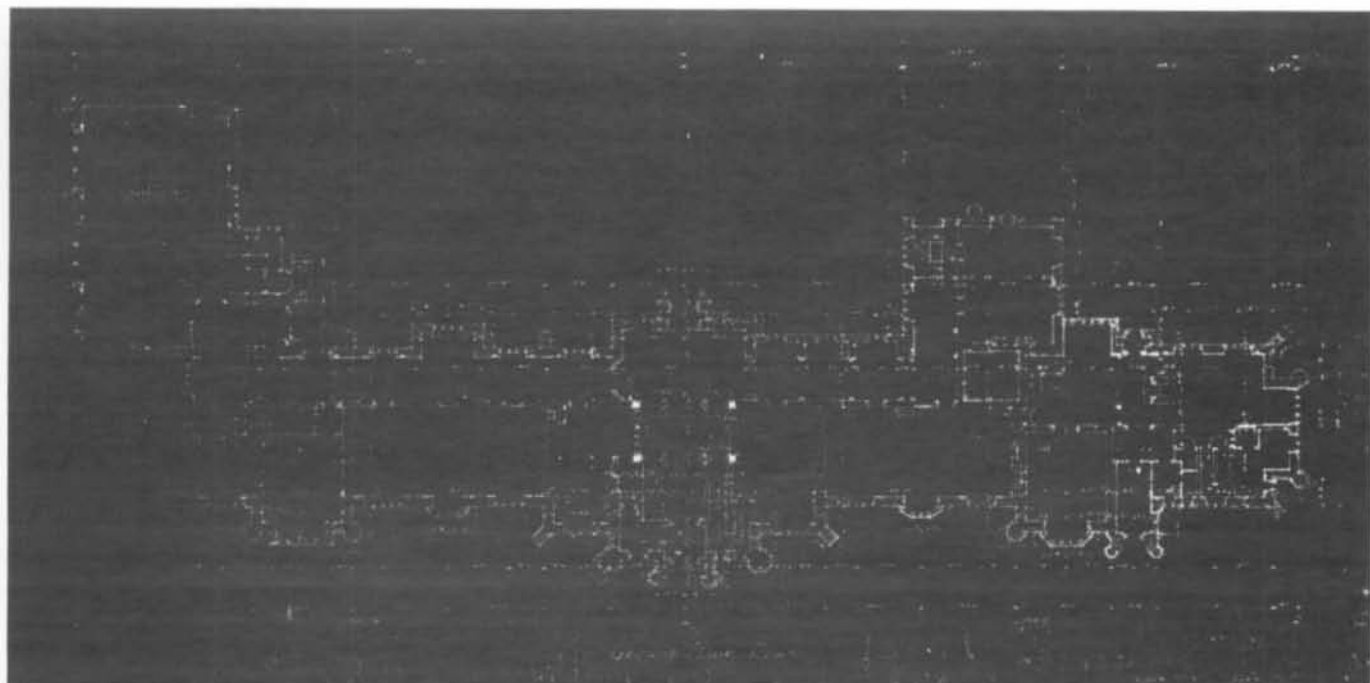


Fig. 11. DARLING & PEARSON, Trinity College, Hoskin Ave., Toronto, ground floor plan, January 1923. Coll. Ontario Archives.

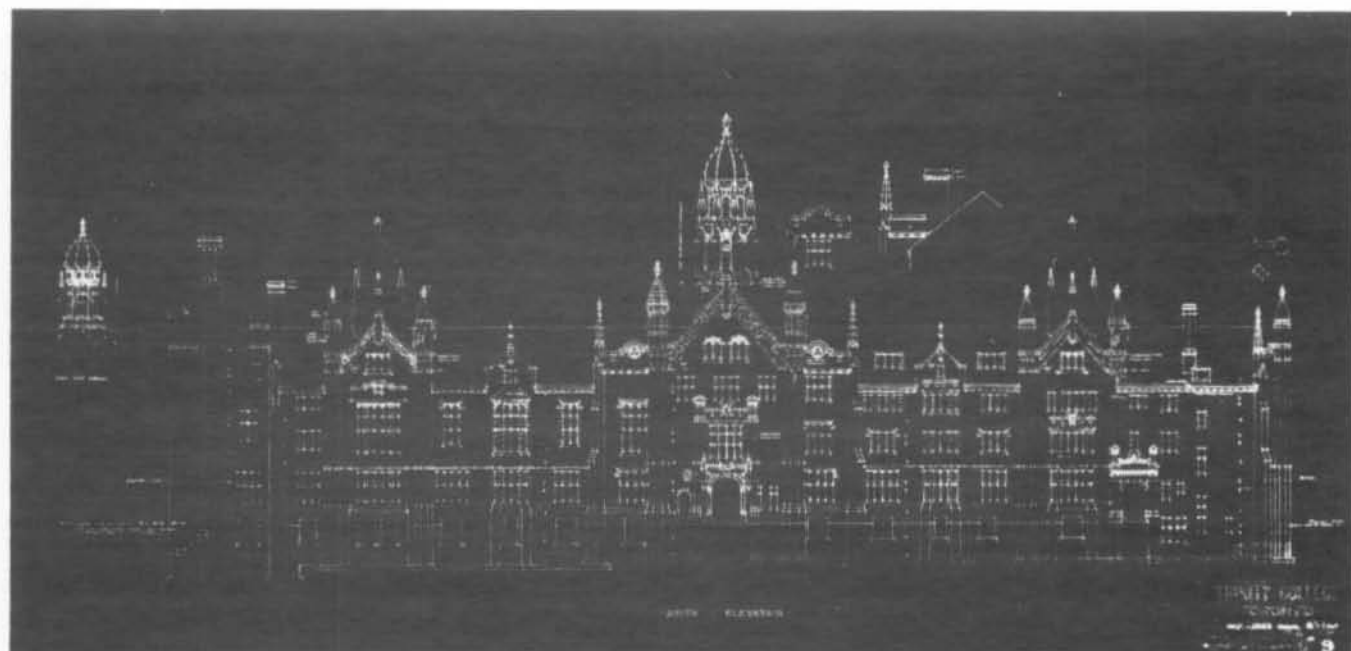


Fig. 12. DARLING & PEARSON, Trinity College, Hoskin Ave., Toronto, south elevation, May 1922. Coll. Ontario Archives.



Fig. 13. DARLING & PEARSON, Trinity College, Hoskin Ave., Toronto, 1923-25, view from south-west, 1976.

with an entirely new tower and a thoroughly recast interior. It is not unreasonable to suggest that not only was the process similar in both cases (Beaux-Arts Gothic based on Victorian Gothic with associational origins) but also the symbolism bears comparison: a new nation renewing early important physical manifestations of its culture and reaffirming the underlying traditions after a time of trial in arms.

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Notes:

¹ Bishop John Strachan had founded King's College in 1827 as an Anglican university, but the validity of its charter depended upon the attitude of the Provincial Legislature of the day, which had the power to alter the terms of the document! Apparently some members of the Legislature objected to the religious character of King's, and in 1849 Robert Baldwin introduced a bill which secularized the college and changed its name to the University of Toronto as of January 1st, 1850. Strachan therefore dissociated himself from the institution. It was Trinity College, Strachan's second foundation, which eventually became part of the University of Toronto: this occurred in 1911.

² Bishop John Strachan, quoted in Andrew WATSON, ed., *Trinity 1852 - 1952* (Toronto: Univ. of Toronto Press, 1952), p. 6.

³ Thomas Arthur REED, ed., *A History of the University of Trinity College, Toronto, 1852 - 1952* (Toronto: Univ. of Toronto Press, 1952), p. 39.

⁴ "St. Aidan's College, Birkenhead," *The Builder*, VIII, no. 374 (Apr. 6. 1850), p. 163.

⁵ *Ibid.*

⁶ *Ibid.*

⁷ REED, p. 40.

⁸ Henry SCADDING, *Toronto of Old: Collections and Recollections* (Toronto: Adam, Stevenson & Co., 1873), p. 356.

⁹ W.S. WALLACE, *A History of the University of Toronto, 1827 - 1927* (Toronto: Univ. of Toronto Press, 1927), p. 236.

¹⁰ Charles KENRICK, *Picturesque Trinity* (Toronto: George N. Morang, 1903), p. 15.

¹¹ REED, p. 136.

¹² Nikolaus PEVSNER, *Cambridgeshire*, 2d ed. (Harmondsworth: Penguin Books Ltd. 1970), p. 38.

¹³ WATSON, p. 98.

¹⁴ Trinity College Archives, *Report of Plans Committee to the Corporation of Trinity College* (Nov. 19, 1914).

¹⁵ WATSON, p. 139.

¹⁶ *Ibid.*, pp. 141-42.

¹⁷ Reuben A. HOLDEN, *Yale — A Pictorial History* (New Haven: Yale Univ. Press, 1967), unpaginated.

¹⁸ Charles Z. KLAUDER and Herbert C. WISE, *College Architecture in America* (New York: Scribner's, 1929), p. 33.

¹⁹ *Ibid.*, p. 31.

²⁰ Trinity College Archives, Frank Darling to Provost Macklem, December 10, 1920.

²¹ *Report of Plans Committee.*

²² *Trinity College, Queen's Park, Toronto* (Toronto: 1915?), unpaginated.

²³ Trinity College Archives, Frank Darling to Provost Macklem, February 11, 1916.

²⁴ Trinity College Archives, Provost Macklem, *Annual Report* (May 1, 1920).

²⁵ Sidney CHILDS, "Trinity College, University of Toronto," *RAIC Journal* (Nov. - Dec. 1925), unpaginated, offpt.

²⁶ REED, p. 152.