

***Rocky Shores and Stormy Seas—
The Atlantic Region
Selections from the Peter
Winkworth Collection of
Canadiana***

- **In March 2002, with the assistance of funds from the Government of Canada, Library and Archives Canada acquired more than 4,000 works of art in a single purchase from one private collector—Mr. Peter Winkworth. This acquisition is one of the largest ever made by the federal government; it is certainly the largest single purchase ever undertaken on behalf of Library and Archives Canada.**
- **Born in Montréal in 1929, Peter Winkworth began working in England in the late 1940s. He developed a passion for the visual history of Canada, and began a hunt for these images throughout Canada, the United States and Europe. Over five decades, he built an extensive and impressive collection of paintings, watercolours, drawings and prints—works known to many curators and historians, but seen by few.**

- **At the time of the acquisition, Librarian and Archivist of Canada, Ian E. Wilson, declared that Canadians should have access to this national treasure. The exhibition presented here and those opening across Canada are the result of that promise. Though they represent a fraction of our total Winkworth holdings, each exhibition gives the viewer an excellent overview of the regional works and an understanding of the entire Peter Winkworth Collection, its preservation, and what is now accessible to a wider Canadian public. A virtual exhibition of part of the collection is also available for viewing online at www.collectionscanada.ca.**
- **The travelling exhibitions are comprised primarily of artwork from the Peter Winkworth Collection, with additional paintings and various printed documents related by theme and time period selected from other Library and Archives Canada collections. We hope you enjoy these regional selections, which were chosen to demonstrate the strength and breadth of the new institution's collection, and its ability to cover all aspects of Canada's documentary heritage.**

SECTION I: CONFLICT AND COMMERCE

The history of the Atlantic Region is one of almost constant conflict: between Aboriginal peoples and the new settlers; among the European nations engaged in imperial expansion; and among competing commercial, social and religious groups. Although the history of this period is complex, the works presented here portray some of these conflicts and also show some of the commercial developments of the 16th century and onwards.



Unknown artist

The Green Fleet, having been through A Violent Storm on the St. Lawrence River . . . , 1711

Hand-coloured engraving

Engraved after a drawing by a Squadron Officer, Beauvais, Paris

R9266-3277



William G. R. Hind (1833–1889)
Harvesting Hay, Sussex, New Brunswick, ca. 1880
Oil on commercial board
1982-204-9
William G. R. Hind Collection

Exhibition display revised June 2009



Unknown artist

The Expedition against Cape Breton in Nova Scotia, 1745

Engraving

Printed and sold by Carrington Bowles at his map and print warehouse, London

R9266-3241

Exhibition display revised June 2009



Richard Paton (1717–1791)

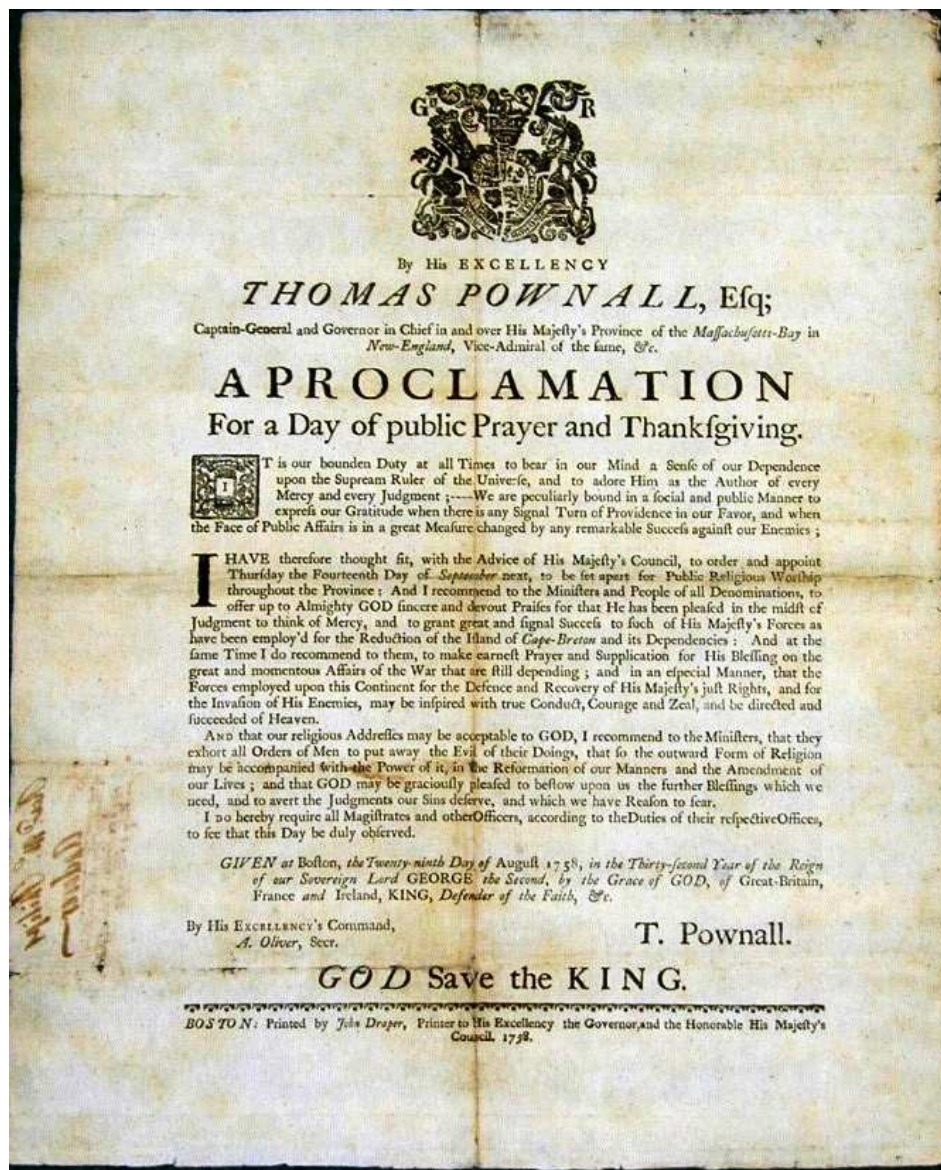
The taking of the *Bienfaisant* and the burning of the *Prudent* in Louisbourg Harbour, July 26, 1758

Oil on canvas

1990-78-1

Richard Paton Collection

Exhibition display revised June 2009



Proclamation for a day of public prayer and thanksgiving for the fall of Louisbourg, issued in Boston in 1758 by Governor Thomas Pownall (1722–1805)

Massachusetts Governor Thomas Pownall proclaimed a day of public thanksgiving to celebrate the British victory at Louisbourg in 1758. Less than 20 years later, America declared war with Great Britain.



Unknown artist

Perspective View of the Descent of the French to the Island of Newfoundland on the Saint Jean Side to the West, 1762

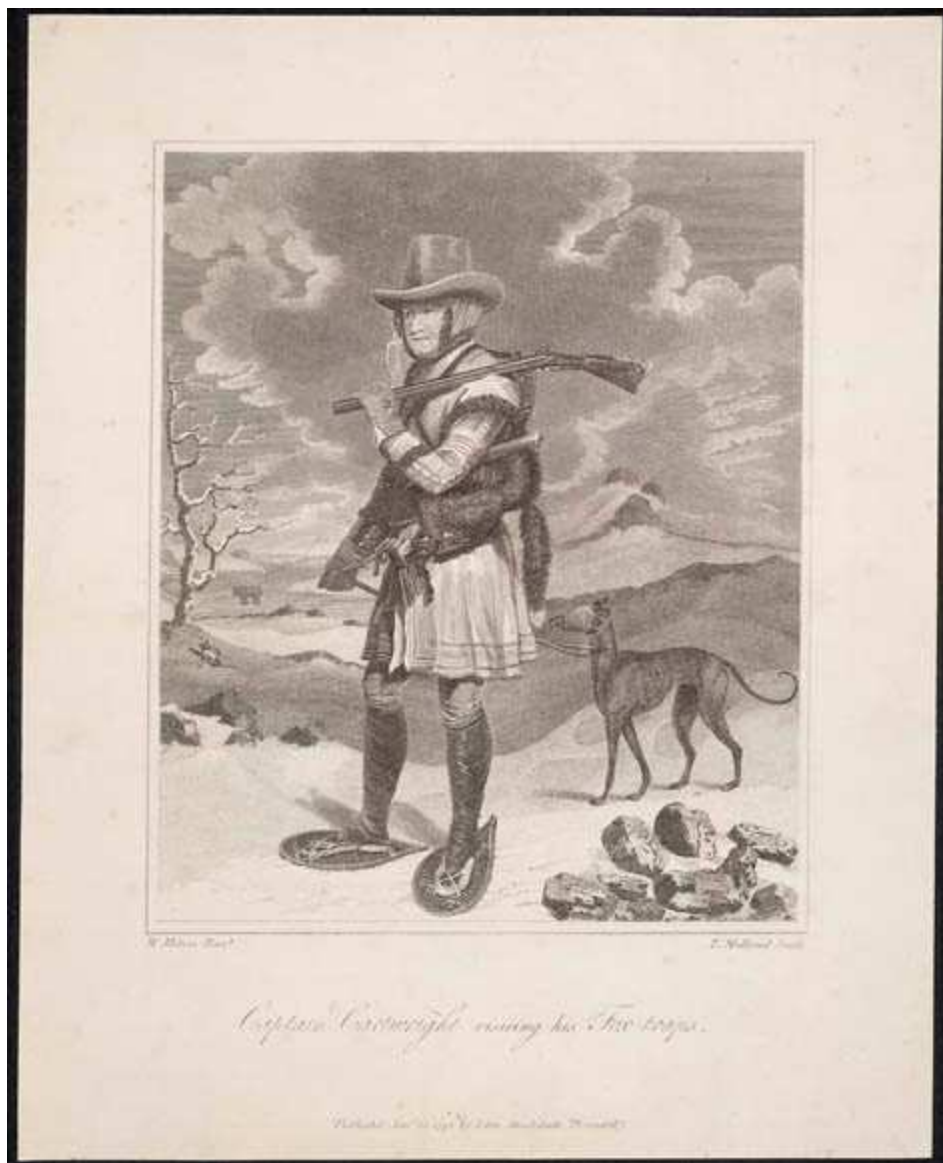
Engraving

Engraved by Basset, Paris

R9266-3251

Exhibition display revised June 2009

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William Hilton Sr. (1752–1822)
Captain Cartwright visiting his Fox
Traps, 1792
Etching and engraving
Engraved by T. Medland; published
by John Stockdale, London
R9266-2928

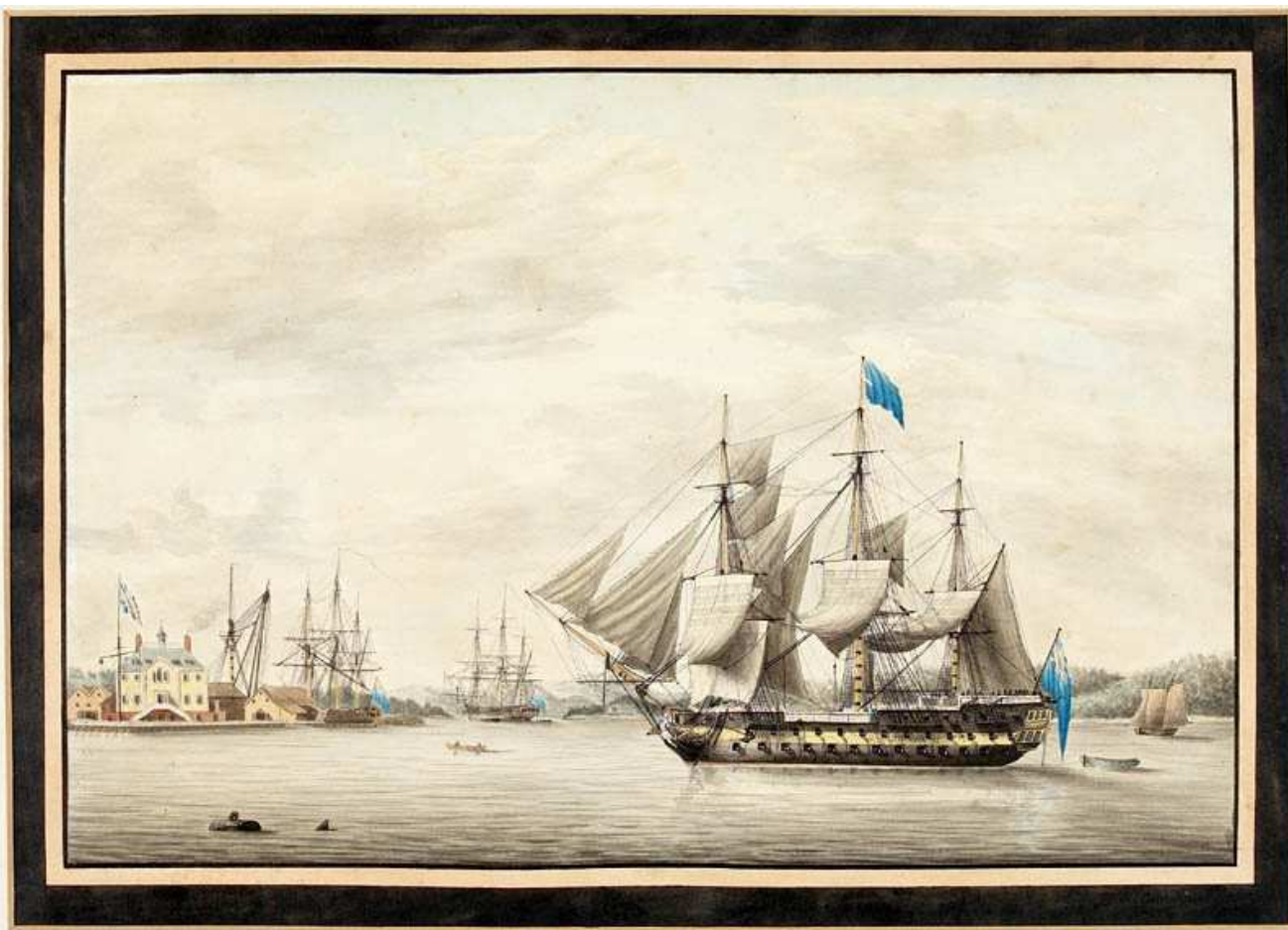


Attributed to George Tobin (1768–1838)
View of the Naval Yard, Halifax, Nova Scotia, 1796
Watercolour
R9266-393

THESE may Certify, That on the 13th of this month, came to
 his His Majesty's Custom-House in Halifax, *Walter Williams*
 Master or Commander of the *St. Amphibious* Burthen 40 Tons,
 or thereabouts, mounted with 20 Guns, navigated with 5
 Men, *Plantation* Built; and here entered said Schooner
 and Cargo from *Piscataway* and here produced a Certificate,
 dated at the Custom-House in *Piscataway* the second day
 of this month. And that he became bound with sufficient
 Surety in the Sum of £1000 Sterling - with Condition, That all such
 Goods and Commodities as were there Laden, should be by said Ship or Vessel,
 carried to some Port of Great-Britain, or to some other of His Majesty's British
 Plantations, and there be Unladen and put on Shore. And it is hereby further
 Certified, That there has been Landed from on Board said Schooner
Twenty Oxen, sixty sheep, ten Barrels of cider, a parcel
of Drustry, thirty Bushells of Potatoes, and
Forty Dozen of Eggs
 Dated at the Custom House at Halifax in Nova-Scotia, the 19th
 Day of *July* in the 31st Year of the
 Reign of Our Sovereign Lord GEORGE The second King of
 Great-Britain, &c. Anno Domini, 1737.
J. Newton Surveyor *Henry Newton*

Customs certificate printed
 by John Bushell in Halifax,
 ca. 1757

This customs certificate records the landing of oxen, sheep, cider, eggs and potatoes from an American vessel into Halifax Harbour, in 1757. It is a rare Halifax imprint from the press of John Bushell (d. 1761), one of the city's first printers. Like the oxen and sheep, Bushell too was an American import. He set up his shop in Halifax in 1752, having learned the printing trade in Boston.



George Gustavus Lennox (active 1789–following 1849)
H.M.S. *Asia* and other British naval vessels in Halifax Harbour, ca. 1797
Watercolour over graphite
R9266-307

IT is agreed between the Master, Seamen and Mariners of the *Schooner Victory*
Oliver White Master, now bound to *Katiana Nova Scotia and*
Albany and from thence to *London* and back to *Quebec*
 in *June* *1790* the Port of discharge

THAT in consideration of the Monthly, or other Wages against each respective Seaman and Mariner's Name hereunder set, That they do and will perform the above-mentioned Voyage, and the said Master doth hereby agree with and hire the said Seamen and Mariners for the said Voyage, at such Monthly Wages, to be paid pursuant to the Laws of Great Britain: And they the said Seamen and Mariners, do hereby promise and obliger themselves to do their Duty, and obey the lawful Commands of their Officers on board the said *Schooner*, the Reason thereof being, as becomes good and faithful Seamen and Mariners; and that all the Place where the said *Schooner* shall put in, or anchor at, during the said Voyage, and do their best Endeavours for the Preservation of the said *Schooner* and Cargo, and do not neglect or refuse doing their Duty by Day or Night, nor go out of the said *Schooner*, on board any other Vessel, or on shore under any Pretence whatsoever, without Leave first obtained of the Captain or Commanding Officer on board; that in Default thereof, they will not only be liable to the Penalties mentioned in an Act of Parliament made in the Second Year of the Reign of King GEORGE the Second, *etc.* but will further, in case they should, on any Account whatsoever, leave or desert the said *Schooner*, without the Master's Consent, till the above-mentioned Voyage be ended, and the *Schooner* be discharged of her Loading, be liable to forfeit and lose what Wages may at such Time of their Desertion be due to them, together with every their Goods, Chattels, *etc.* as found, remouncing by their Persons, all Title, Right, Demand and Pretension thereunto for ever, for them, their Heirs, Executors, and Administrators. And it is further agreed by both Parties, that Eight and Forty Hours Absence, without Leave, shall be deemed a total Desertion, and render such Seamen and Mariners liable to the penalties above-mentioned. That each and every lawful Command, which the said Master shall think necessary hereafter to issue for the effectual Government of the said Vessel, supplanting Inhumanity and Vice of all Kinds, be strictly complied with, under Penalty of the Person or Persons disobeying, forfeiting his or their whole Wages, or Hire, together with every Thing belonging to him or them on board the said Vessel. And it is further agreed on, that no Officer or Seaman belonging to the said *Schooner*, shall demand, or be intitled to his Wages, or any Part thereof, until the arrival of the said *Schooner*, at the above-mentioned Port of Discharge, in *Albany* *etc.* That each Seaman and Mariner who shall well and truly perform the above-mentioned Voyage (provided always, that there be no Plunderage, Embroilment, or other unlawful Acts committed on said Vessel's Cargo or Stores) be intitled to the Wages or Hire that may be due to him, pursuant to this Agreement. That for the due Performance of each, and every of the above-mentioned Articles, Agreement and Acknowledgement of their being voluntarily, and without Compulsion, or any clandestine Means being used, agreed to, and signed by us: In Testimony whereof, we have, each and every of us, under affixed our Hands, the Month and Day against our Names affixed, and in the Year of our Lord One thousand seven hundred and *Ninety* *etc.*

Time of Entry.	MEN'S NAMES.	Quality.	Wages for each Man's signing.	Advance Wages before sailing.	Wages per Month, or by the Run for the Voyage.	Whole Wages.
						£. s. d.
Nov ^r 3	Oliver White	Master	<i>Oliver White</i>	£16-10-0	£16-10-0	
Nov ^r 7	James Reid	White	<i>James Reid</i>	£5-0-0	£5-0-0	
Nov ^r 7	Michael + Leonard	Seaman	<i>Michael + Leonard</i>	£3-10-0	£3-10-0	
Nov ^r 8	James + Leonard	Dr	<i>James + Leonard</i>	£3-10-0	£3-10-0	
Nov ^r 7	Shamuel + Moore	Dr	<i>Shamuel + Moore</i>	£3-10-0	£3-10-0	
Nov ^r 8	Charles + Leonard	Dr	<i>Charles + Leonard</i>	£3-10-0	£3-10-0	
Nov ^r 6	Michael + Leonard	Dr	<i>Michael + Leonard</i>	£3-10-0	£3-10-0	
Nov ^r 8	James + Michael Cook	Dr	<i>James + Michael Cook</i>	£3-10-0	£3-10-0	
April 9	Robert + Paul	Seaman	<i>Robert + Paul</i>	£3-10-0	£3-10-0	

Merchant seaman's contract printed in Québec, ca. 1797



George Cruikshank (1792–1878)

British Valour and Yankee Boasting or Shannon versus Chesapeake,
1813

Etching and aquatint

Published for the proprietor of *Town Talk*

R9266-3418



William Dodds (active ca. 1827–1840)

The Melancholy Ship Wreck of the Frances Mary from St. John's, J. Kendall Master, 1827

Etching and aquatint

Published by E. Fisher, London

R9266-3282

Exhibition display revised June 2009

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Unknown artist

Wreck of the Atlantic off Mars Head, Nova Scotia, April 1, 1873

Lithograph

Designed and lithographed by J. Solomon, London, 1873


R9266-3284

Exhibition display revised June 2009

PARTICULARS OF THE FATAL EFFECTS OF THE

Late Dreadful High Wind!

They that in ships, with courage bold,
O'er swelling waves their trades pursue,
Do God's amazing works behold,
And in the deep his wooders view
Sometimes the ship's toss'd up to
Heav'n,
On tops of mountain waves appear;
Then down the steep abyss are
driv'n,
Whilst ev'ry soul dissolves with
fear.



They reel and stagger to and fro,
Like men with fumes of wine oppress'd;
Nor do the skilful seamen know,
Which way to steer, what course
is best.

He does the raging storm appease,
And makes the billows calm and
still;
With joy they see their fury cease,
And their intended course fulfil.

PSALM CXL.

Awful Disasters at Sea,

Wreck of the "Harvest Home," and Total Loss of the "Lady of the Lake," with 170 Passengers for Quebec.

THE Lima, Capt. Mardon, when about 400 miles from Newfoundland, being completely surrounded with ice, descried a boat at some distance. The captain instantly hove-to, and took the individuals in her on board. They reported themselves to be the second mate and 12 of the crew of the *Harvest Home*, Captain Hall, of Newcastle, from London: they informed Capt. Mardon, the *Harvest Home* was struck by a piece of ice which stove in the bows. All hands were immediately put to the pumps, by which means they succeeded in keeping the vessel afloat for two days at the expiration of that time the second mate and 12 of the crew quitted her in the long boat, the captain and first mate having come to the determination of stopping on board. After they had been out one night, they returned to the vessel, and requested the captain and mate to leave her, but they refused, saying, that "they would stick to her while a timber remained afloat." The crew having again pushed off, they became bewildered among the masses of ice, by which they were surrounded and totally uncertain what course to steer. On the next day, they again fell in with their own vessel. This time they found the captain and mate had left her. Two of the crew now went on board and while busy in endeavouring to get more water and provisions, they were surprised by the sight of a boat containing about 30 individuals approaching in an opposite direction; they immediately boarded the vessel, in the hope of succour. They proved to be the captain and crew, and part of the passengers (including two females) of the *Lady of the Lake*, of Aberdeen, bound from Belfast for

Quebec, with upwards of two hundred passengers on board. Those who had boarded the wreck of the *Harvest Home*, when they saw the state she was in, with her hold full of water, made a simultaneous rush to return to the boat, which was at that moment pushed off, and several of them were precipitated into the water. One of them, however, was fortunate enough to make good his leap into the boat, which contained the crew of the *Harvest Home*, and he has now arrived in Liverpool, in the *Lima*. He states that the *Lady of the Lake* struck upon the ice, and immediately filled, when the Captain and crew took to the boat, leaving the sinking vessel crowded with the remainder of the despairing and shrieking passengers, to the number of 160 or 170. The crew of the *Harvest Home* state that after they left their vessel the last time they saw nothing more of the other boat. Several of the individuals who had fallen into the sea when the latter was pushed off, were drowning; but it was impossible for them to render them any assistance.

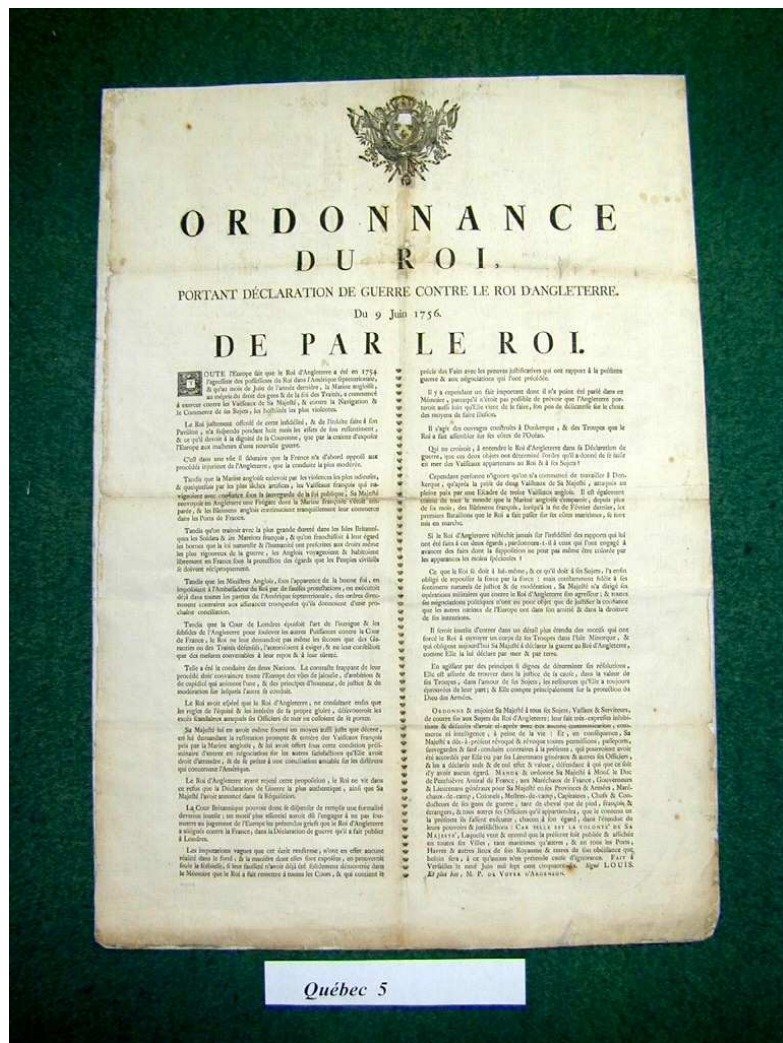
Late Dreadful High Wind.

On Tuesday last, there was a violent hurricane in the metropolis, that never, for its severity was ever felt in the month of June. Chimney-pots were blown off in all directions; numbers of trees in the Parks and Gardens, were torn up by their roots. At Half-way Reach between Greenwich and London, a boat containing a fisherman and boy, was blown over, and both drowned. The son of the Dean of Ripon, was, by a sudden gust of wind upset in a boat off Lambeth, and drowned. Vast numbers of ships were driven from their moorings in the river, and much injured. A girl gathering the fallen limbs of trees in Hyde Park, was killed by the falling of an elm tree; in fact, it is impossible to calculate the extent of the havoc and loss.

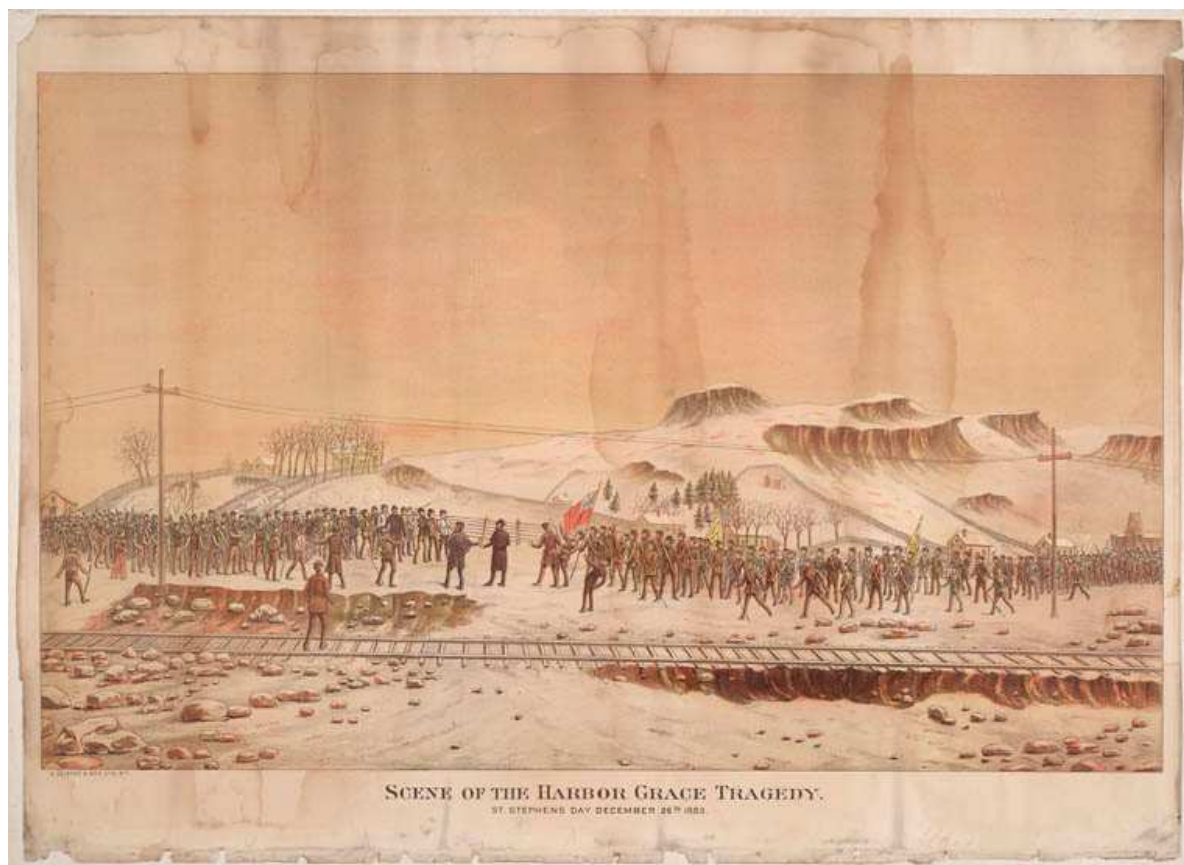
Standard, Printer, 74, Ludg. Street, London.

Broadsheet describing the wrecks of the vessels *Harvest Home* and *Lady of the Lake* off the coast of Newfoundland, printed in London, 1833

Our 19th-century ancestors were as interested in disasters as we are today. Perilous Atlantic crossings provided ample opportunity for broadsheets to print sensational tales of shipwrecks and losses at sea, and flog them on the street for a penny or two. Both the *Harvest Home* and *Lady of the Lake* were stove in by ice during a gale off the coast of Newfoundland in May 1833.

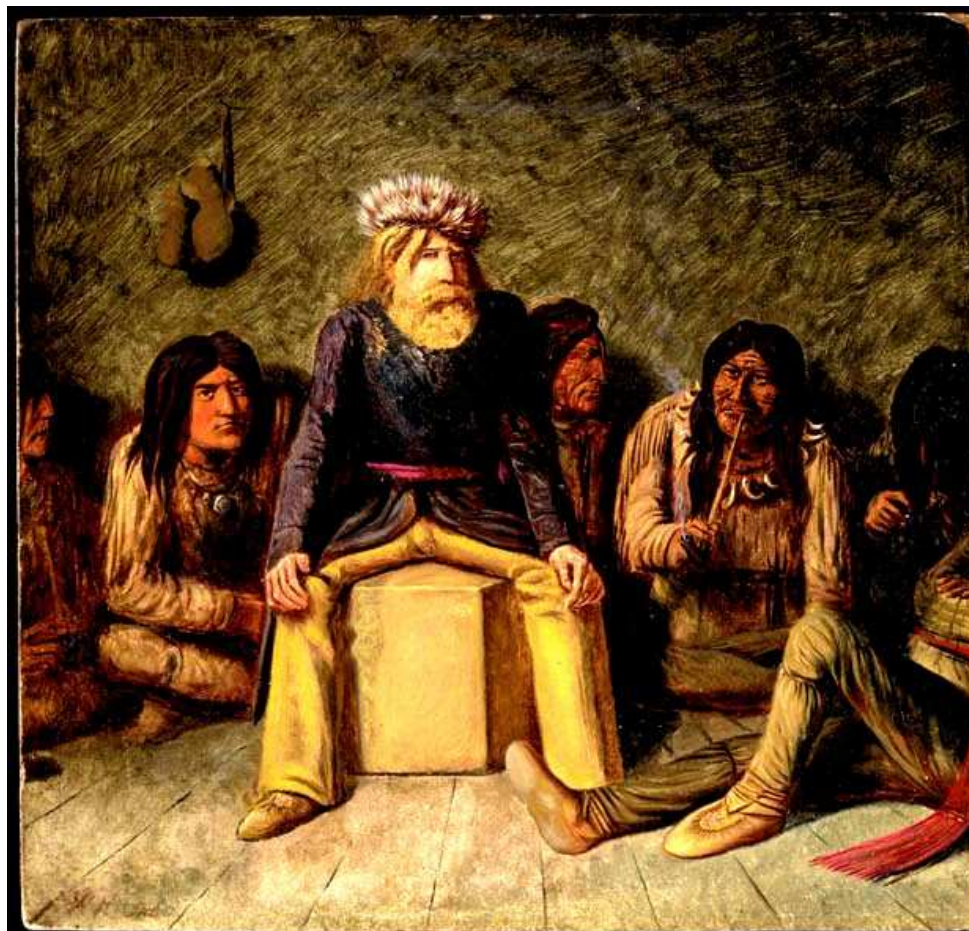


For an illustration of the Feu D'Artifice: French
ordonnance dated 9 June 1756
NLC Rare Book Collection D297 F7252 1756 xxfol.



Unknown artist
Scene of the Harbor Grace Tragedy, St. Stephen's Day, December 26th, 1883
Lithograph
Printed and published by H. Seibert and Brothers
Lithographers, New York
R9266-3300

In 1883, a group comprised of 400–500 members of the Loyal Orange Order attempted to conduct their annual march through the town of Harbour Grace. However, 100–150 Catholic citizens blocked the route. The resulting riot ended with 5 dead, 17 serious injuries and 19 arrests. Due to conflicting evidence, all were acquitted and set free.



William G.R. Hind (1833–1889)

Donald Smith (Lord Strathcona) at North West River, Labrador, ca. 1860

Oil on commercial board

1988-245-1

William G.R. Hind Collection

Exhibition display revised June 2009

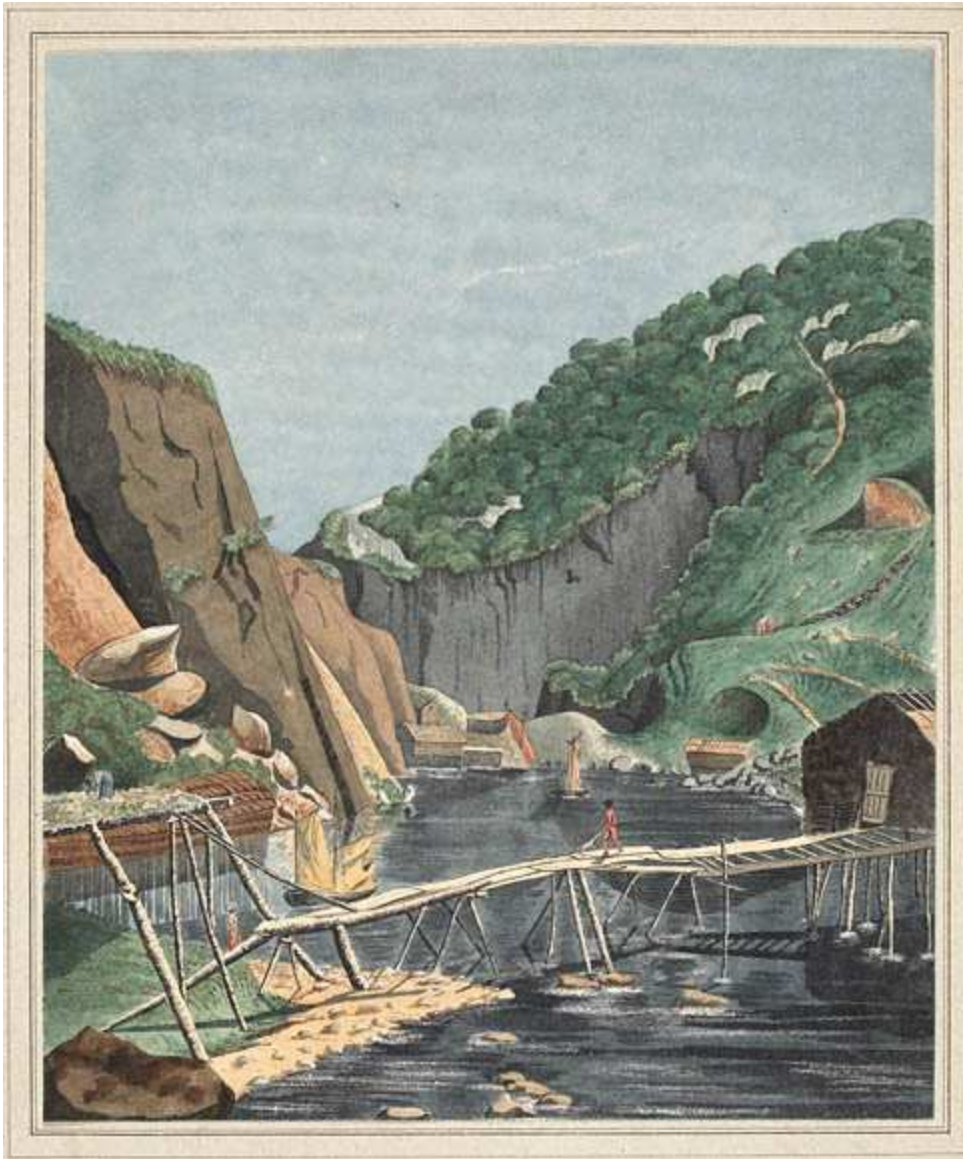


**Unknown artist (active ca.
1880)**

**Sailing ship *Alexander Yeates*,
built in Portland, St. John,
New Brunswick, July 22, 1876
Watercolour, gouache, pen
and ink, graphite**

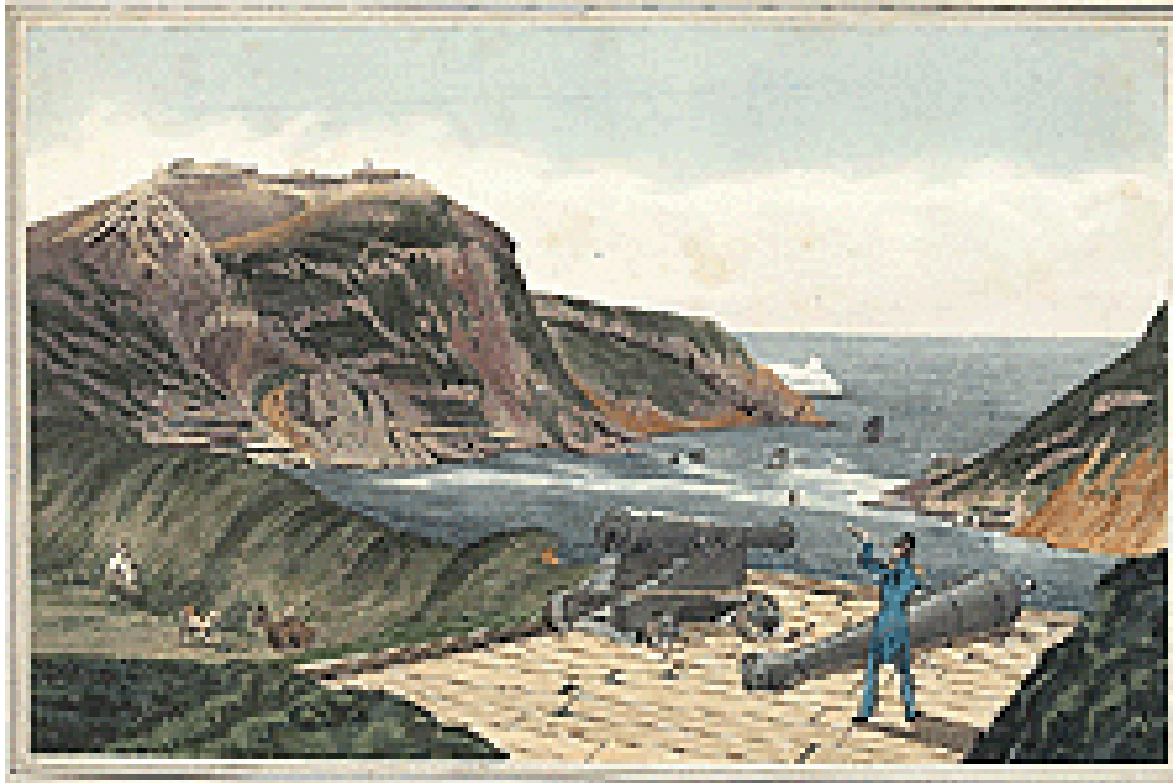
R9266-489

**Iron merchants Alexander, John and Charles Yeates owned this vessel. It was sold to a
Liverpool merchant in 1894 and wrecked in 1896.**



Charles Chichester (1795–1847)
Entrance to Quiddy Viddy Harbour,
Newfoundland, August 1824
Watercolour over graphite with
scratching out
R9266-95

This vibrant work and two others were painted by Charles Chichester, a previously unknown British military artist. A lieutenant in the 60th Regiment of Foot (the Royal Americans), he was stationed in Newfoundland and Nova Scotia from 1821 to 1824.



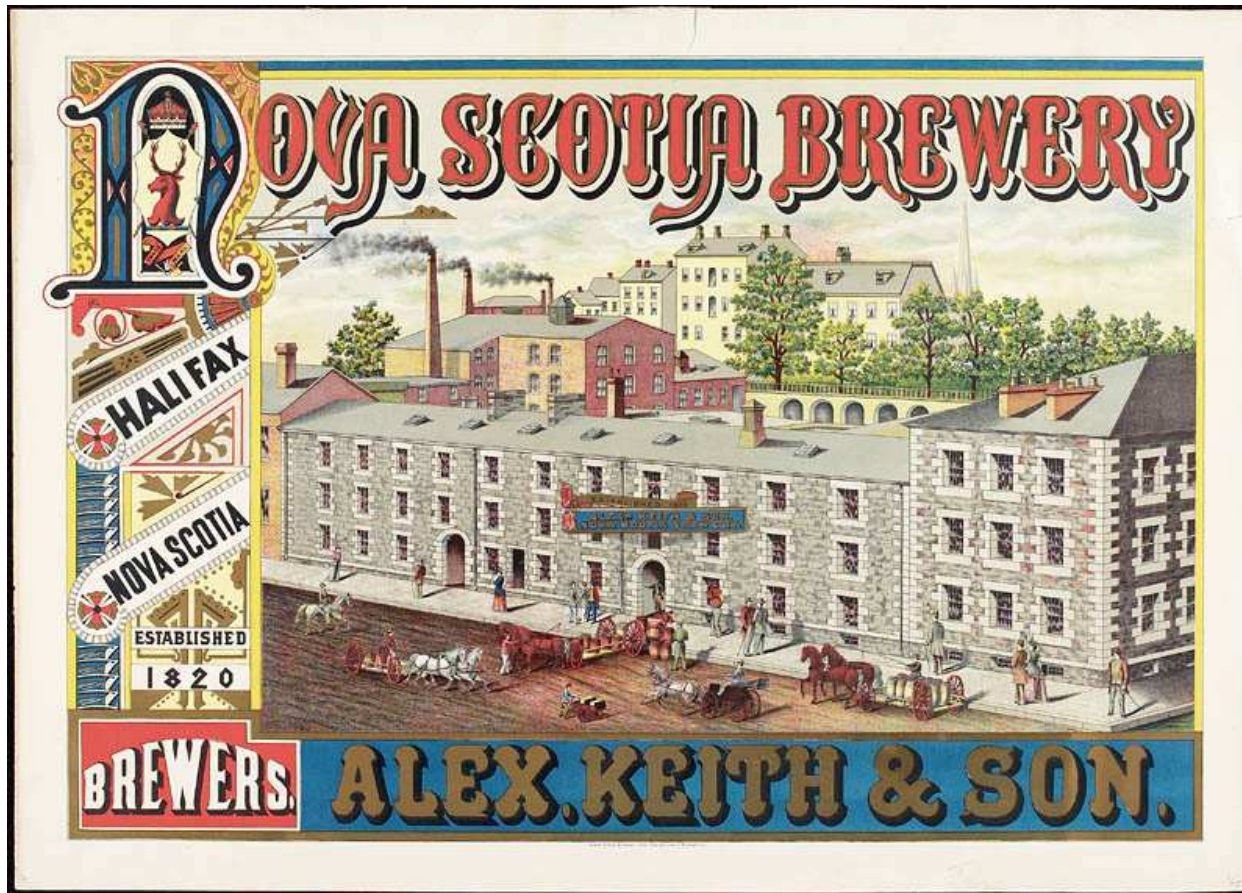
Charles Chichester (1795–1847)

Entrance to St. John's, Newfoundland, seen from Fort Townsend, August 1, 1824

Watercolour

R9266-93

This site is currently the location of the new Government of Newfoundland and Labrador art complex, The Rooms, which includes the provincial museum, archives and art gallery.



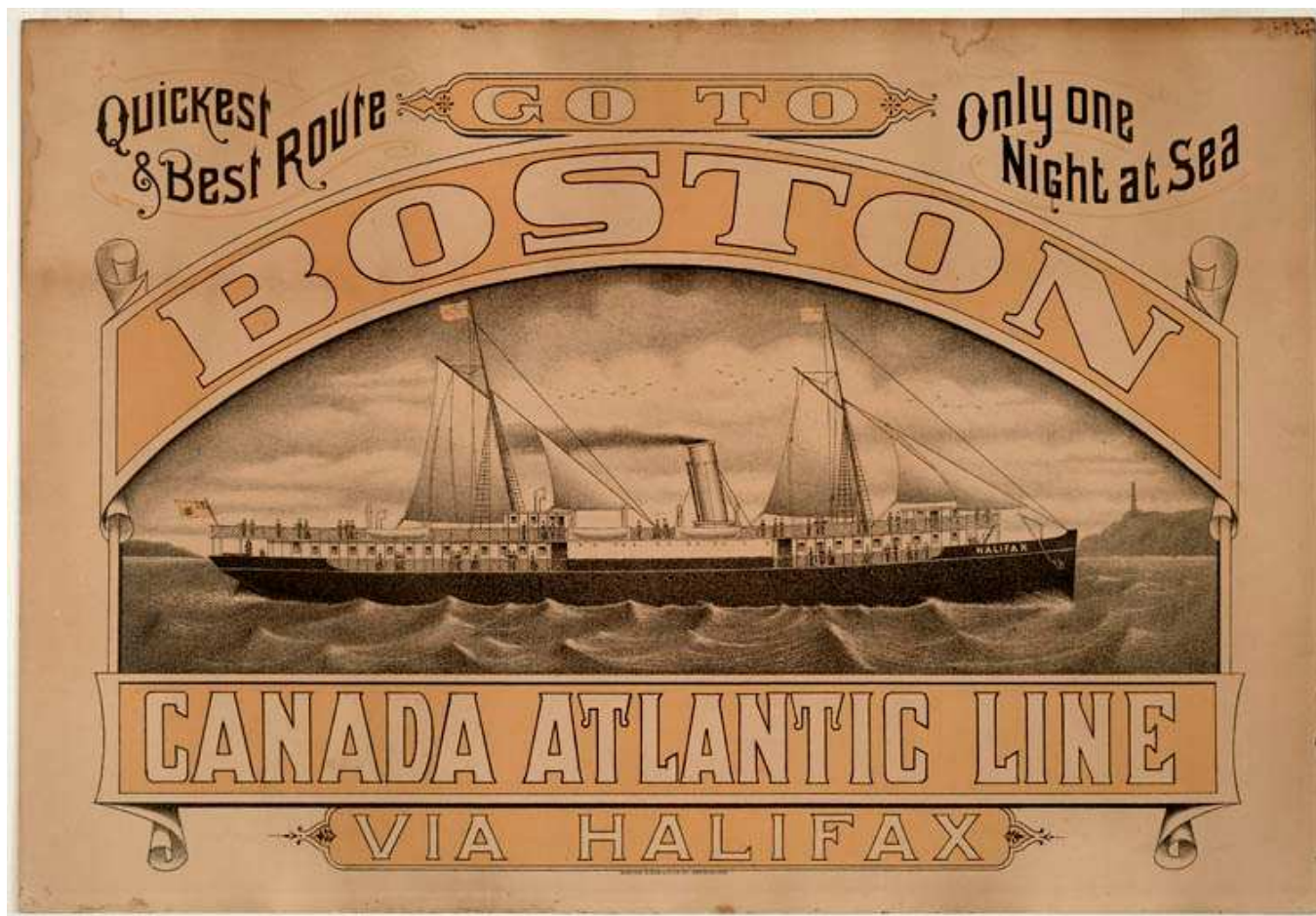
Unknown artist

Nova Scotia Brewery: Alex. Keith & Son, Halifax, Nova Scotia, Established 1820

Lithograph, ca. 1895

Printed by the Maritime Steam Lithography Company, Saint John and Halifax

R9266-545



Unknown artist

Canadian Atlantic Line: Go to Boston via Halifax, ca. 1890

Chromolithograph

R9266-2732

Exhibition display revised June 2009

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New Lands, New Peoples

As explorers, naturalists, mariners, merchants and settlers arrived in the Atlantic region, they encountered the Indigenous peoples of this area, which included the Beothuk, Mi'kmaq, Maliseet, and other peoples of the Algonquian family, as well as Innu and Inuit from Labrador and the northern shores of the St. Lawrence. In addition, they discovered a multitude of new varieties and species of birds, animals, sealife and plants. Europeans tried to cope with the daunting new land by mapping, recording and claiming it for their own; many Aboriginal peoples adapted to the new circumstances, but others were decimated by invasion and disease. The Beothuk, in fact, disappeared completely by 1829. They were the only Indigenous people in North America to suffer this fate.



Angelica Kauffman (1741–1807)

Woman in Inuit Clothing from Labrador, ca. 1770

Oil on canvas

1978-23-1

Angelica Kauffman Collection. This work was acquired with the assistance of a grant from the Government of Canada under the terms of the *Cultural Property Export and Import Act*.

The Cartwright expedition of 1766, sponsored by Sir Joseph Banks, the eminent English naturalist, collected specimens as well as Aboriginal artifacts and costumes. One of these costumes inspired Swiss artist Angelica Kauffman to create a depiction of an Inuit woman from Labrador.



Unknown artist (possibly Joseph Toler)

A Family of the Micmac Indians with their Chief in Nova Scotia, 1801

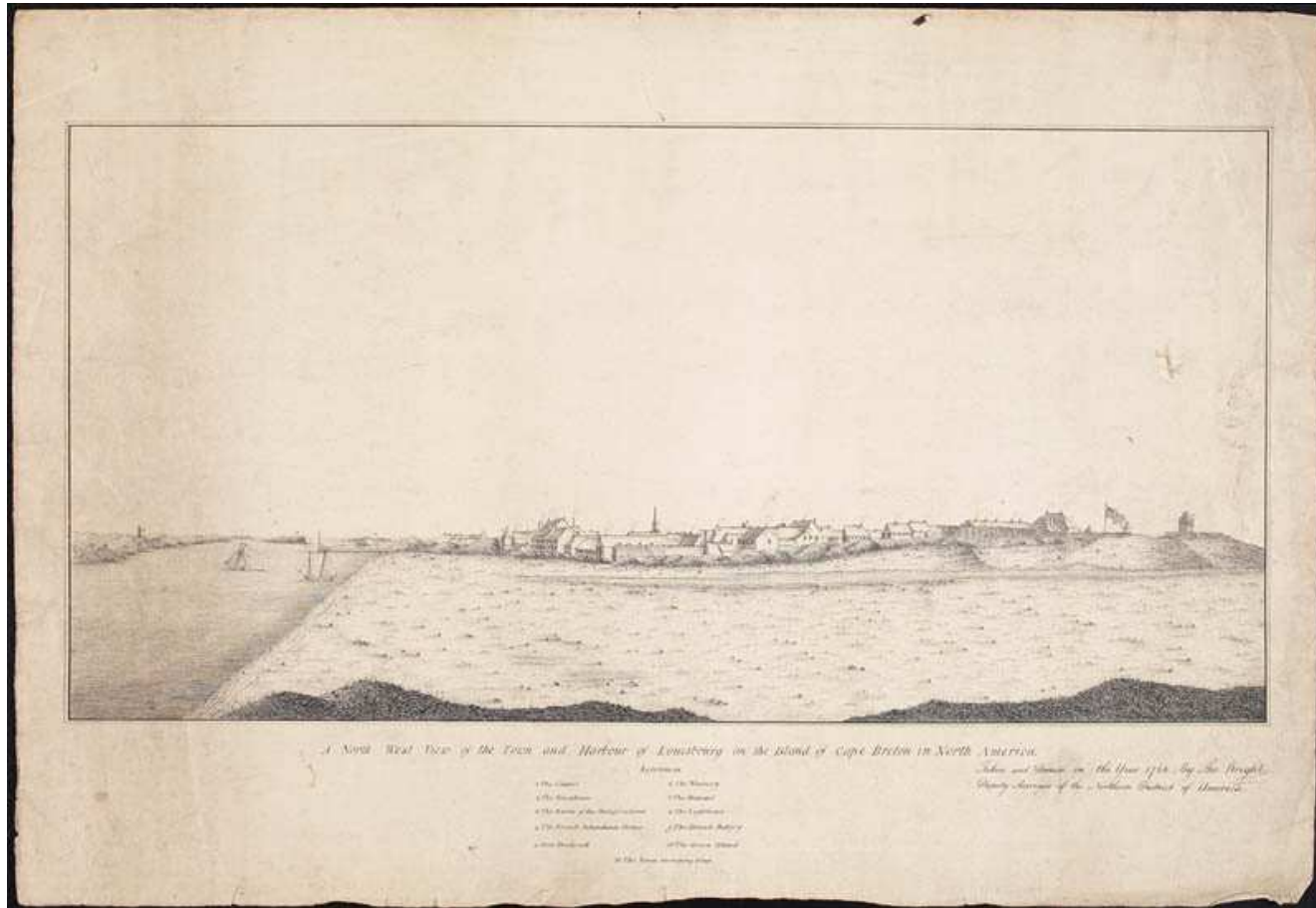
Oil on canvas

1990-497-7

Walter T. Spencer Collection

Exhibition display revised June 2009

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Thomas Wright (ca. 1740–1812)

A North West View of the Town and Harbour of Louisbourg on the Island of Cape Breton in North America, 1766

Pen and ink

R9266-432



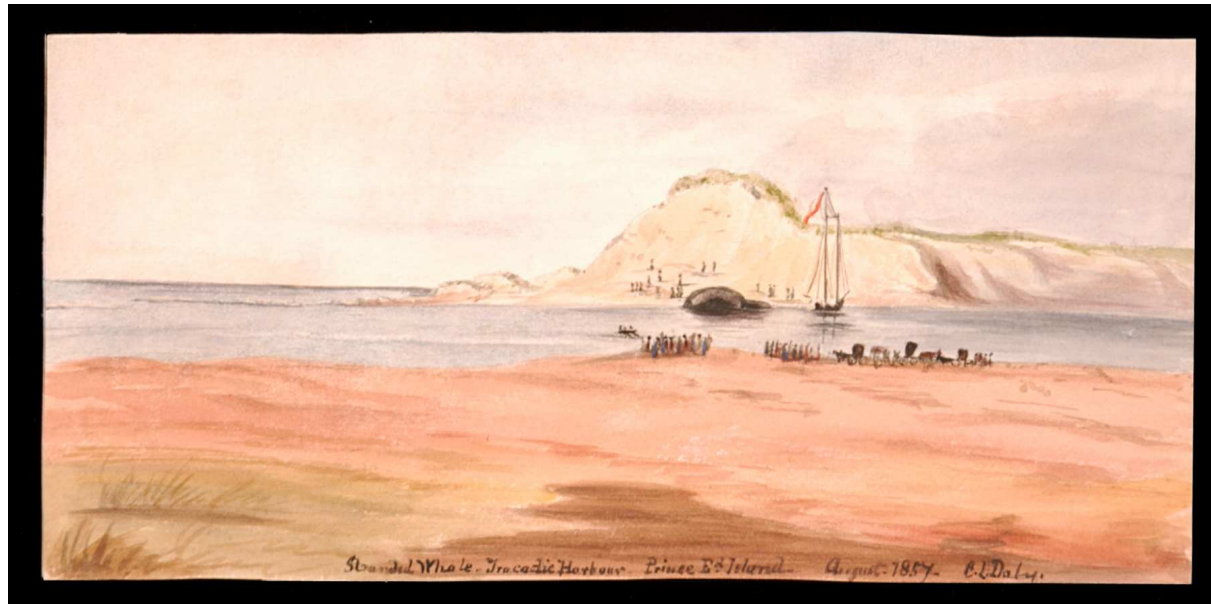
**Henry Holland (ca.
1765–1798)**

***A View of the Great
Falls on the Height of
Lands on the River St.
Johns, ca. 1785***

**Watercolour with
black and grey wash
borders**

R9266-276

This early view of the Grand Falls on the Saint John River, New Brunswick, shows the dramatic flow of water from a height of 23 metres, arched over by a rainbow. In 1930, a power dam was built at the top of the falls. During the 17th and early 18th centuries, the river was a strategic inland water route connecting the Maritime colonies with Quebec.



**Caroline L. Daly (active ca.
1844–1893)**

***Stranded Whale, Tracadie
Harbour, Prince Edward
Island, August 1857***

**Watercolour over graphite
R9266-163**

Caroline L. Daly was the daughter of Sir Dominick Daly (1798–1868) and Caroline Maria Gore. From 1854 to 1857, Sir Dominick Daly was Lieutenant Governor of Prince Edward Island; from 1860 to 1868, he was Governor of South Australia. The Confederation Centre of the Arts in Charlottetown has a similar watercolour on this subject in its collection. It was at one time attributed to Charles L. Daly (1808–1864) of Toronto, who visited Sir Dominick in 1856. The whole family may have sketched the whale event.



**Mary R. McKie (active
1840–1862)
Mi'kmaq woman
making a basket, Nova
Scotia, ca. 1845
Watercolour
R9266-318**



Eleazar Albin (1713–1759)

The great Speckled Loon from Newfoundland, August 7, 1735

**Hand-coloured etching and engraving
R9266-2523**

This plate is taken from *A Natural History of Birds*, which was engraved and published in parts between 1731 and 1738, and contained 306 plates. Eleazar Albin first produced watercolours, which he then engraved and hand coloured with the help of his daughter Elizabeth. Albin's original watercolours, on which his etchings are based, are in Marsh's Library, Dublin, Ireland.



Maria Frances Ann Morris (1813–1875)

***May Flower*, 1840**

Lithograph, Plate 1 taken from *Wild Flowers of Nova Scotia*, Part 1

Accompanied by information by Titus Smith; published by C.H. Belcher:

Halifax, Nova Scotia and John Snow:

London

R9266-2448



Maria Frances Ann Morris (1813–1875)
***Twin Berry*, 1853**

Lithograph, Plate X taken from *Wild Flowers of Nova Scotia*, Part II by Mrs. Miller

Executed from nature by Reverend Alex Forrester; published by A. and W.

MacKinlay: Halifax, Nova Scotia and John Snow: London

R9266-2456

Mrs. Miller, formerly Miss Maria Morris, published the second part of her *Wild Flowers of Nova Scotia* under the patronage of Lady Le Marchand. Previously, she had been encouraged to pursue her art by Joseph Howe.



Lady Gordon (active 1866)
Gabe, Indian Hunter, New Brunswick,
1866

Watercolour

Taken from the Lady Aberdeen

Album “Foreign Sketches,” page 23

R9266-3931

The works in this album were collected by Rachel E.S. Lefevre, who married Sir Arthur Hamilton Gordon, later the 1st Lord Stanmore. He was Lieutenant Governor of New Brunswick from 1861 to 1866. The majority of the pieces are by Lady Stanmore (Rachel S. Lefevre, Rachel Hamilton Gordon, or Lady Gordon). Others were made by her sisters Mary, Jane Georgina Lady Ryan, Madeleine and Emily, her Gordon relatives, and members of her husband’s staff.



George Harvey (1846–1910)

Brush road thro' the Forest, 1881 (recto)

Brown wash over graphite

R9266-247R

A slew–sleigh sliding off the road, Nova Scotia, 1881 (verso)

Brown wash over graphite

R9266-247V

These two drawings are part of a series of sheets of drawings by George Harvey. The narrative quality of the works suggests that they were created as part of a set and are meant to be viewed with the other drawings.



Henry Buckton Laurence (1842–1886)

Indian Camp & Keeper, 1870

Photogravure

**Published in *Canadian Sports and Pastimes*, Thomas McLean: London
R9266-3591**

Life and Leisure

In the 17th century, European fishermen began to overwinter in the Atlantic Region, and French and English settlers started to clear the fertile lands of Nova Scotia, New Brunswick and Prince Edward Island. By the 18th century, the turmoil of war led to the expulsion of the Acadians, and brought an influx of American Loyalists fleeing oppression in the new Republic. Colonial societies began to emerge, and eventually joined the new Canadian Confederation—a process that did not end until 1949. In the meantime, industries developed, educational and artistic institutions were established, and recreational pursuits multiplied.



Attributed to John Clow (1808–following 1853)

Halifax, Nova Scotia, 1840

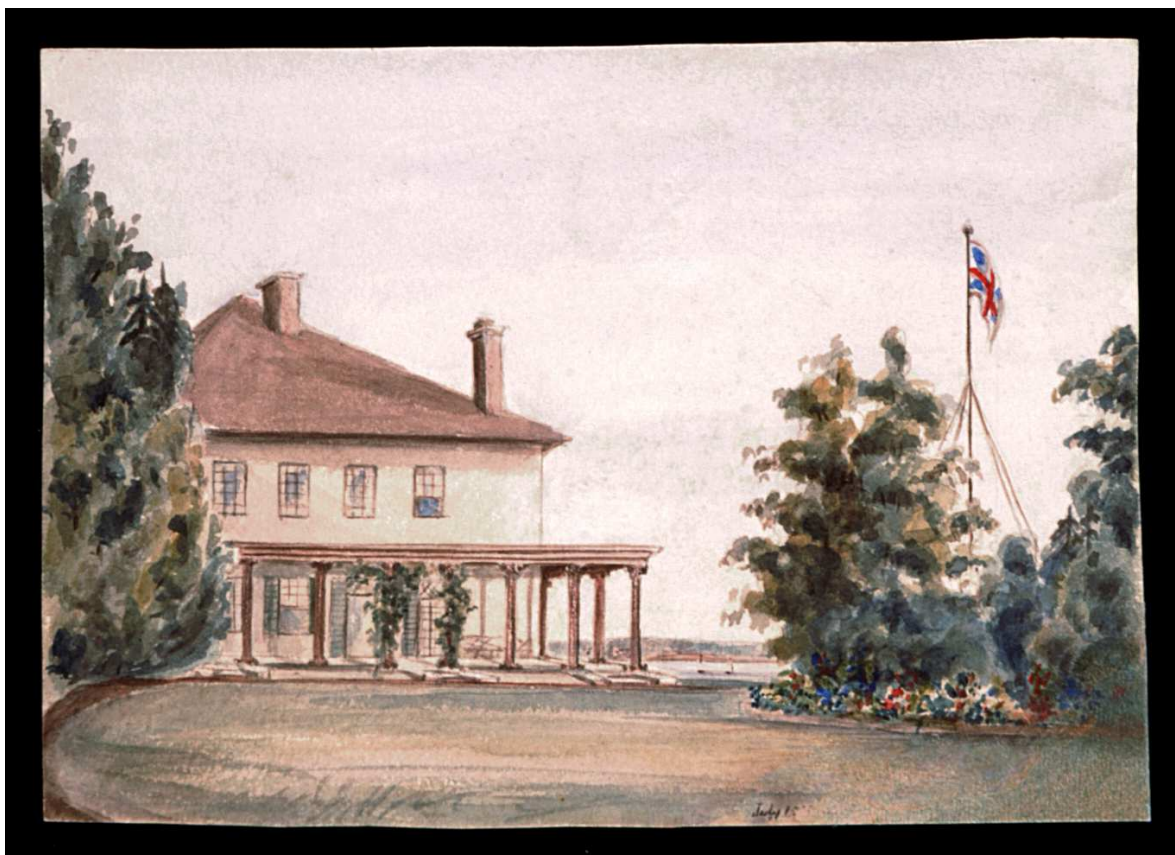
Oil on canvas

1970-188-1985

**W.H. Coverdale Collection of Canadiana, (purchased with the assistance of the
Department of the Secretary of State of Canada)**



Oliver Cleveland Craswell (1892–1966), after Fanny Bayfield (1814–1891)
Charlottetown, Prince Edward Island in 1843, ca. 1920
Oil on canvas
1997-233-1
Oliver Cleveland Craswell Collection



**Caroline L. Daly (active
ca. 1844–1893)
Government House,
Prince Edward Island,
July 1854
Watercolour
R9266-161**

Built in 1834, Government House is the official residence of the Lieutenant Governor of Prince Edward Island. In this view, we see its large wooden structure, with two chimneys serving its many fireplaces and an expansive verandah that wraps around its sides



Hibbert Newton Binney (1766–1842)

A View of the Town of Halifax, from the Dartmouth Shore, 1791

Watercolour and ink

R9266-47

Exhibition display revised June 2009



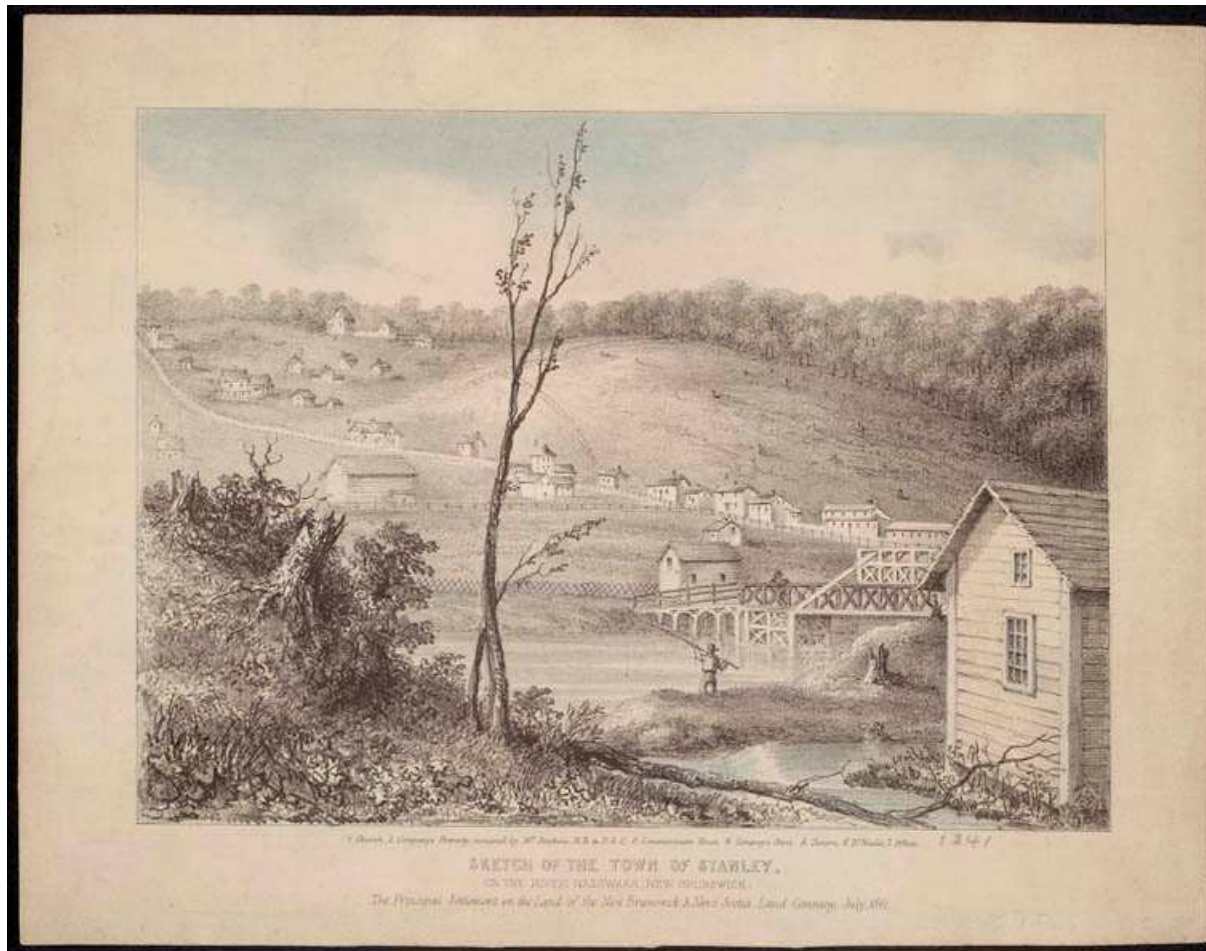
Sarah Bond Farish (1807–1887)
View of Yarmouth seen from
Milton, Nova Scotia, 1829
Watercolour over graphite
R9266-225

Sarah Bond Farish was a member of the prominent Loyalist Bond and Farish families. Like many wealthy young women of her day, she learned to paint with watercolours. A small number of these watercolours survived, mostly in the Yarmouth County Museum, Yarmouth, Nova Scotia.



William Gosse (1806–1893)
A south view of St. John's Harbour,
Newfoundland, during a severe frost,
1838
Lithograph with watercolour
R9266-544

William Gosse came to Newfoundland in 1822 from England and eventually established himself as a professional artist in St. John's. He is responsible for recording some of the only views of the city done before the fire of 1846. Gosse returned to England in the 1840s.



Unknown artist

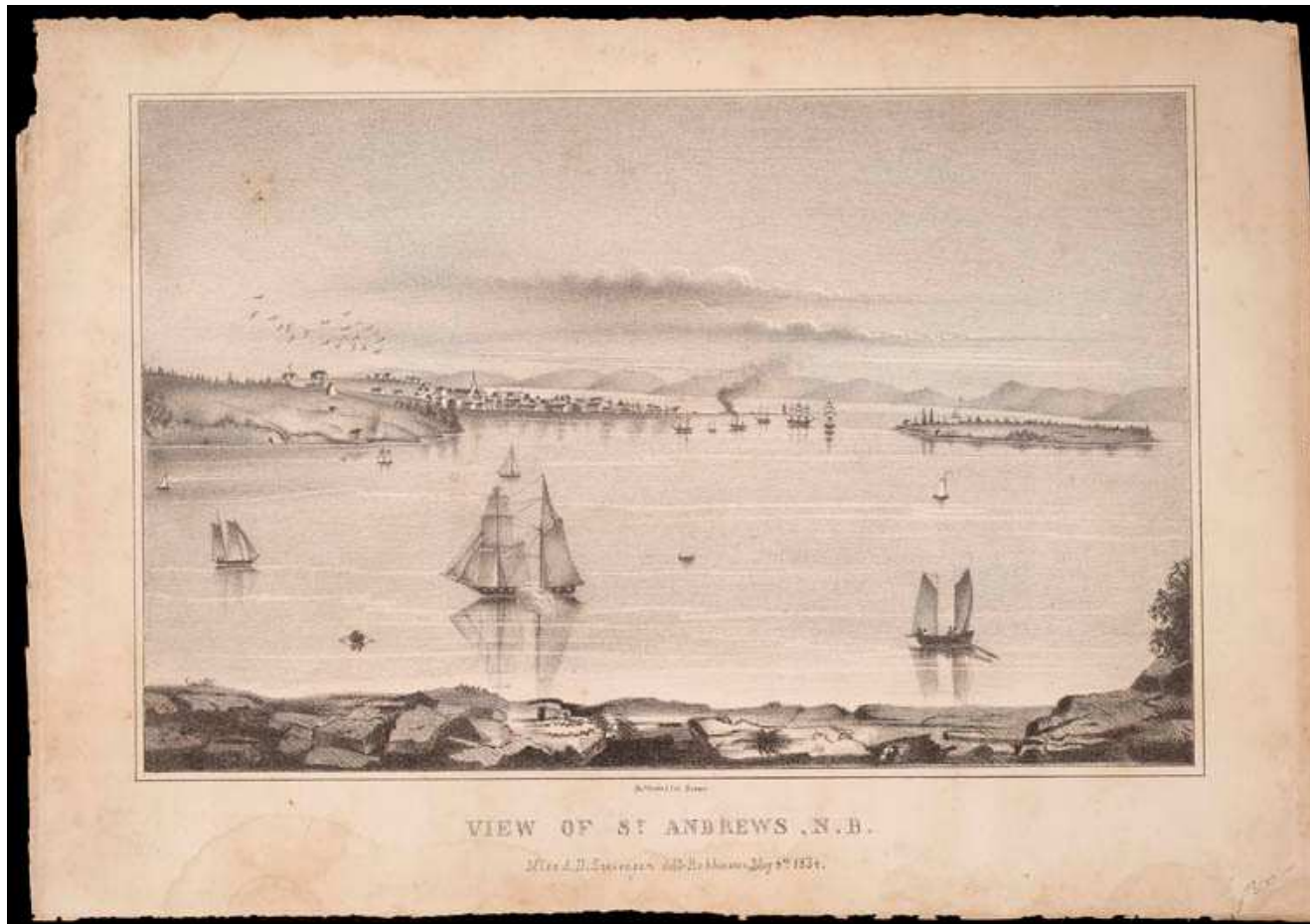
Sketch of the Town of Stanley on the River Nashwaak, New Brunswick, The Principal settlement on the land of the New Brunswick and Nova Scotia land Company, July 1841

Lithograph

R9266-1659

Exhibition display revised June 2009

51



Miss A.D. Stevenson (active 1834)
View of St. Andrews, N.B., 1834
Lithograph
Bufford Lithographers Company, Boston
R9266-1602



Unknown artist (active 1847–1848)

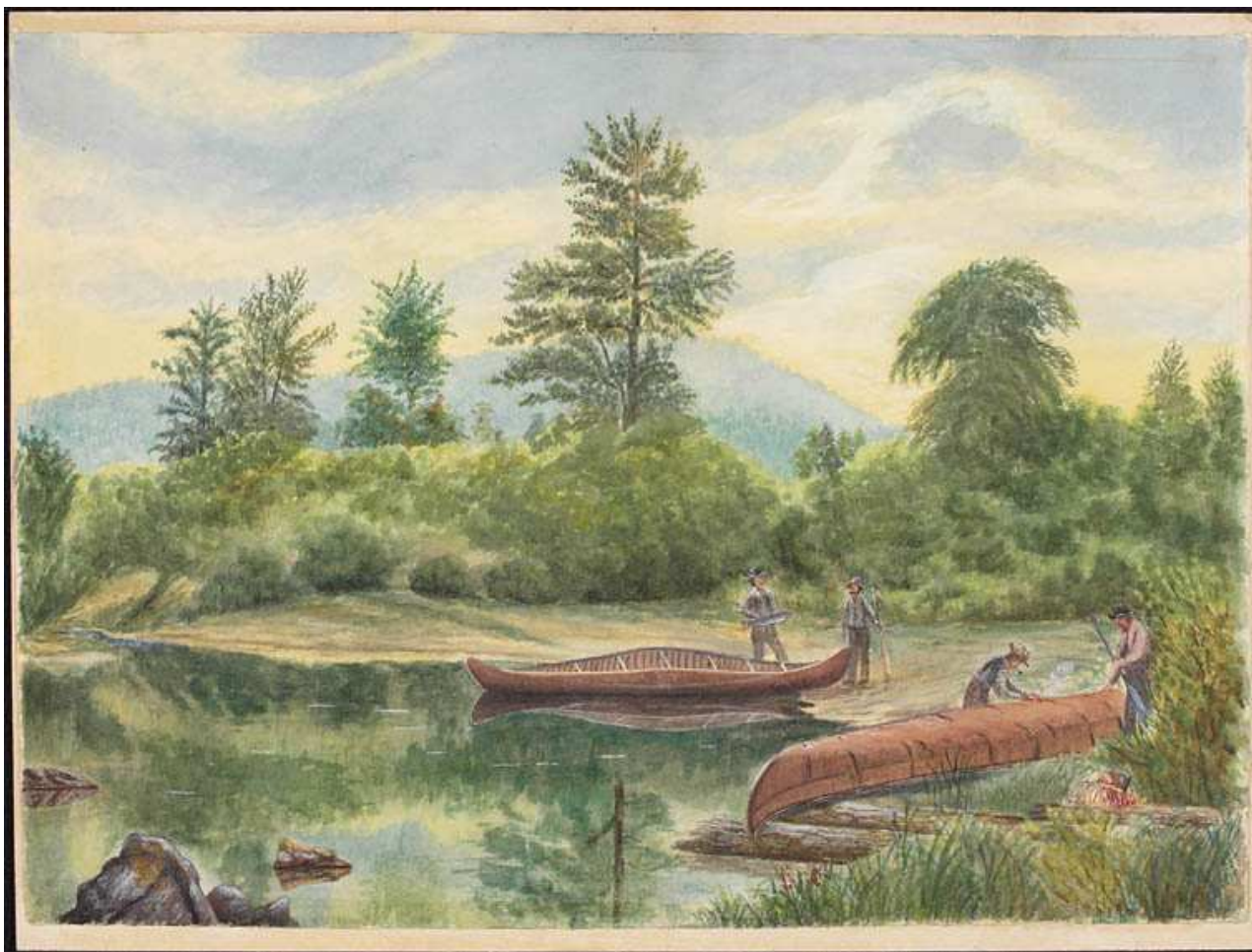
Sleighting in Newfoundland, 1847

Watercolour, gouache, black crayon and gum arabic

R9266-458

Exhibition display revised June 2009

53



William Hickman (active 1857–1863)
***Scene on the Restigouche*, ca. 1858**
Watercolour with touches of gouache over graphite
R9266-272

Exhibition display revised June 2009

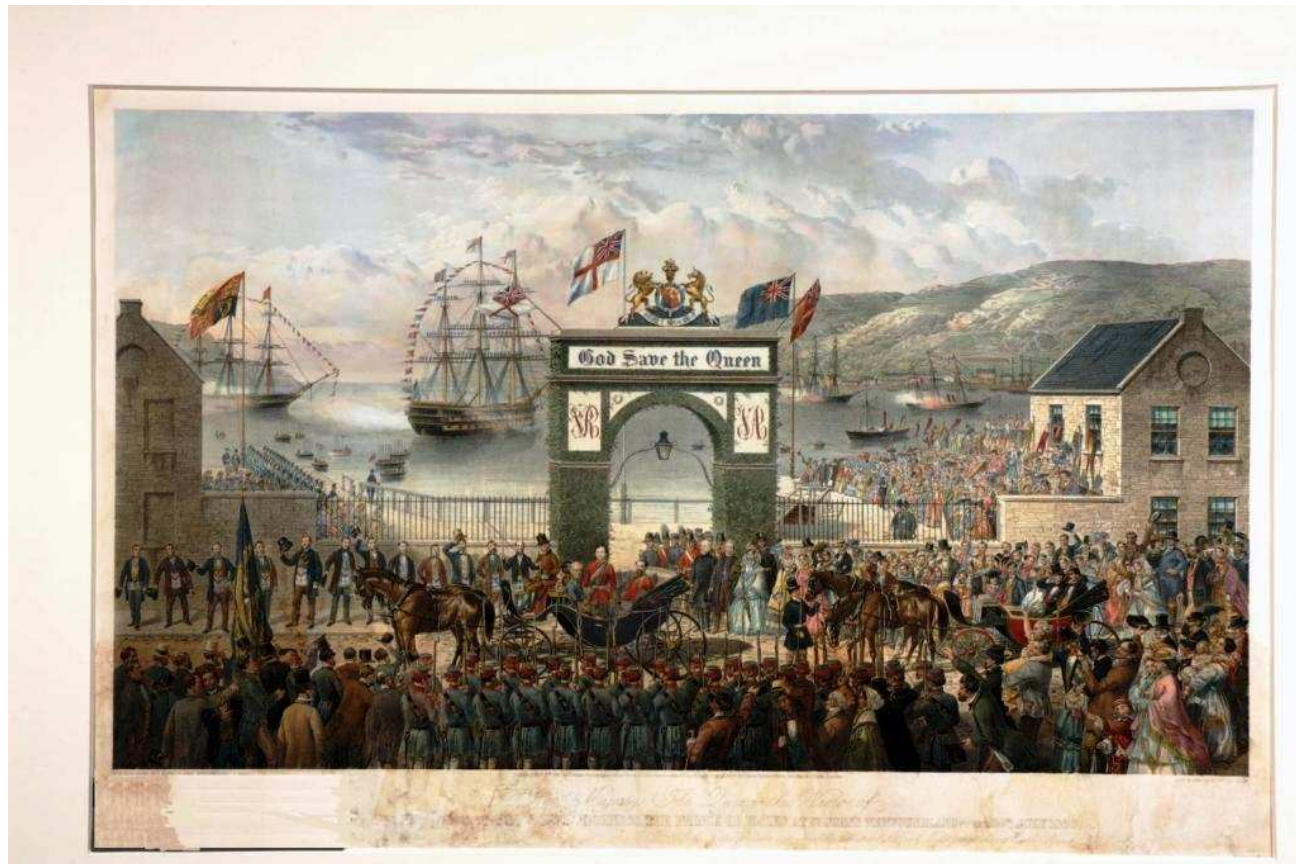


After N. Fardy (active 1892) and W.J. Hassan (active 1892)
City of St. John, Newfoundland, 1892
Lithograph
Geo H. Walker and Co. Lithographers, Boston and New York
R9266-1657



John Doyle (1797–1868)
New Legislative Assembly,
Newfoundland (The
Speaker Putting The
Question), March 31, 1832
Lithograph
Printed by Meifred,
Lemercier and Co.,
London
R9266-3461

John Doyle, the famous British cartoonist, creates a visual pun on the existence of two breeds of Newfoundland dogs: Newfoundlands and Labradors.



David Adams, photographer (active ca. 1860–1874)

***The Landing and Reception of His Royal Highness, the Prince of Wales at St. John's,
Newfoundland on the 24th July, 1860***

Lithograph by E. Walker from photos by David Adams

Published by D. Adams and Day and Son Ltd., 1860

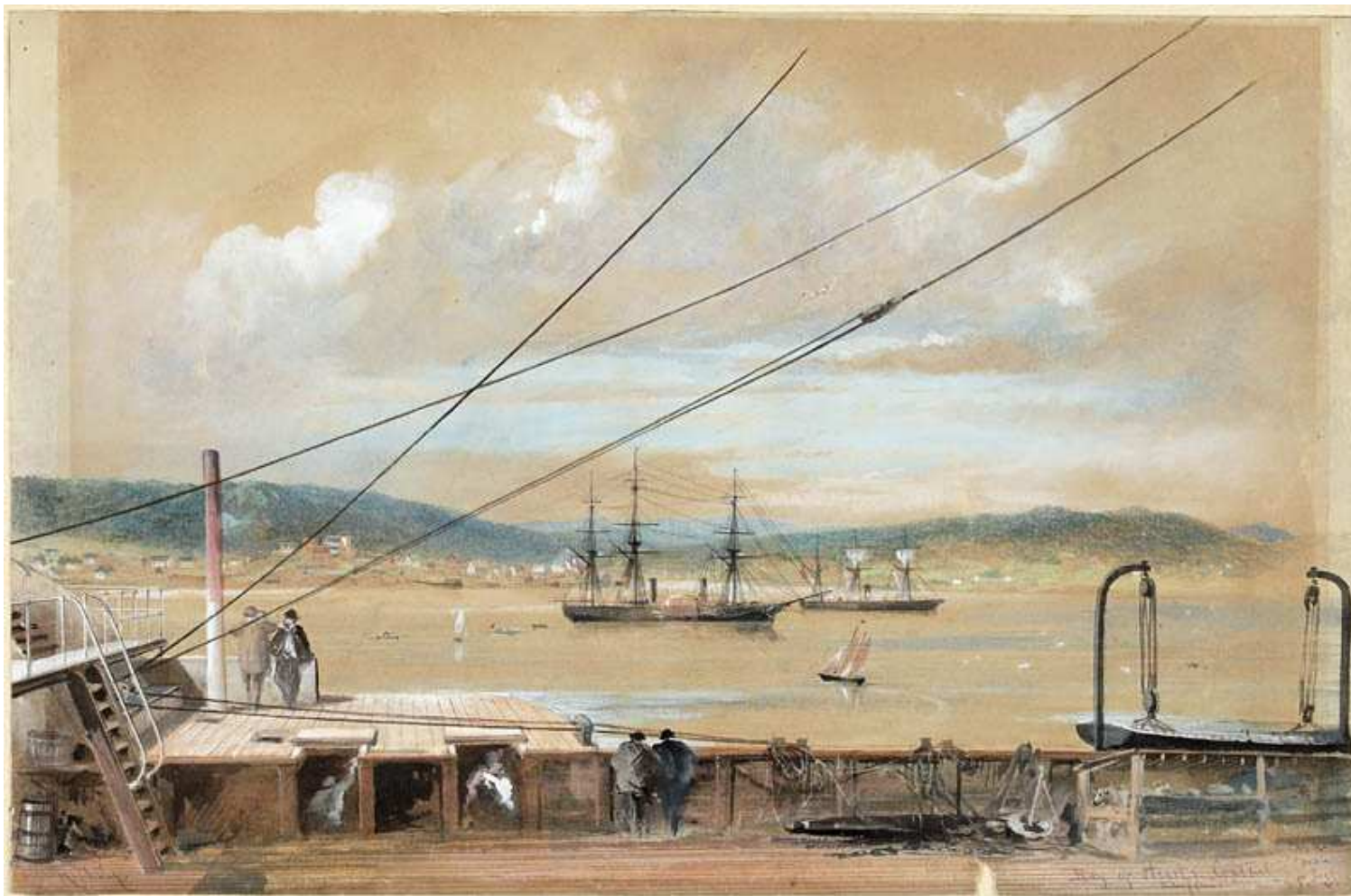
R9266-3345



**Dance card for a ball held in
Montréal in honour of the
Prince of Wales, 1860**

**Invitation to a ball held in Halifax in
honour of the Prince of Wales, 1860**

The Royal Visit of the Prince of Wales to North America in 1860 was the first of many. It offered Canadians numerous opportunities for celebration. The lithograph and the charming souvenirs printed in gold on glossy white card stock commemorate the event.



Robert Dudley (active 1858–1898)

Heart's Content Bay, Newfoundland, seen from the deck of the *Great Eastern*, August 1866

Watercolour, gouache, and pen and ink over graphite

R9266-176



Robert Dudley (active 1858–1898)

Landing of the Atlantic Cable of 1866 at Heart's Content, Newfoundland, July 27, 1866

Watercolour and gouache over graphite

R9266-175



Robert Dudley (active 1858–1898)
Erecting the land line for the transatlantic cable, 1866
Watercolour and touches of gouache over graphite
R9266-177

Robert Dudley (active 1858–1898)

Telegraph House, Trinity Bay, Newfoundland, Interior of Mess Room, 1858

Lithograph by G. McCulloch from a drawing by Robert Dudley

Lithographers, London, 1867

R9266-1680



Robert Dudley was an English illustrator working for *The Illustrated London News*. He was sent to Newfoundland by the British newspaper to record the landing of the Atlantic Cable, and in 1867 he published a set of 25 lithographs entitled *The Atlantic Telegraph*, based on his watercolours of this event. This 1866 event was the second attempt to lay a telegraphic cable; the first attempt in 1858 had failed.



William Notman, photographer (1826–1891)

The Vice-Regal Reception at Halifax, N.S., Nov. 25 1878

Lithograph from photos by William Notman

Maritime Steam Lithography Company, Halifax and St. John; compliments of Nova Scotia

Brown and Co. Wholesale Jewellers, 1878

R9266-3334



James Fox Bland (active 1846–1886)
The moose call, ca. 1854–1856
Watercolour over graphite
R9266-49

Exhibition display revised June 2009



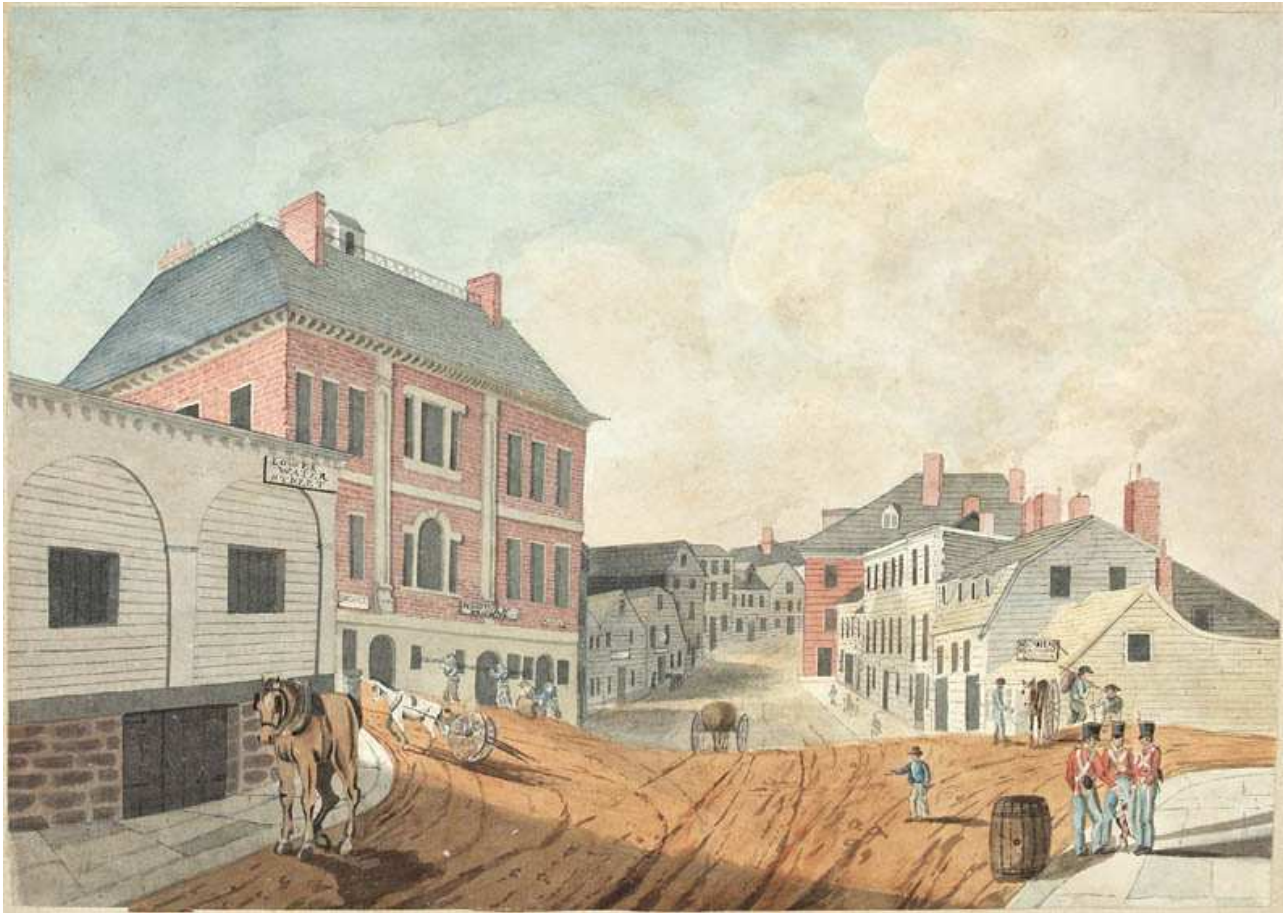
**James Fox Bland (active
1846–1886)**

**The moose answers, ca.
1854–1856**

**Watercolour over
graphite**

R9266-50

James Fox Bland was a British military officer posted in Halifax, Nova Scotia, from 1843 to 1857.



Charles Chichester (1795–1847)

Lower Water Street, Halifax, Nova Scotia, seen from the gate of the Main Guard, 1823

Watercolour over graphite

R9266-94



Henry Buckton Laurence (1842–1886)

Tandem Meeting a Wood Sledge in a Narrow Road, Prince Edward Island, 1870

Photogravure

Published in *Canadian Sports and Pastimes*, Thomas McLean: London

R9266-3590



Henry Buckton Laurence (1842–1886)

***Sailing Ice Boat*, Prince Edward Island, 1870**

Photogravure

**Published in *Canadian Sports and Pastimes*, Thomas McLean: London
R9266-3592**



George Neilson Smith (1789-1854)
*View of the City of St John, New
Brunswick, from the rock in rear of
Sandpoint, Carleton, 1847*
Lithograph
John H. Bufford Lithographer,
Boston
R9266-1655

At the time this print was published, Saint John was a thriving port engaged in the mercantile and timber trades, and in shipbuilding. In this print, the signs of prosperity are everywhere, from the bustling harbour and factory smoke stacks, to the church spires. Like many cities in the 19th century, Saint John experienced several devastating fires, including those in 1837 and 1877.

MEMORANDUM.

I HEREBY obligate myself to labor for SHEPARD CARY and COLLINS WHITTAKER,
doing business in the name and under the firm of

SHEPARD CARY & COMPANY.

at pushing Ton Timber, or other lumber, and at getting the same to market, during the season for Lumber operations next ensuing the date hereof, and until I shall be discharged by the said Shepard Cary & Company. I agree to labor as aforesaid, at the Allagash, or at such other place or places as the said Cary & Company, their Agent or Agents, may from time to time designate as the place or places where their said operations are to be carried on and matured.

I agree at all times to obey the orders and directions given me from time to time by the said Cary & Co., or by their Agent or Agents, having the control and management of their operations in their absence; and to labor faithfully and to the satisfaction, as far as may be in my power, of the said Cary & Co., and of their Agent or Agents under whose direction I may be placed from time to time.

I agree that in case I shall at any time, leave the employment of the said Cary & Co., during the period for which I have engaged to labor for them, against their wish or consent, or against the wish or consent of their Agent or Agents aforesaid, to forfeit the full amount of the wages due me, and to be liable to the said Cary & Co., in damage for any injury or loss by them sustained, by reason of my so leaving their employment against their wish or consent, or that of their said Agent Agents.

I agree to receive the amount of wages due me from the said Cary & Co., in the manner following, to wit:—in such supplies of Clothing and other articles (always excepting money) as I may require while in their employment, and such balance as may be due me, after deducting the amount of their account for supplies so furnished, in current Bank Notes of either one of the banks of the Province of New Brunswick, when the said Cary & Co. shall have sold the Timber or other Lumber at which I shall have been engaged in cutting and getting to market while in their employment as aforesaid.

On settlement with the said Cary & Co. which shall be made at some time and place designated by them, at the time when I am discharged, I agree to receive from them their Note or Due Bill, for the amount found due me, payable as aforesaid, at their Store in Houlton, and until such settlement shall have been made, and such Due Bill shall have been taken by me, I shall have no right, either by law, or otherwise, to enforce from the said Cary & Co. any payment for the services by me rendered them.

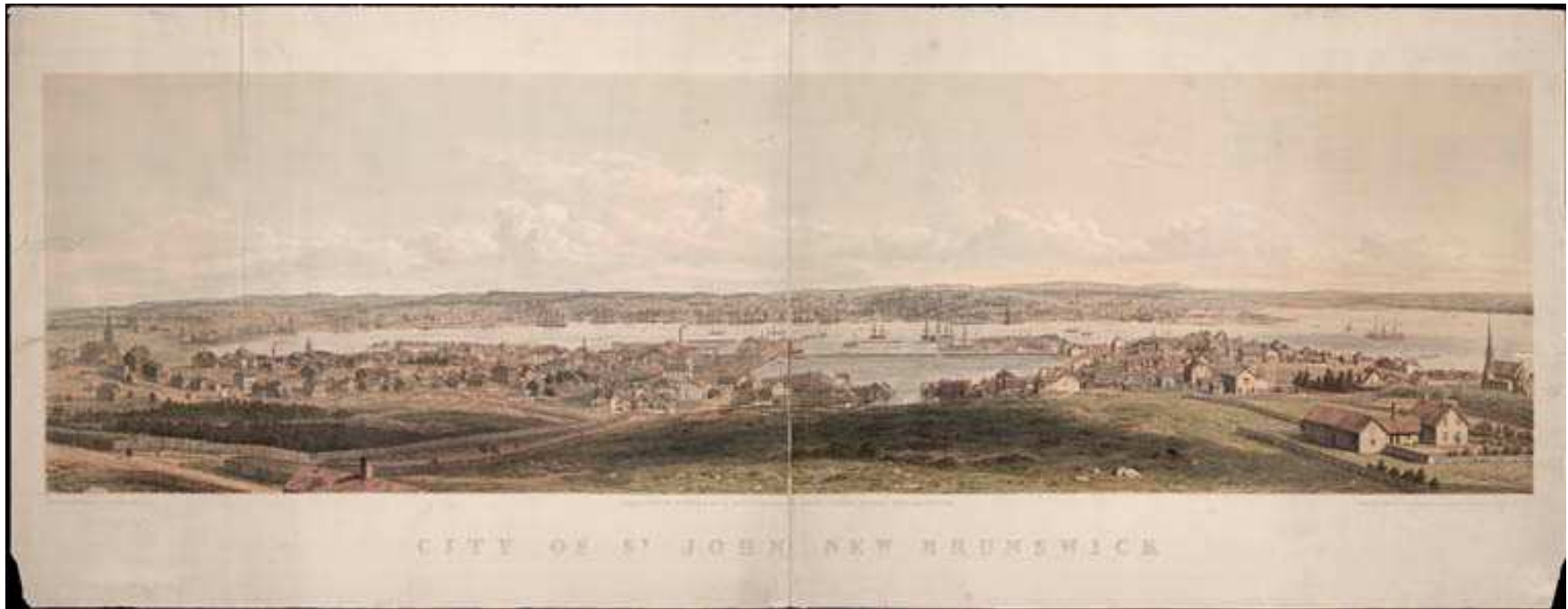
My time and wages to commence at the date hereof, the latter at the rate of *Twelve* dollars for every twenty-six day's labor performed for said Cary & Co., by me, in pursuance of this contract.

IN WITNESS WHEREOF, I have hereunto set my hand, this *Eleventh* day of *September* A. D. One Thousand, Eight Hundred, and *fifty*

Signed in the presence of *Stephen H. H. H.*

Contract between the New Brunswick
lumbering firm Shepard Cary & Co.
and labourers, 1850

The timber trade dominated the New Brunswick economy in the 19th century. This indenture dated September 11, 1850, is signed by a tradesman who thereby promised to serve the firm of Shepard Cary & Co. by transporting their lumber to market until discharged from his duties.



George C. Bowron and Thomas W. Cox, photographers (active ca. 1860–1866)

City of St. John, New Brunswick, ca. 1864

Lithograph from a photograph by George C. Bowron and Thomas W. Cox

Day and Son Limited, Lithographers; published by Bowron and Cox Photographers, Saint John, New Brunswick

R9266-1653



Robert Field (ca. 1769–1819)
Lt. Gen. Sir John Coape Sherbrooke, 1816
Engraving
Printed, engraved and published by Robert
Field, Halifax
R9266-3115



F. Leo Hunter (active 1881–1888)

View of J. Fleming, General Blacksmiths, Halifax, Nova Scotia, January 1888

Etching

R9266-1335



James R. Woodburn, photographer (1836–following 1873)

City of Halifax, Nova Scotia, 1865

Lithograph

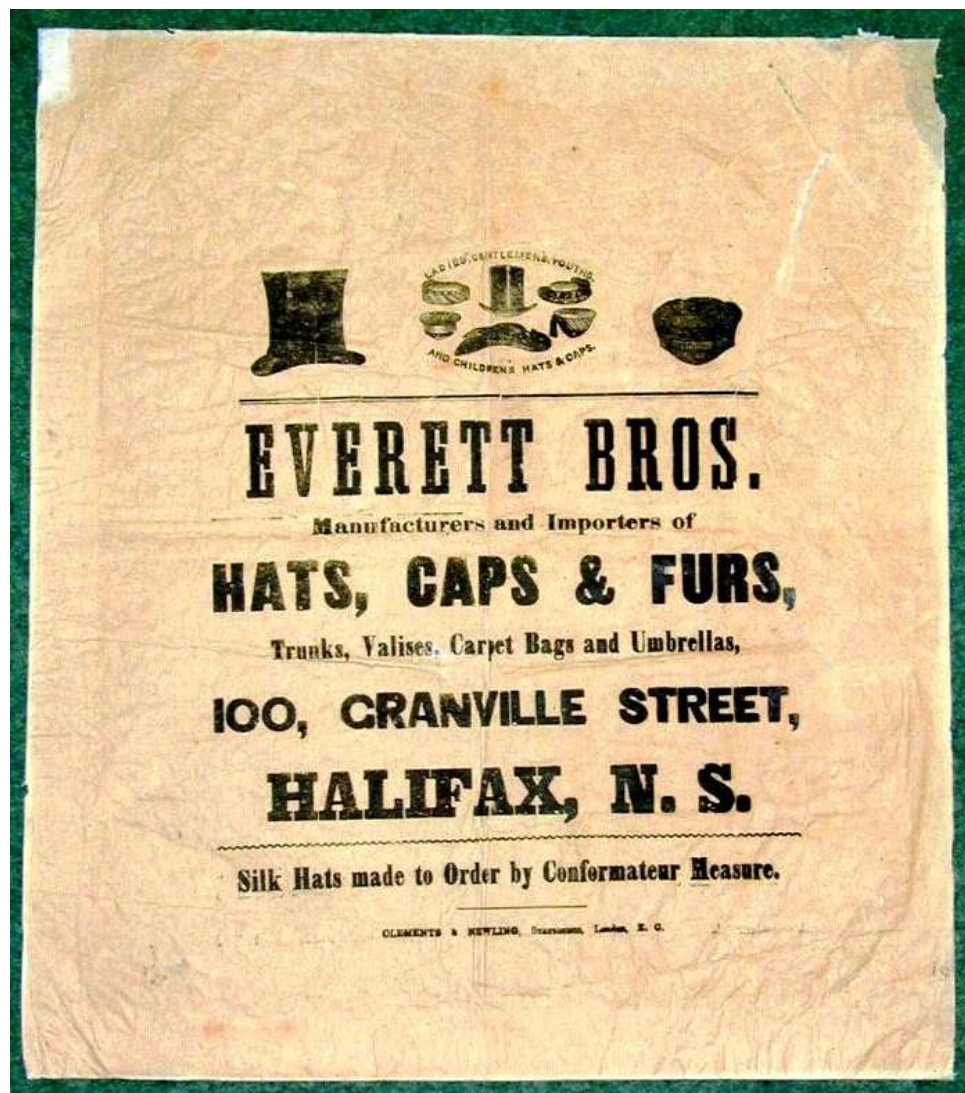
Drawn on stone by A. Arnst from sketch by F. Day and a photo by James R. Woodburn;

Lithograph by W.H. McFarlane, Edinburgh

R9266-3469



F. Eardley Wilmot (active ca. 1875)
Winter view of George Street, Halifax, Nova Scotia, 1875
Oil on canvas
1989-506-1
W. H. Barnes Collection



Paper bag used by the Halifax
haberdashery of Everett Brothers, ca.
1870

Once used to protect a newly purchased pair of kid gloves or a silk cravat, this paper bag bears witness to the commercial activities in Halifax in the 1870s. It advertises the haberdashery of Everett Brothers located at 100 Granville Street, which intersects George Street near the point depicted in Wilmot's painting.

END OF EXHIBITION

Credits and acknowledgements

- The curators of this exhibition were Jim Burant and Elaine Hoag, with assistance from Jennifer Devine. Thanks are due to LAC's public programming staff, exhibition preparators, conservators, and loan coordinators, including teams lead by Bob Ferris, Maria Bedynski, and Janet Kepkiewicz. Special thanks for editing and translation are due to Michèle Brenckmann, whose hard work and dedication were much appreciated.
- Many other people, too numerous to mention, contributed ideas, suggestions, and assistance to the creation of this exhibition.
- Finally thanks to the Friends of Library and Archives Canada for mounting a virtual version of the original travelling exhibition, which was exhibited at the Confederation Centre for the Arts, Charlottetown; the Mount Allison University Art Gallery, Sackville, New Brunswick; and the Rooms, St. John's, Newfoundland in 2007-2008.