

*Vast New Lands—Canada's  
Northwest  
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](http://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***

**Sections of the country known today as the provinces of Manitoba, Saskatchewan and Alberta, together with the Northwest Territories and Nunavut, are presented here as Canada's Northwest. Before European intervention, these vast lands were sparsely inhabited by a variety of Indigenous peoples. The inhabitants derived their living primarily from their ability to hunt and trap the diverse wildlife around them. When Europeans arrived, they in turn developed a commercial trade based on furs.**

**Competition between English fur traders operating out of Hudson Bay and French fur traders from New France went on until the Hudson's Bay Company prevailed in the 1820s. During this time, French and English fur traders and Aboriginal peoples began to intermarry, and a new population, known as Métis, came into being. Their charismatic leader, Louis Riel, led unsuccessful struggles against Canadian authority in 1869 and 1870, and again in 1885, in an effort to defend their lands and rights. In the 1885 rebellion, the formerly nomadic tribes of the Western plains, who were frustrated with broken government promises and indifference, were also drawn into the dispute.**



After Peter Lely (1618-1680)  
His Highness Prince Rupert,  
ca. 1678-1679  
Mezzotint  
R9266-2912

In 1668, Prince Rupert (1619–1682) helped finance the North American expeditions of Radisson and Des Groseilliers. As a result, the Hudson's Bay Company was established in 1670 with Prince Rupert as its first governor. The company secured exclusive trading rights to a vast region around Hudson Bay and westward, known as Rupert's Land. In 1869, control of the territory reverted to British and Canadian governments.



Unknown artist (active  
1856)  
*Scene in the Canadian  
Fur District, North  
America, 1856*  
Hand-coloured wood  
engraving  
Published in *Ballou's  
Pictorial Drawing-Room  
Companion*  
R9266-3432



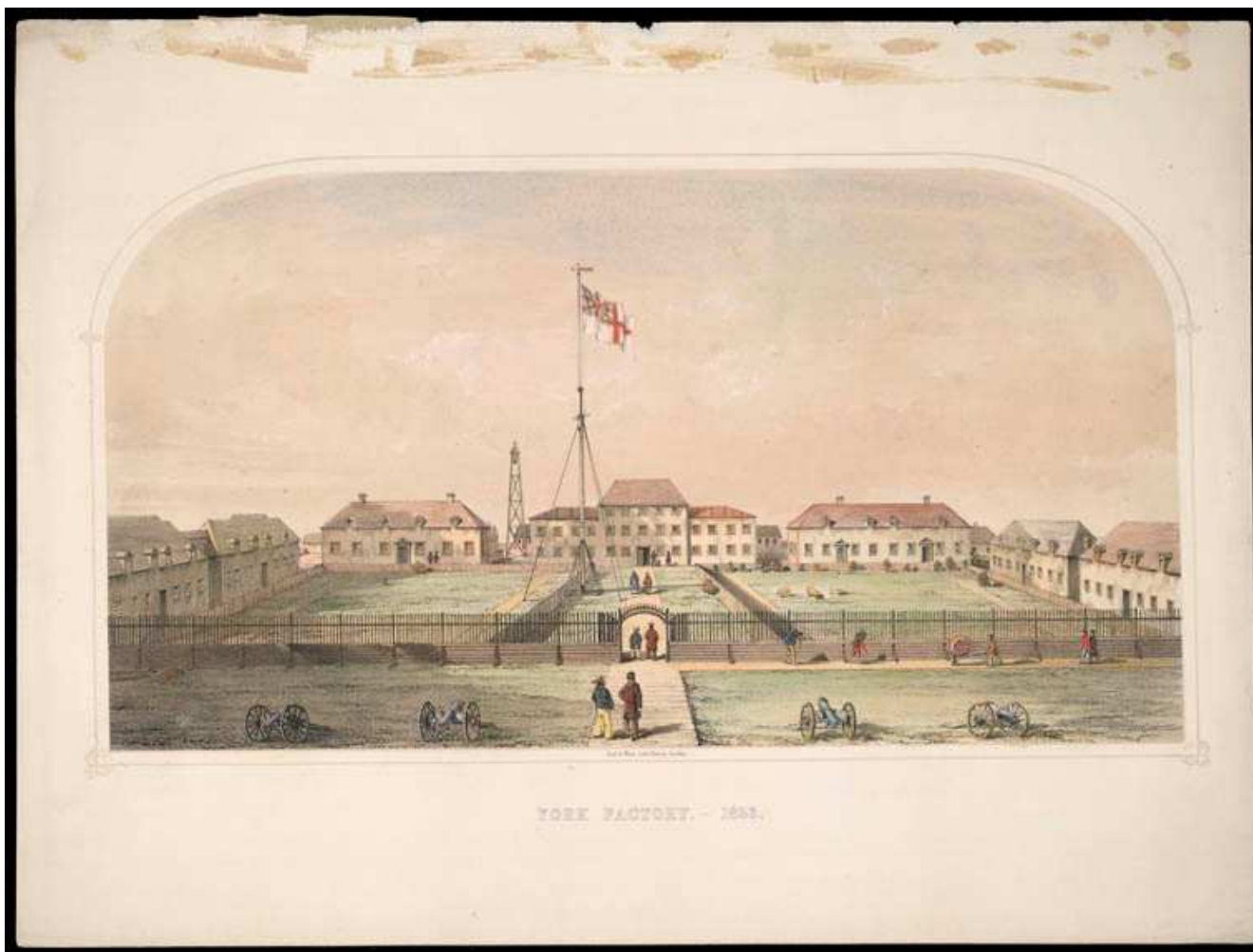
Attributed to Peter Rindisbacher (1806-1834)

Hudson's Bay Company officials in an express canoe crossing a lake, ca. 1825

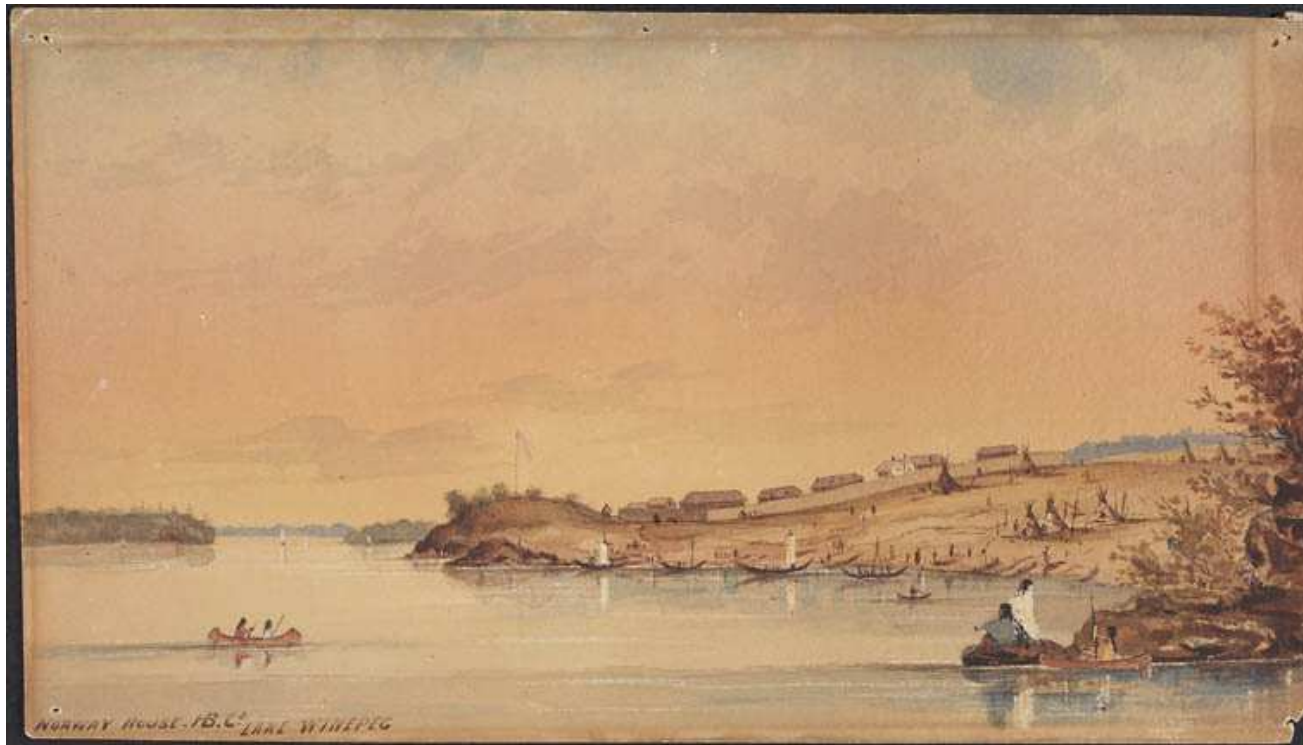
Watercolour with brush and pen

R9266-346

Exhibition Display revised October  
2009



W. Trask (active 1853–  
1854)  
*York Factory*, [now]  
Manitoba, 1853  
Hand-coloured  
lithograph  
Ford and West  
Lithography, London  
R9266-1615

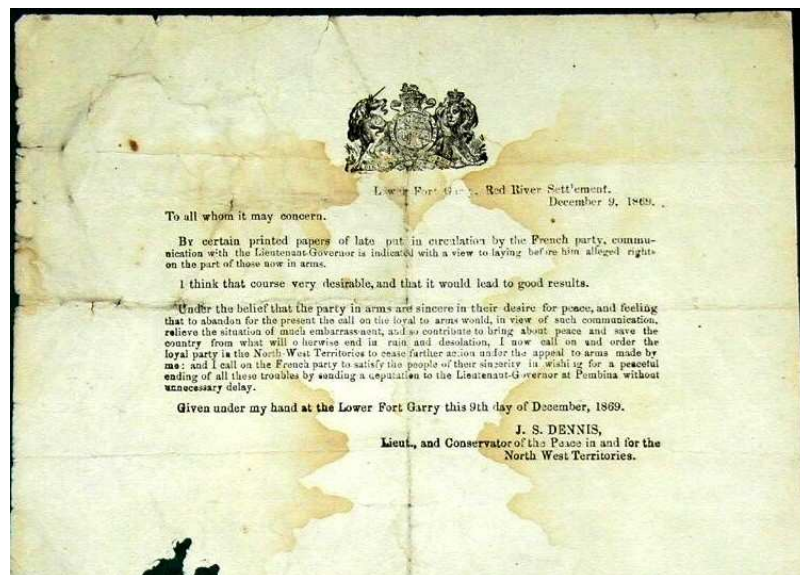


William Henry Edward  
Napier (1829–1894)  
*Norway House, HB.Co.,  
Lake Winepeg [Winnipeg],  
[now] Manitoba, ca. 1857*  
Watercolour with touches  
of gouache over pencil,  
with scratching out  
R9266-327

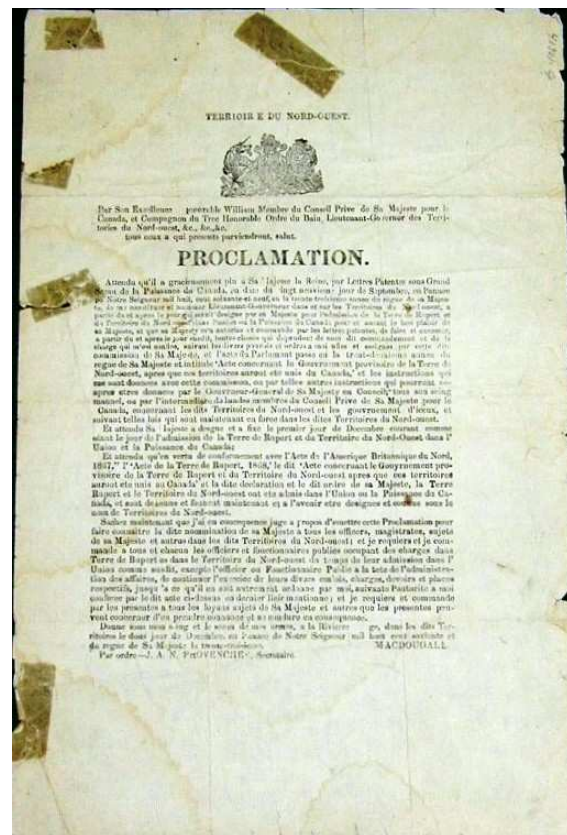
Norway House, located at the north end of Lake Winnipeg, was established as a fur-trading post by the Hudson's Bay Company in 1827. Its strategic location at the junction of several waterways made it a main stopping place en route to Hudson Bay and an administrative centre. It is named for the Norwegian workers who helped build it. Today, Norway House is made up of two communities—an on-reserve community and an off-reserve community—with a combined population of about 5,000 people.



Frances Anne Hopkins (1838–1919)  
The Red River Expedition at Kakabeka Falls, Ontario, 1870  
Oil on canvas  
1989-400-1  
Frances Anne Hopkins Collection



Proclamation printed at Lower Fort Garry by Sir William MacDougall, who was sent as Lieutenant-Governor to the Canadian Northwest to quell the Red River Rebellion, 1869



Notice issued at Lower Fort Garry by Lieut. John Stoughton Dennis, encouraging peace talks between the Crown and the rebels, 1869

Despite their amateurish appearance, these broadsides were printed by government forces stationed at Lower Fort Garry during the Riel Rebellion (1869-1870). Although Louis Riel's men were occupying the printing office in Winnipeg at the time, crown-sympathizing printers were able to slip type into deep pockets as they pretended to rearrange the printing office to better accommodate the rebels. The type and a small press were then smuggled out of Winnipeg to the fort, along with arms and ammunition.



Frances Anne Hopkins  
(1838–1919)

Left to die, 1872

Oil on canvas

1986-28-1

Frances Anne Hopkins  
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.*

In this painting, Hopkins reconstructed an incident from an 1865 travel account about Aboriginal raiding parties. At the Royal Academy Exhibition in 1872, where this work was displayed, the explanatory text noted that “Indians of the prairies when passing through an enemy’s country on the ‘war path’ are obliged to desert and leave to [their] fate [those] . . . of the party who, disabled by wounds or sickness, cannot travel on horseback at the pace necessary for safety.”



Edward Roper (1833–1909)

*A Red River Cart at Calgary, N.W.T. . . . , [now] Alberta, ca. 1887*

Oil on commercial board

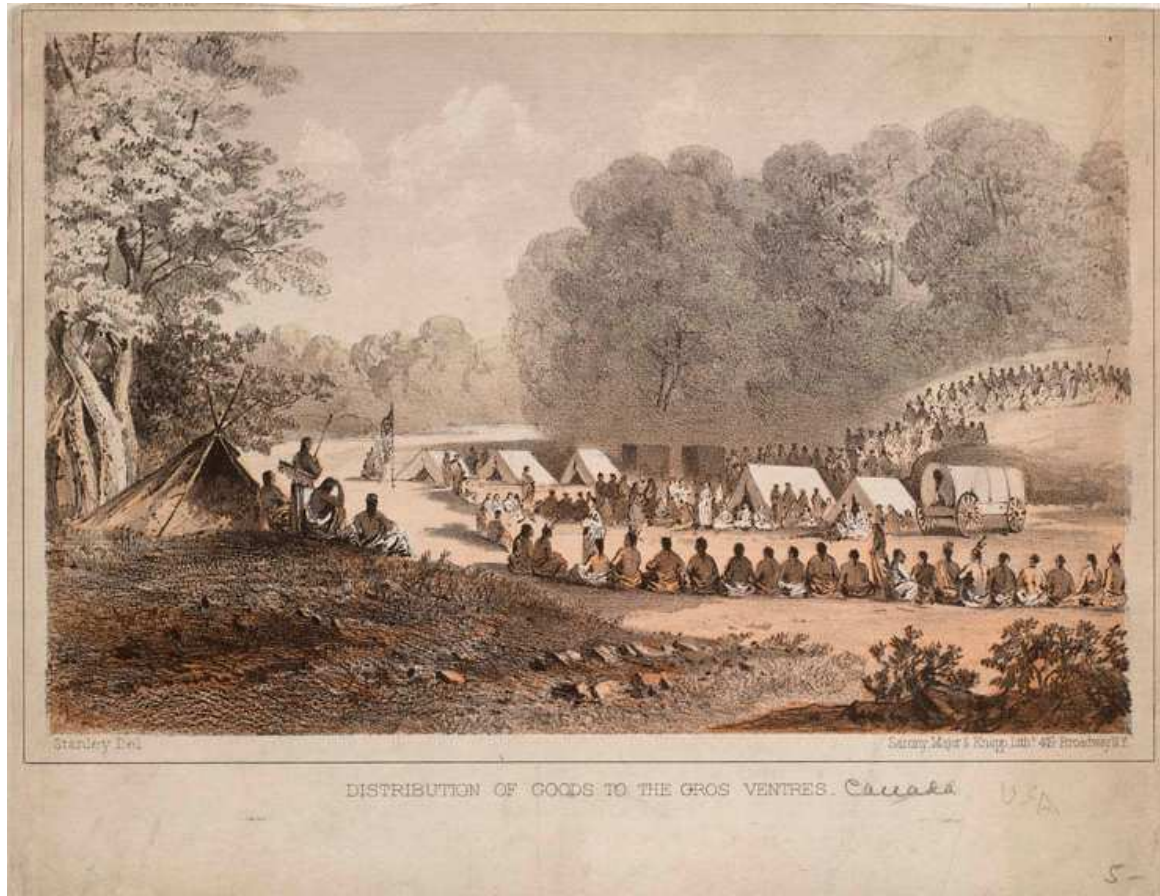
1989-446-6

Edward Roper Collection

Exhibition Display revised October  
2009



Peter Rindisbacher (1806–1834)  
*War Dance of the Sauks and Foxes*, 1836  
Hand-coloured lithograph  
Published in McKenney & Hall's *History of the Indian Tribes of North America*; on stone by Richard Corbould; printed by Charles Hullmandel  
R9266-1048



John Mix Stanley (1814–1872)

*Distribution of Goods to the Gros Ventres, ca. 1857*

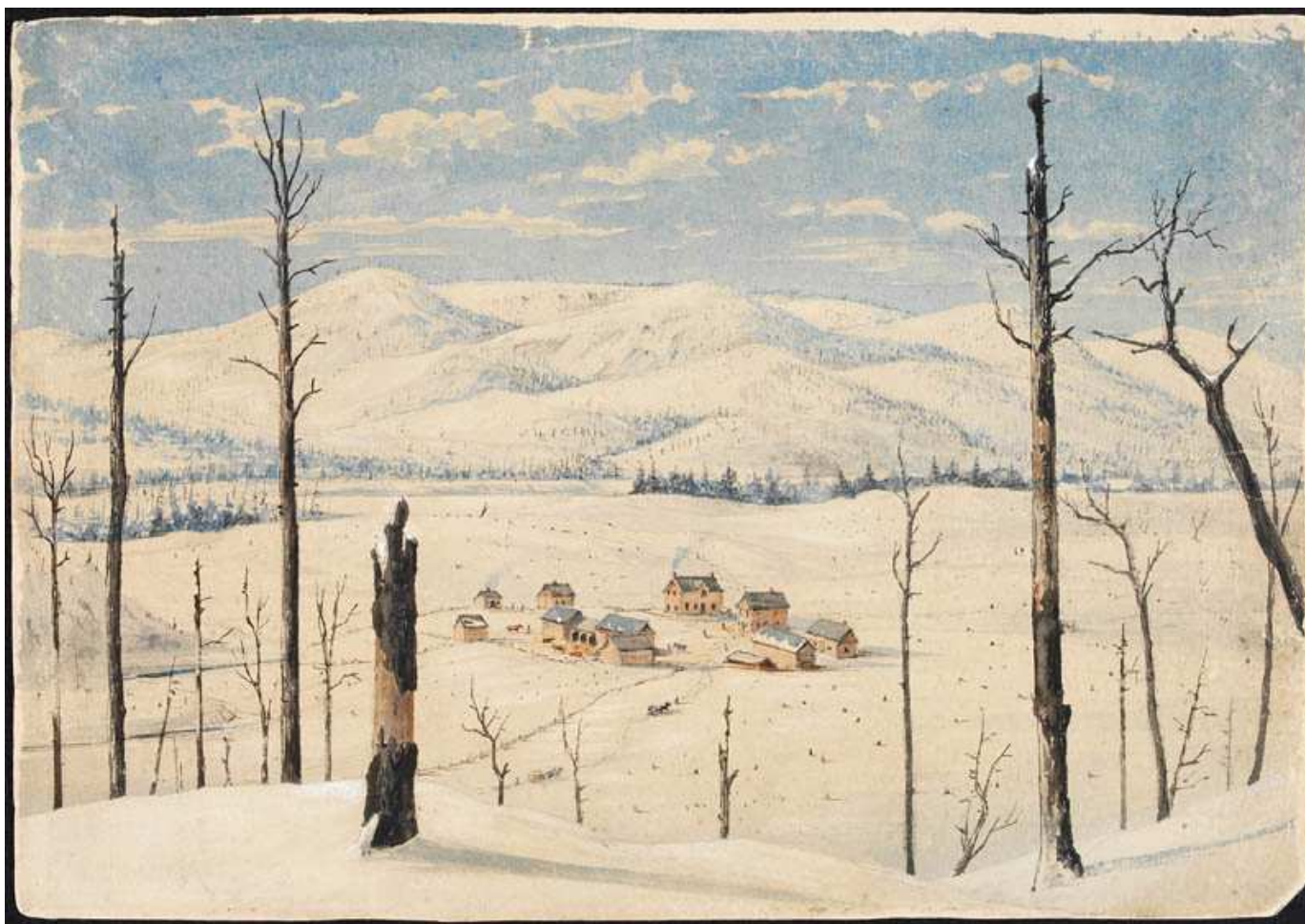
Tinted lithograph

Plate XXI from the *Report of the United States Pacific Railroad Expedition and Surveys (USPRR) - 47th and 49th Parallels (1855–1860)*, lithographed by Sarony, Major & Knapp

R9266-2441

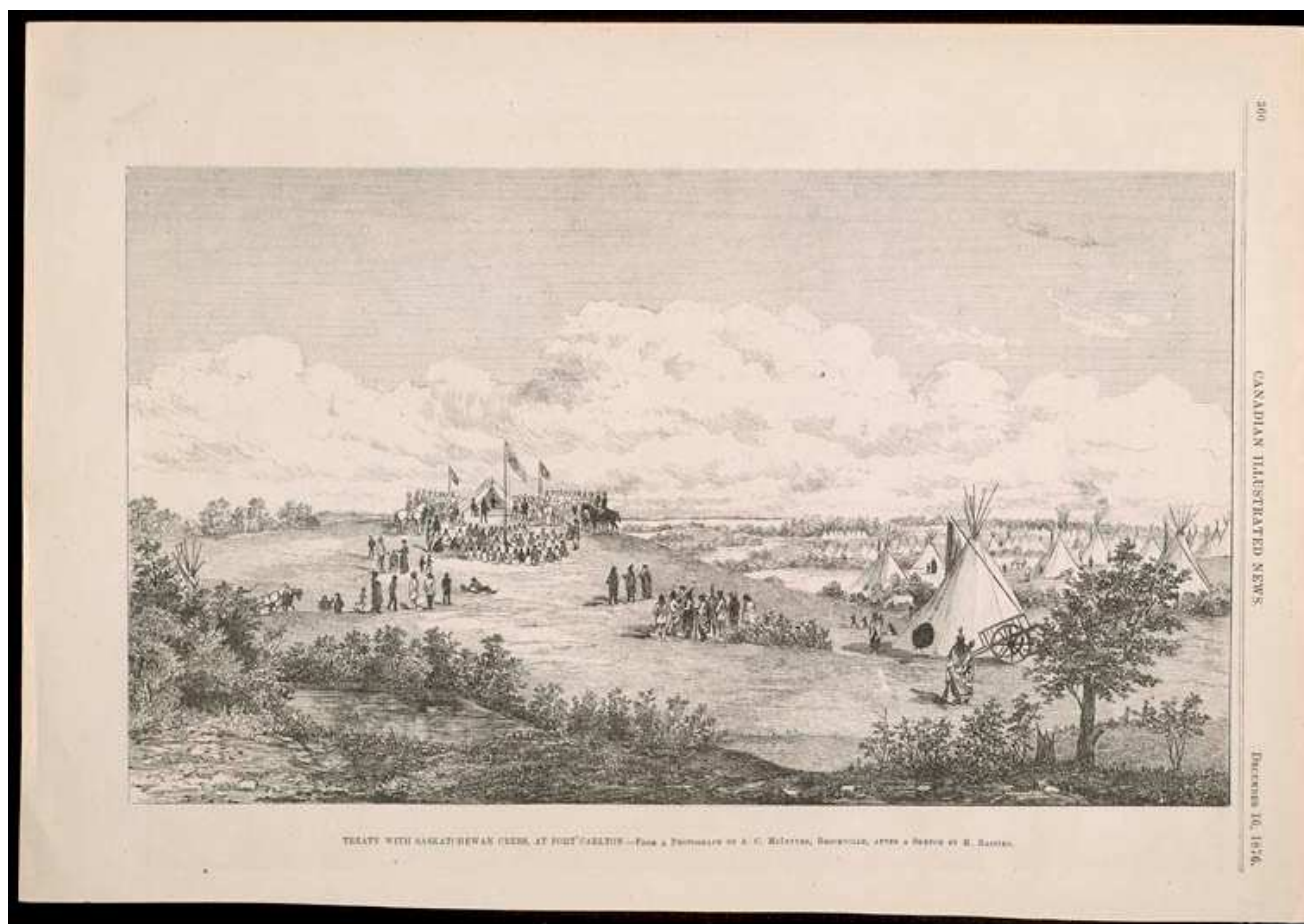


Henry James Warre (1819–1898)  
Ascending the Rocky Mountains on return to  
Canada, [now] Alberta, ca. May 5, 1846  
Watercolour and gouache over pencil on paper  
1965-76-41  
Henry James Warre Fonds



Unknown artist  
(active 1870)  
Whisky Fort, Du  
Moine River,  
Montana, U.S.A.,  
February 1870  
Watercolour with  
touches of gouache  
over pencil  
R9266-512

The location of this particular scene has not been ascertained, although it may have been in northern Montana. Whisky Forts were popular in the late 1800s; American fur traders used them to trade whisky for buffalo hides, which was one of the reasons for the creation of the Northwest Mounted Police.

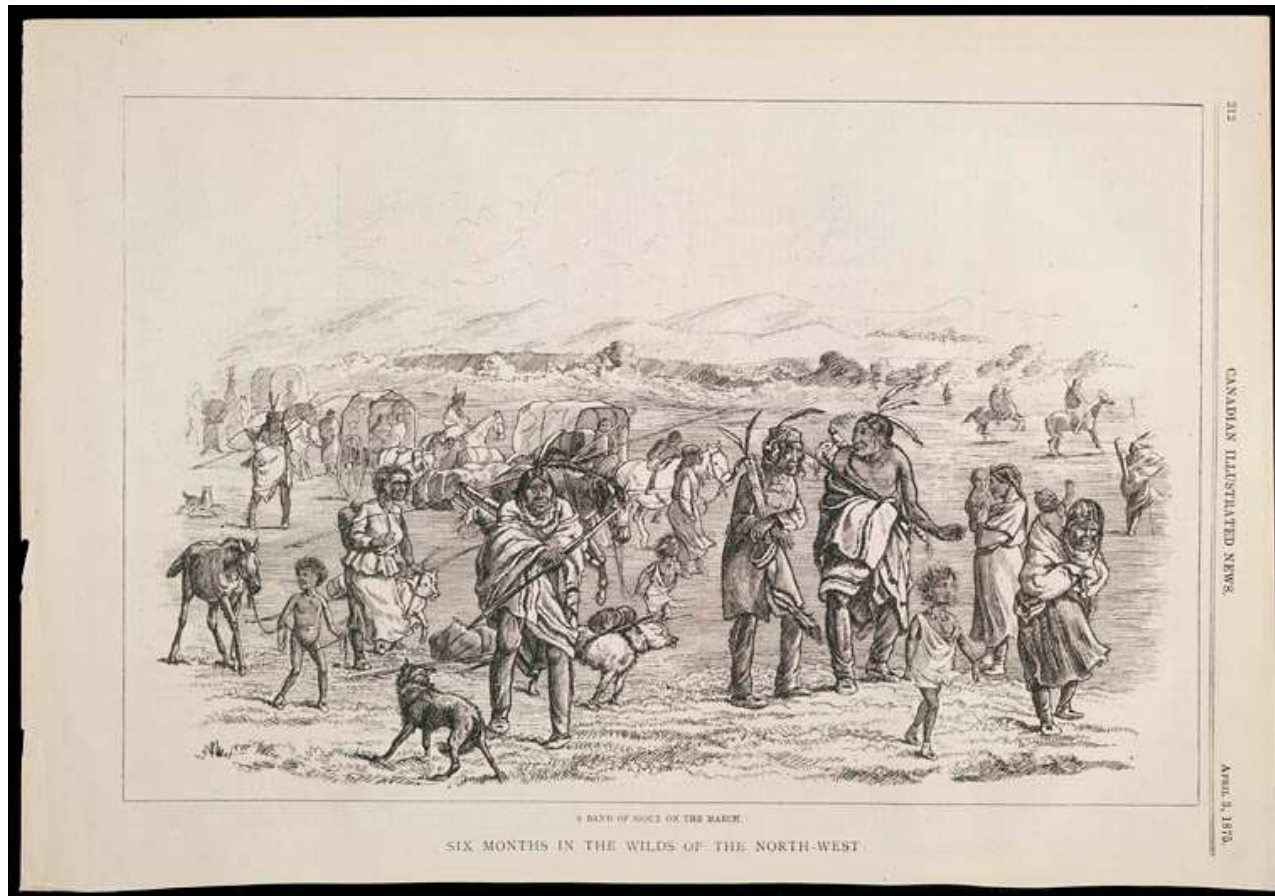


M. Bastien (active 1876–1877)

*Treaty with Saskatchewan Crees . . .*, [now] Saskatchewan, 1876

Lithograph from a photograph by A.C. McIntyre, Brockville, after a sketch by M. Bastien Published in *Canadian Illustrated News*, December 16, 1876, p. 360

R9266-3427



Henri Julien (1852–1908)

*Six Months In The Wilds Of The North-West; A Band of Sioux On The March*, [now] Saskatchewan, 1874

Lithograph

Published in *Canadian Illustrated News*, April 3, 1875, p. 212

R9266-3429



Unknown artist (active 1870)

*Reminiscences of The Red River Expedition by a Volunteer of The Ontario Battalion*, Manitoba, 1870

Leggotype

Published in *Canadian Illustrated News*, August 26, 1871, p. 136

R9266-3428

Exhibition Display revised October  
2009

20



Robinson Lyndhurst Wadmore (active 1883–1910)  
Action and retirement at Cut Knife Hill, Saskatchewan, May 2, 1885  
Watercolour over graphite  
R9266-398

Unfiltered light can act as a catalyst for a chemical reaction that darkens or discolours paper. In this example, the edges were protected by a matte or frame. The darker, rectangular-shaped area in the centre is most noticeable in the sky. Conservation treatment has lightened the darker area considerably. When framing a watercolour or print, Library and Archives Canada staff suggest that UV-filtered glazing be used and that works never be hung in direct sunlight.



The stain or discolouration around the perimeter of this work is referred to as "matte burn". It was caused by prolonged contact with the acidic contents of a previous matte board. Conservation treatment has lightened the burn considerably. To avoid similar damage from poor quality materials, Library and Archives Canada staff use pH neutral papers, matte boards and storage folders.

Robinson Lyndhurst Wadmore (active 1883–1910)  
Little Khyber Pass near Battleford, Saskatchewan, April 16, 1885  
Watercolour with touches of gouache over pencil  
R9266-399

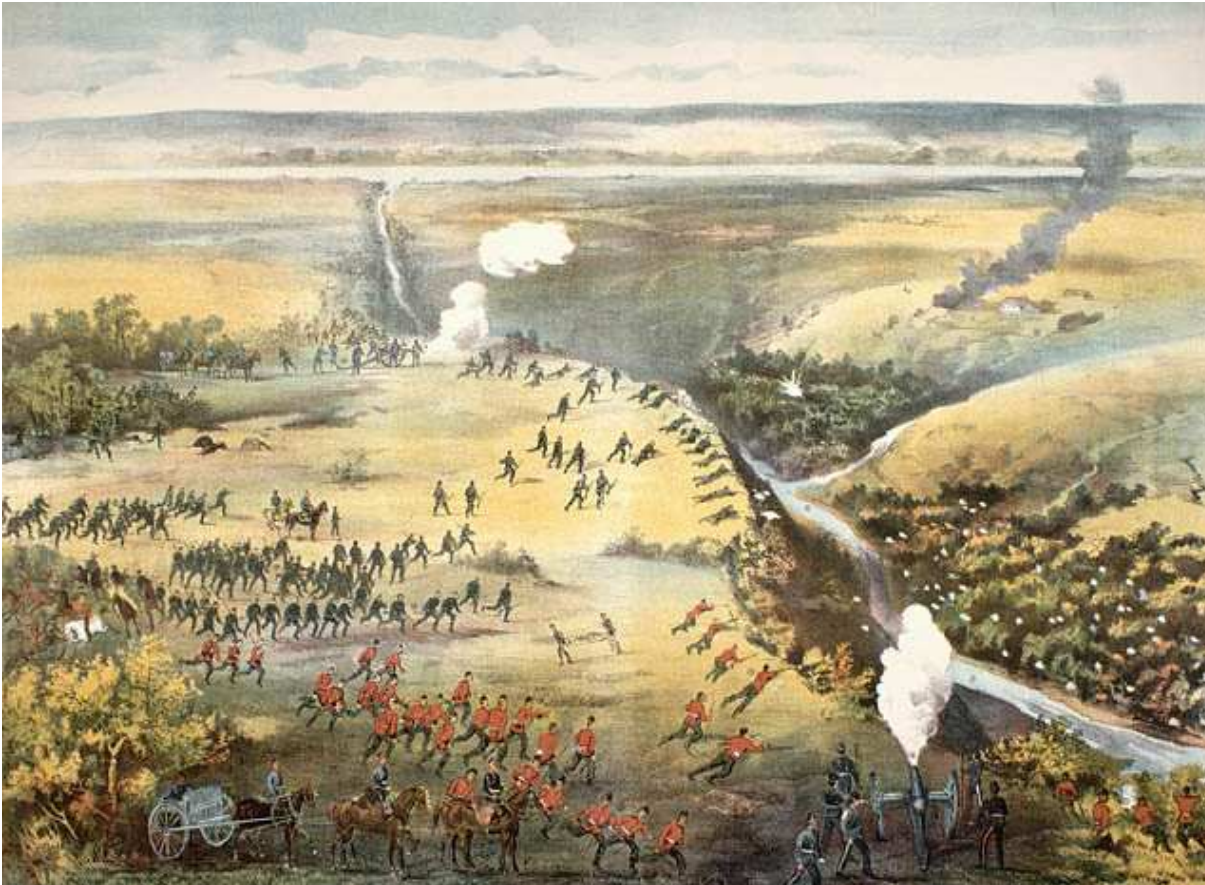


Sergeant Grundy (active 1885)

The capture of Batoche, Saskatchewan, May 12, 1885

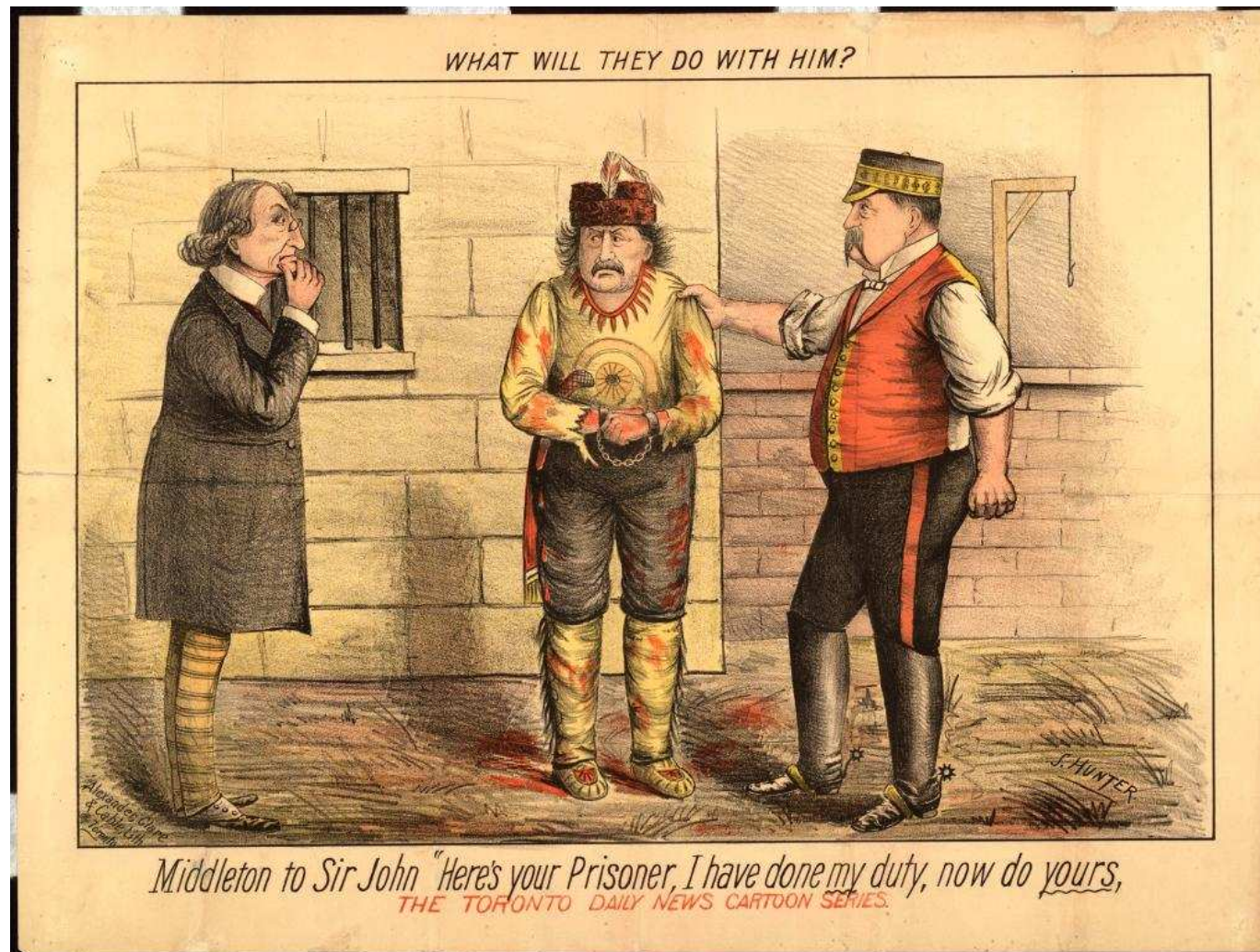
Colour lithograph

Printed by Toronto Lithographing Company; published by Grip Print & Publishing Company, Toronto  
R9266-3313

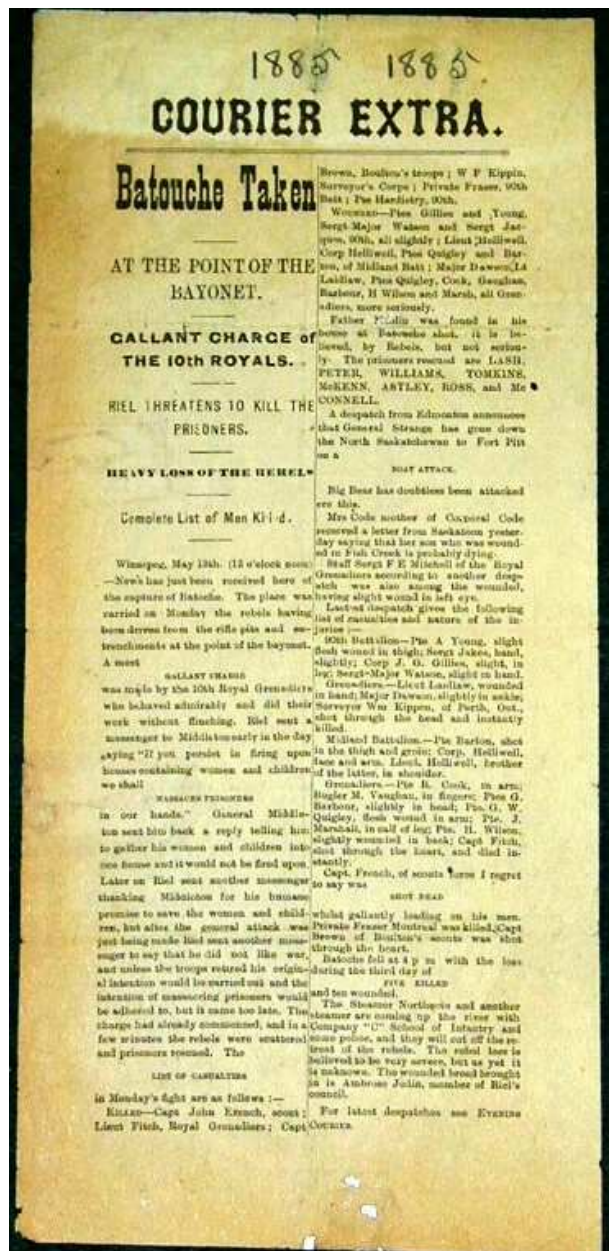


Fred W. Curzon (active ca.  
1862–1890)  
Battle of Fish Creek,  
Saskatchewan, April 24, 1885  
Colour lithograph  
Printed by Toronto  
Lithographing Company;  
published by Grip Print &  
Publishing Company, Toronto  
R9266-3315

The North-West Rebellion of 1885 was the outcome of grievances among Aboriginal peoples, the Métis and European settlers. On May 2, 1885, government troops confronted the Cree and the Assiniboine near Cut Knife Creek. The Aboriginal forces had the advantages of terrain and cover and the government troops retreated. The capture of Batoche after a three day battle ended the rebellion, although resistance continued until June 4.



Cartoon supplement published by Alexander, Clare & Cable, Lithographers, Toronto, after a drawing by Samuel Hunter (1858–1939), entitled *What will they do with him?*, to the *Toronto Daily News* depicting Louis Riel being turned over to Sir John A. Macdonald, 1885



Broadsheet announcing the capture of Batoche, Saskatchewan, printed in Brantford, Ontario, 1885



Robert William Rutherford (1857–1933)

The surrender of Poundmaker to Major-General Middleton at Battleford, Saskatchewan, on May 26, 1885, painted 1887

Oil on canvas

1991-274-2

Robert W. Rutherford Collection

## ***SECTION II: New Lands, New Peoples***

The Northwest, which extended to the North Pole, encompassed a huge range of geographic and climactic features. It was home to many different groups of Aboriginal peoples, and supported a variety of flora and fauna. At first, European understanding of the nature of this land and its inhabitants ranged from highly accurate scientific observations, to outlandish or fantastic descriptions. With time, the new settlers learned from the Indigenous peoples about survival in forbidding and deadly environments, and also adopted many of their clothing styles, housing and transportation methods, food sources and medicines.



Otto Sinding (1842–  
1909)  
*Polar Bear Hunt*, late  
19th century  
Oil on canvas  
1977-56-1  
Otto Sinding Collection



Edward Roper (1833–1909)

*Indians of the Shark Tribe, Crooked Lakes Reserve near Broadview, N.W.T., [now] Saskatchewan, ca. 1887*

Oil on commercially prepared cardboard

1989-446-9

Edward Roper Collection

Exhibition Display revised October  
2009

30



Unknown artist  
Bissonte [Buffalo], 1750-1780  
Etching  
R9266-2530

This print is taken from an unidentified set or book published in Italian. The animal's head is portrayed in a somewhat fanciful manner, with large startled eyes and an extended tongue. A long text below the image describes the buffalo's attributes.



Peter Rindisbacher (1806–1834)  
*Buffalo and Prairie-Wolves*, 1834  
Hand-coloured colour lithograph  
Lithography by Endicott and Son for the *American Turf Register and Sporting Magazine*  
R9266-1043



Peter Rindisbacher (1806–1834)

*Prairie Wolf*, 1835

Hand-coloured colour lithograph

Printed by Childs and Inman for the *American Turf Register and Sporting Magazine*

R9266-1044



John James Audubon  
(1785–1858)

*Castor Fiber*  
*Americanus, Linn.*  
*American Beaver,*  
1844

Hand-coloured  
lithograph

Lithography by J.T.  
Bowen, Philadelphia  
R9266-624

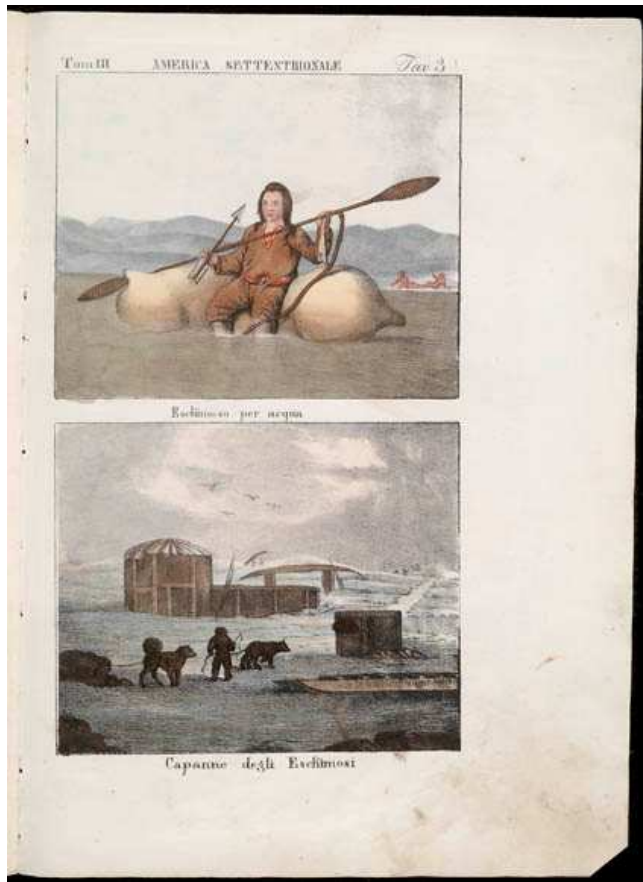


George Edwards (1694–1773)  
*The great Black Duck from Hudsons Bay,*  
1749  
Etching with watercolour  
R9266-2515



George Edwards  
(1694–1773)  
*The Porcupine from  
Hudsons Bay,  
September 29, 1741*  
Etching with  
watercolour  
R9266-2520

F.D. (active 1820s), after George Francis Lyon (1795–1832)  
 Sadlermiut man paddling an inflated walrus-skin boat, [now] Nunavut, ca. 1825  
 Watercolour, pen and ink  
 R9266-30



After George Francis Lyon (1795–1832)  
 Sadlermiut man paddling an inflated walrus-skin boat,  
 [now] Nunavut, ca. 1840  
 Hand-coloured stipple engraving [published in  
 German from an unidentified English publication]  
 R9266-2390



A SOUTEUX INDIAN, TRAVELLING with his FAMILY in WINTER near LAKE WINNIPEG.

After Peter Rindisbacher (1806–1834)

*A Souteaux Indian, Travelling with his Family in Winter near Lake Winnipeg, [now] Manitoba, 1824*

Hand-coloured lithograph

Designed by H. Jones RIA; W. Day's Lithography, London

R9266-1042



Unknown artist (active ca. 1840)  
Indian paddling canoe, Northwest Territories, ca. 1840  
Watercolour  
R9266-466

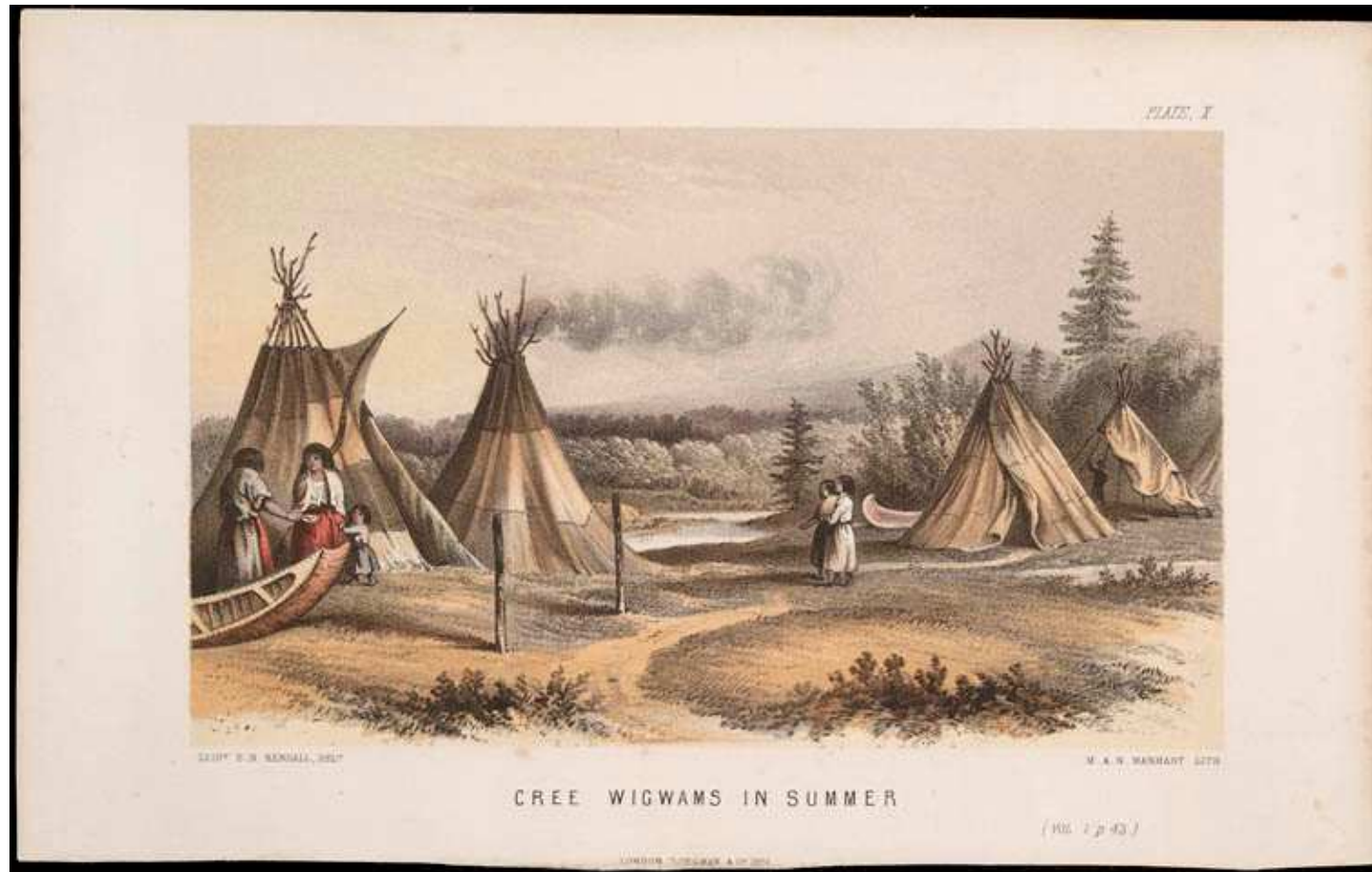


Unknown artist (active ca. 1770), after John White (ca. 1545–1606)

*Inhabitants of North America, near Hudson's Bay, with their manner of Killing Wild Fowl*, ca. 1770

Etching and engraving

R9266-2430



Edward N. Kendall (1800–1845)

*Cree Wigwams in Summer*, 1851

Colour lithograph

M. and N. Hanhart Lithographer; published by Longman and Co., London

R9266-2655

Exhibition Display revised October  
2009



Peter Rindisbacher (1806–1834)

*Interior of a Sioux Lodge*, [now] Manitoba, ca. 1834

Hand-coloured stipple engraving and etching

Y. Yeager Lithographer; published by J.B. Seeley and Son, London

R9266-1050

Exhibition Display revised October  
2009



George Back (1796–  
1878)  
Woodland encampment,  
[now] Saskatchewan,  
1827  
Hand-coloured aquatint  
and engraving  
Engraved by Edward  
Francis Finden  
R9266-564



Peter Rindisbacher (1806–1834)

*Hunting the Buffaloe*, 1836

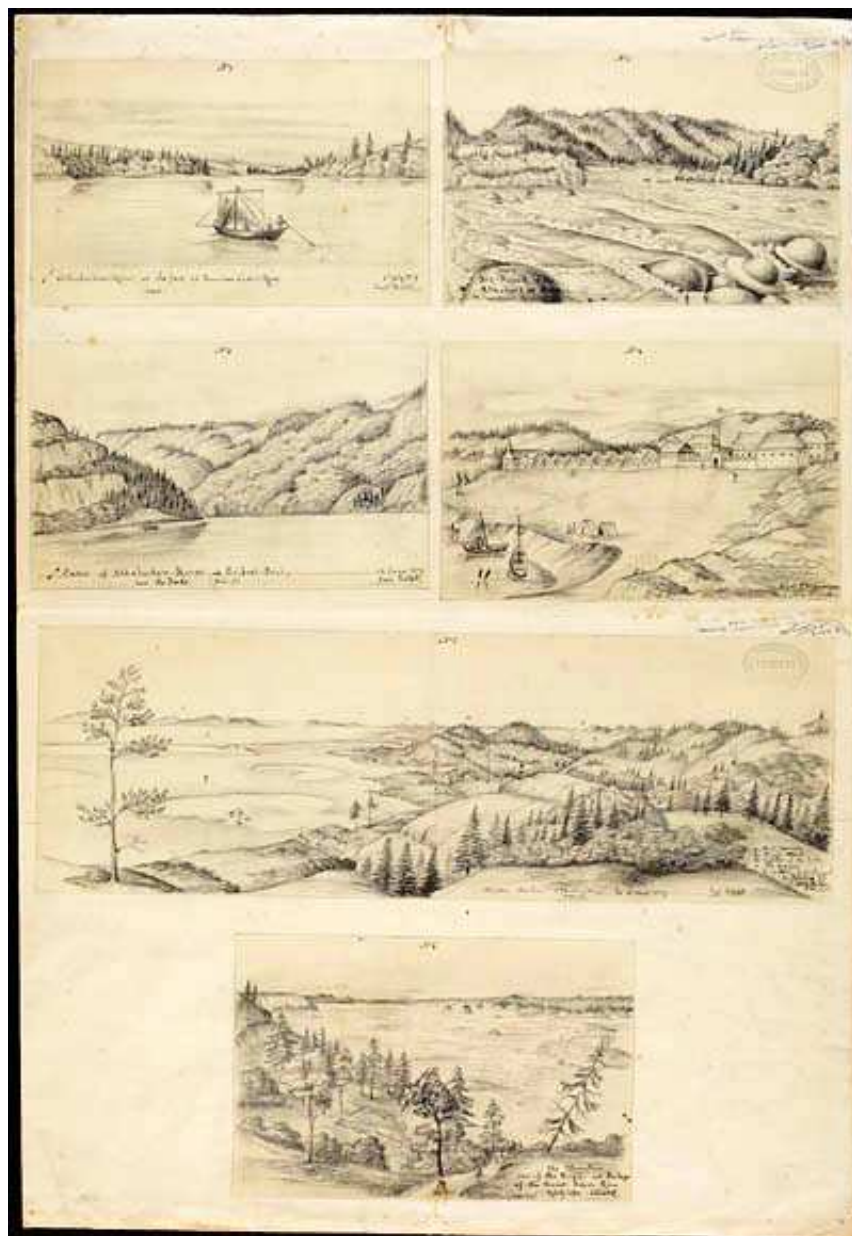
Hand-coloured lithograph

Printed and coloured at J.T. Bowen's Lithographic Establishment; published by. F.W. Greenough,  
Philadelphia

R9266-1049

Exhibition Display revised October  
2009

44



Émile Petitot (1838–1916)

Six sketches in pencil and ink of Athabaska territory, [now] Alberta, mounted on one sheet of wove paper, formerly backed with linen and folded

R9266-340

Each view titled in ink and numbered

*No. 1 Athabaskaw-River, at the fork of Rein-deer Lake's River, 1st July 1879*

Pencil and ink

R9266-340:a

\*

*No. 2 Big-Rapid of the Athabaskaw-River, 21 June 1879*

Pencil and ink

R9266-340:b

\*

*No. 3 Cañon of the Athabaskaw-River, at Colbert-Point, near the Forks, 18 June 1879*

Pencil and ink

R9266-340:c

\*

*No. 4 Fort Chippewayan, May 1879*

Pencil and ink

R9266-340:d

Fort Chipewyan was established by the North West Company in 1788 on the northwestern tip of Lake Athabasca. It was at the hub of northern exploration and fur trading, and also the flashpoint for fierce rivalries between the Hudson's Bay Company and XY Company. Fort Chipewyan is considered the first European settlement of present-day Alberta.

\*

*No. 5 View of Lake Athabaskaw, 4 May 1879; 1. R.C. Mission; 2. Dog's-Head; 3. Outlet of the lake; 4. The Four forks; 5. actual main channel; 6. Potatoes Island; 7. Dry Bottom/ of the lake, 4 May, 1879*

Pencil and ink

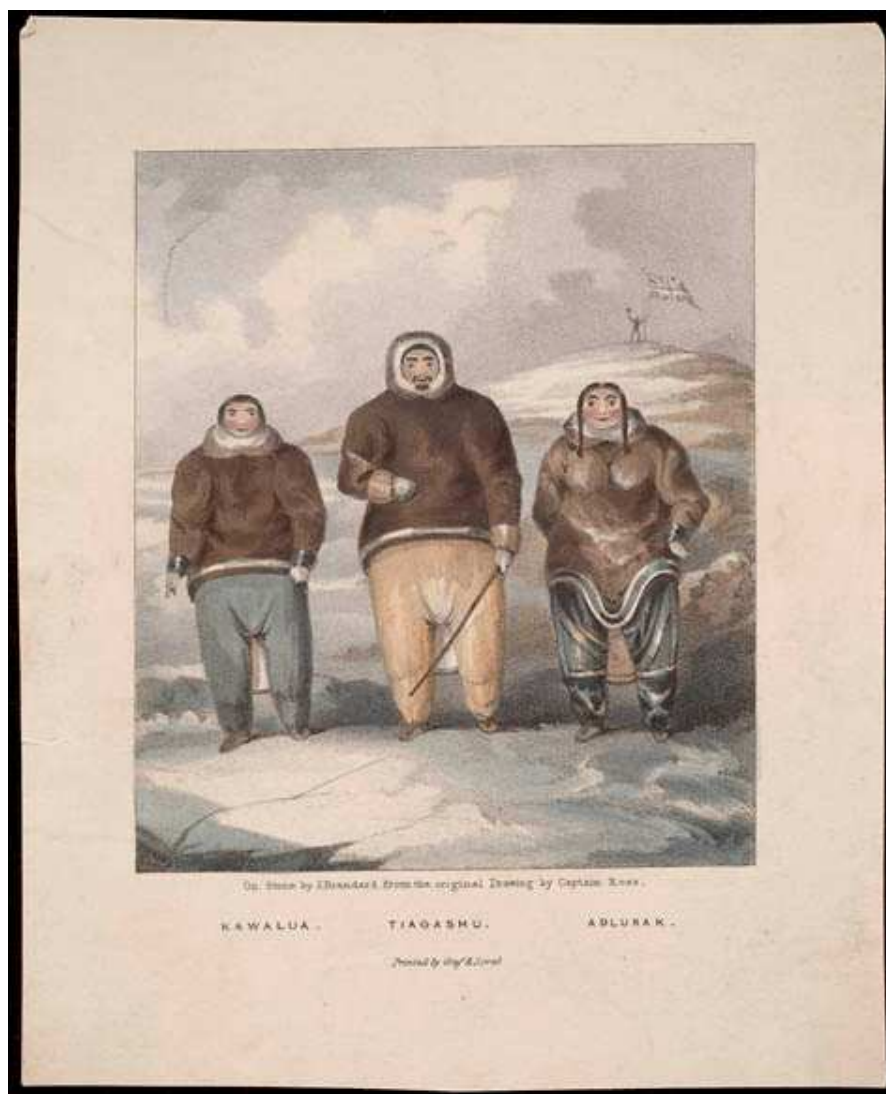
R9266-340:e

\*

*No. 6 The mountain; One of the Rapids and Portages of the Great Slave River, 8 July 1871*

Pencil and ink

R9266-340:f

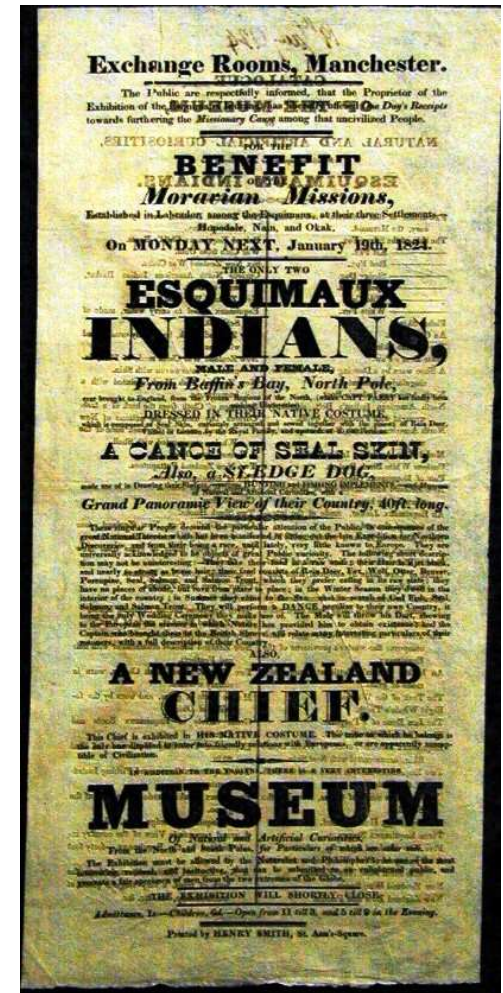


Captain John Ross (1777–1856)  
*Kawalua. Tiagashu. Adlurak*, ca. 1830  
Hand-coloured lithograph  
On Stone by J. Brandard; printed by Graf and  
Soret, 1835  
R9266-2842



Unknown artist (active 18th century)  
*Habits of Eskimaux Indians, natives of Hudson's Bay, 1878*  
 Etching and engraving  
 Engraved for A New and Complete Collection of Moore's Voyages and Travels . . .  
 R9266-2364

Announcement of an exhibit held in Manchester, England, in which two Inuit were “displayed” in costume, 1824



The culture of North American Aboriginal peoples fascinated the British public throughout the 18th and 19th centuries.

## ***SECTION III: People and Pastimes***

The vast territories of the Northwest presented many opportunities for development. The first agricultural settlements were centred in the Red River Valley. However, as the buffalo became hunted to near extinction and with the building of the Canadian Pacific Railway in the 1880s, millions of acres of Canadian prairie were opened to European settlers. Old fur trade forts became larger urban centres and supplied most of the hinterland with goods.



William George Richardson Hind (1833–1889)

*Manitobah Settler's House and Red River Cart*, Manitoba, ca. 1870

Oil on commercial board

1937-283-1

William Hind Collection

Exhibition Display revised October  
2009



Edward Roper (1833–1909)

*On the Crooked Lakes* [Qu'Appelle River], *Moran Reserve* [Sakimay Reserve 74], N.W.T., [now] Saskatchewan, 1887

Oil on wove paper

1989-446-5

Edward Roper Collection

Exhibition Display revised October  
2009



William George Richardson  
Hind (1833–1889)  
Duck shooting, Manitoba, ca.  
1870  
Oil on board  
1937-281-1  
William Hind Collection



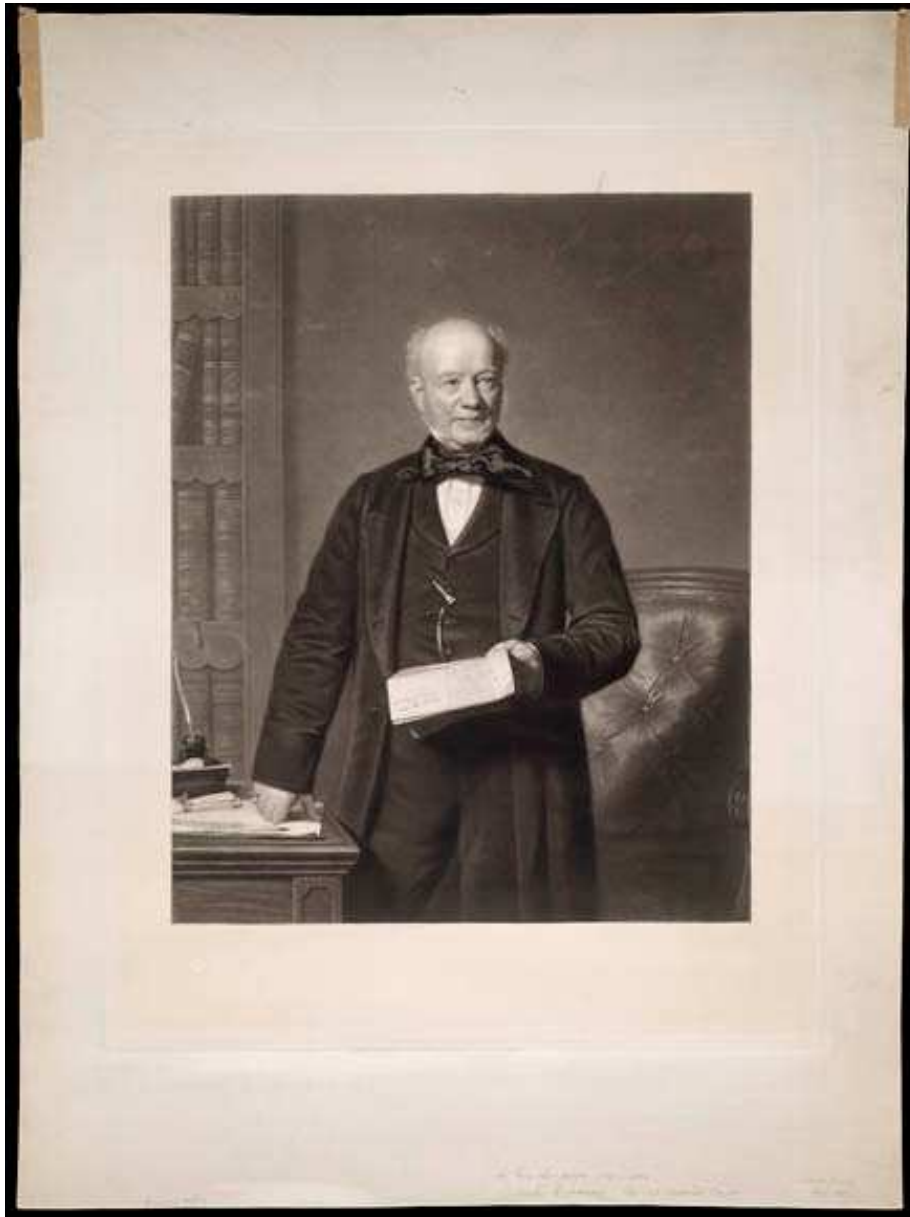
Peter Rindisbacher (1806–1834)

*Summer View in the environs of the Company Fort Douglas on the Red River, [now Manitoba]. Drawn from nature in July, 1822*

Watercolour over pencil

1988-250-37

Peter Rindisbacher Collection



Stephen Pearce (1819–1904)  
George Simpson, Governor of Rupert's Land,  
1857  
Mezzotint on chine-collé  
Engraved by James Scott; published by Henry  
Graves & Co., London  
R9266-1029



THE GOVERNOR OF RED RIVER, HUDSON'S BAY VOYAGING IN A LIGHT CANOE 1824.

After Peter Rindisbacher (1806–1834)

*The Governor of Red River, Hudson's Bay voyaging in a light canoe, 1824*

Hand-coloured lithograph

W. Day's Lithographic Establishment, London

R9266-1041



Unknown artist (active  
ca. 1844–1845)  
Indians crossing the  
ice, 1845  
Hand-coloured colour  
lithograph  
R9266-566

After conservation treatment, this print is still marked with dirt, fingerprints and stains. Smudges and water marks are noticeable around the edges and the sky is mottled with spots. It is important to handle prints with care and to protect them by framing or storing them in protective pH neutral folders.



Unknown artist (active ca. 1844–1845)

A missionary descending the rapids in a canoe with guides, 1845

Hand-coloured colour lithograph

R9266-3442

Exhibition Display revised October  
2009



H.A. Strong (active 1881–1884)

*Interior of Fort Garry: A Vanished Scene in the Early History of our Country, [now] Manitoba, 1884*

## Colour lithograph

Burland Lithography Company, Montréal

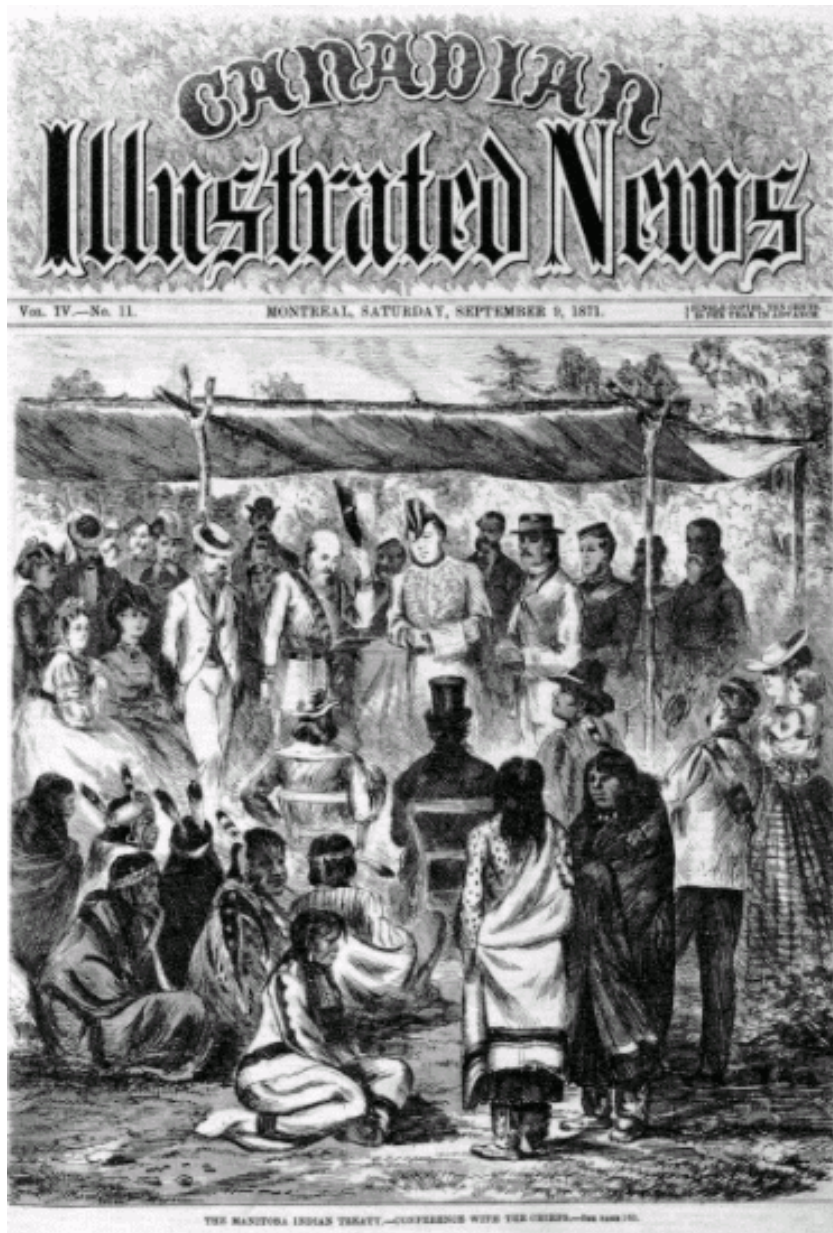
R9266-3440

Exhibition Display revised October  
2009



OLD FORT GARRY.  
(WINNIPEG, MANITOBA.)  
*Demolished in 1881.*

G. Kemp (active 1880s)  
*Old Fort Garry,  
Winnipeg, Manitoba,  
Demolished in 1881*  
Colour lithograph  
Mortimer Lithographer  
& Co., Ottawa  
R9266-3441



Unknown artist (active 1871)

*The Manitoba Indian Treaty: Conference with the Chiefs, September 9, 1871*

Leggotype published on the front page of the *Canadian Illustrated News*

R9266-3766

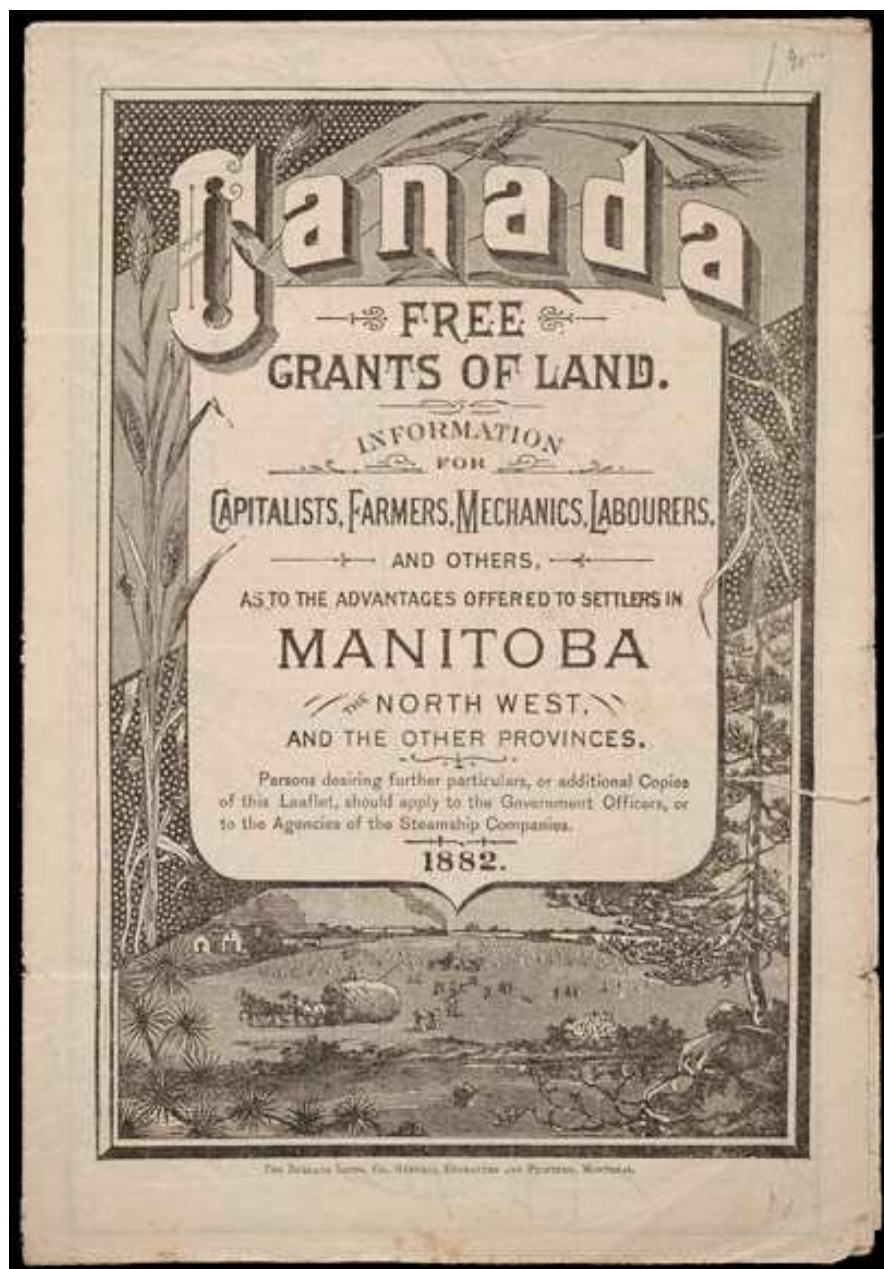


Unknown artist (active 1870s)  
*The Marquis of Lorne; The  
 Campbells Are Comin [sic]*,  
 sheet music cover, ca. 1871  
 Chromolithograph  
 Published by Stannard and  
 Son, London  
 R9266-3813

Unknown artist (active 1870s)  
*The Princess Louise Bridal  
 Schottische*, sheet music cover,  
 1871  
 Chromolithograph  
 Published by Stannard and Son,  
 London  
 R9266-3815



Appointed Governor General in 1878, the Marquis of Lorne was married to Princess Louise, daughter of Queen Victoria. Lorne was an avid promoter of western settlement. In 1881, he embarked on a long and arduous journey from Ottawa to Calgary. Accompanying him were journalists from several English and Scottish newspapers, whose published reports sparked significant interest in emigration.



*Unknown artist*

*Canada, Free Grants of Land; Information for Capitalists, Farmers, Mechanics, Labourers, and Others, . . . , 1882*

Lithographed leaflet with a map of Canada

Burland Limited Company

R9266-1535

**FREE FARMS FOR THE MILLION**

**DOMINION OF CANADA**

RED RIVER VALLEY  
Saskatchewan, Alberta  
THE GREAT FERTILE PLAINS  
and British Columbia  
VAST WOOL WOLLS—SHEEP & HORSES  
Vast Market, Russia  
IMMENSE COAL FIELDS  
RAILWAYS FROM RIVER TO RIVER

CLIMATE THE HEALTHIEST IN THE WORLD.

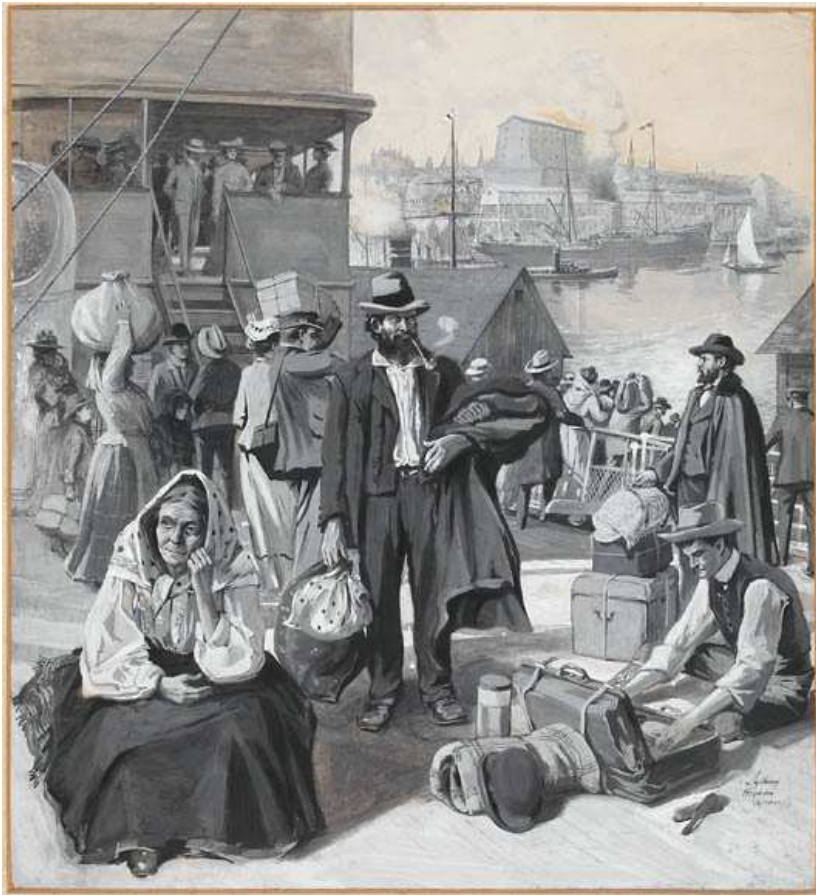
**FREE FARMS OF 160 ACRES**  
\*MANITOBA, CANADIAN NORTH-WEST AND BRITISH COLUMBIA\*

VAST COAL FIELDS AT CONVENIENT DISTANCES.  
GRANTS FROM 100 TO 200 ACRES ARE OFFERED IN OTHER PARTS OF CANADA.

**DOMINION LINE**  
Royal Mail Steamships

Between LIVERPOOL, BRISTOL and MONTREAL  
HALIFAX and PORTLAND, MAINE, in Winter.  
PLENN, MAINE & MONTGOMERY.

Broadside offering free farmland in the Canadian Northwest, issued in London, ca. 1890



Sydney Higham (active ca. 1890–1905)  
Immigrants dock at Québec, Quebec, 1904  
Grey, black and white gouache over graphite  
R9266-273

This drawing was made to illustrate a newspaper report on immigration. It has a strong narrative quality and shows a crowd of immigrants waiting on the deck of a steamship, ready to disembark. In the foreground an old woman rests and contemplates what lies ahead, a young man readies his suitcase and another man holds his bundled belongings. Between 1896 and 1914, some three million newcomers arrived in Canada, most of them travelling to the Canadian West.

The yellowish-brown colour showing through the black, grey and white gouache of this work is actually discolouration. The image was applied directly to an acidic paperboard. The colour is darker in areas where the gouache was applied more lightly, for example, in the sky area. Because of the fragility of the media and the thickness of the paperboard, treatment options were limited. The conservator has concealed the darkest areas of discolouration with watercolours and pastels. To prevent similar long-term damage, Library and Archives Canada staff advise artists to use only archival quality materials.



Unknown artist  
*Christmas in  
 Manitoba*, ca. 1890?  
 Wood engraving  
 Published in an  
 unknown 19th  
 century magazine  
 R9266-1556

## SECTION IV: The Search for the Northwest Passage

Knowledge about the North came back to Western Europe as a result of exploration expeditions looking for a northern route to China. Martin Frobisher was the first to set sail in 1576, and other explorers such as Henry Hudson, Luke Foxe, Thomas James and William Ellis followed suit, gradually making known the land and its people.

Further information came from fur traders, including Hearne and Mackenzie, who explored the West, but more specifically the North above the Arctic Circle, where they discovered a gateway to the Arctic Ocean. After the Napoleonic Wars, the Royal Navy took up the task with men such as Sir John Franklin, George Back and William Parry. Following the disappearance of the Franklin expedition in the late 1840s, many later expeditions, namely British, Canadian, American and French, tried to determine the fate of this lost crew.



*The Wintering Creek in Hayes River.*



*A View of Montagu House from Beaver Creek*

Unknown artist (active 1746–1747)

*The Wintering Creek in Hayes River; A View of Montagu House from Beaver Creek*, [now] Manitoba, 1748

Etching by J. Mynde (ca. 1740–1770)

Published in *A Voyage to Hudson's Bay, . . . in the years 1746 and 1747 . . .*, by Henry Ellis, London; printed for H. Whitridge, page 152 1981-70-10

J. Coles Collection



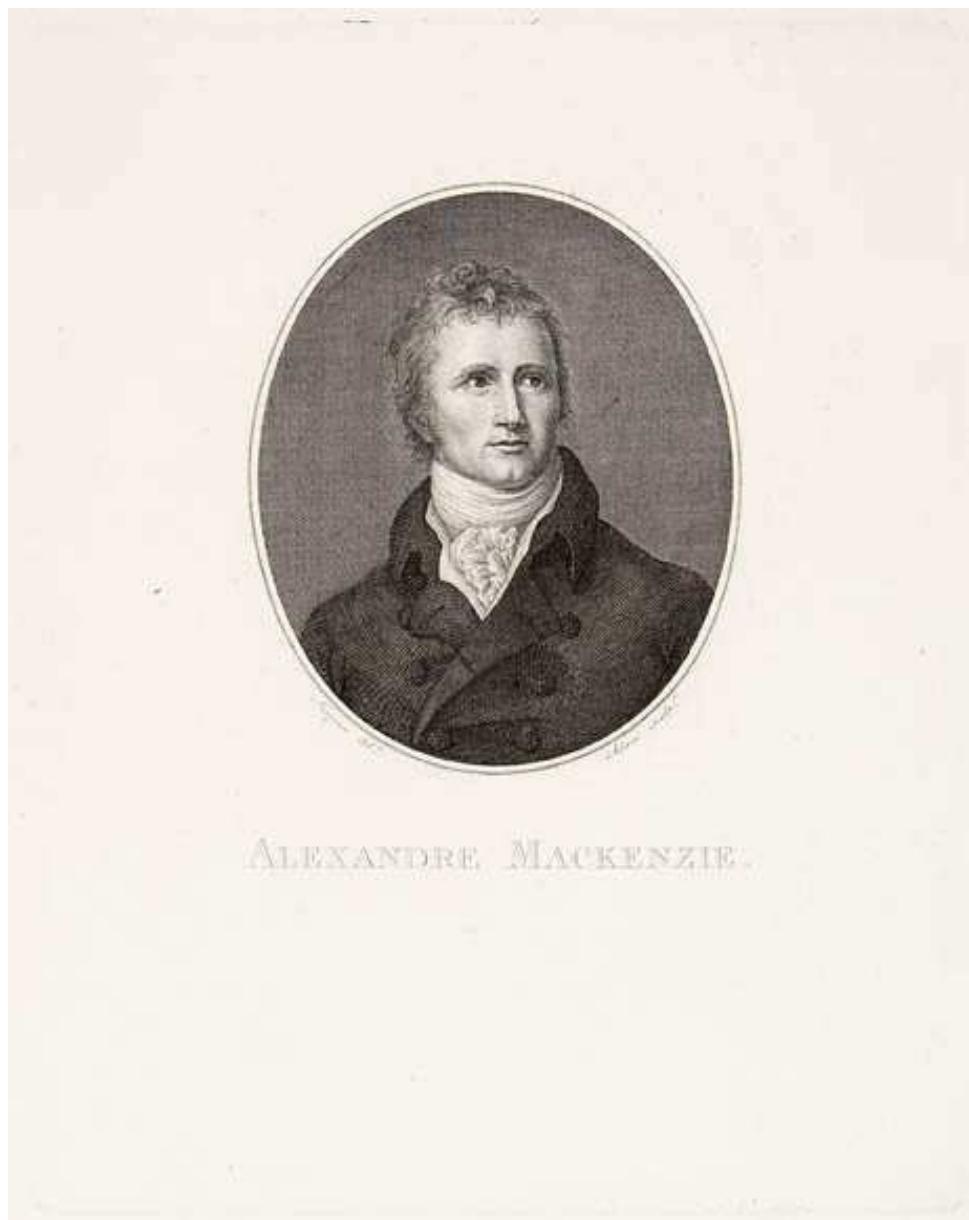
Unknown artist (active 1796)

*Mr. Samuel Hearne, Late Cheif [sic] at Prince of Wales's Fort, 1796*

Stipple engraving

Published by J. Sewell for *European Magazine*

R9266-3032



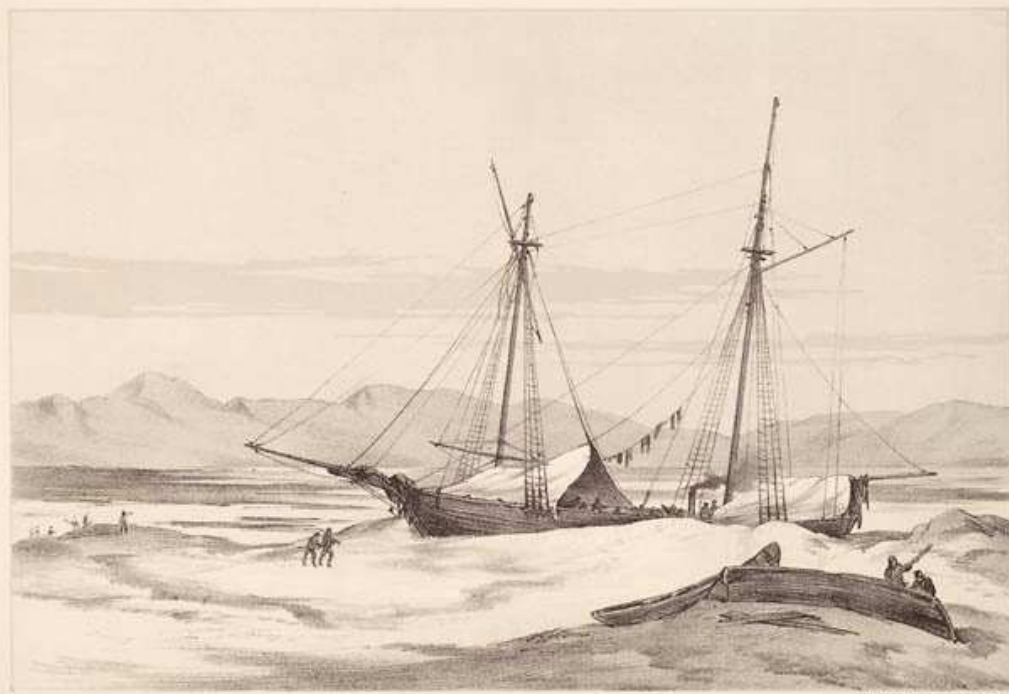
After Thomas Lawrence (1769–1830)

*Alexandre Mackenzie*, 1802

Engraving

Engraved by Victor Adam

R9266-3034



H. M. SHIP "DOROTHEA" BESET IN THE ICE, JUNE 11<sup>th</sup> 1818

Unknown artist, possibly  
after George Back (1796–  
1878)

*H. M. Ship "Dorothea"*  
*Beset in the Ice, June 11<sup>th</sup>,*  
*1818*

Lithograph

McFarlane and Erskine

Lithography

R9266-2123



After Thomas Charles Wageman  
(1787–1863)

*Captain Franklin, R.N., 1823*

Etching and engraving

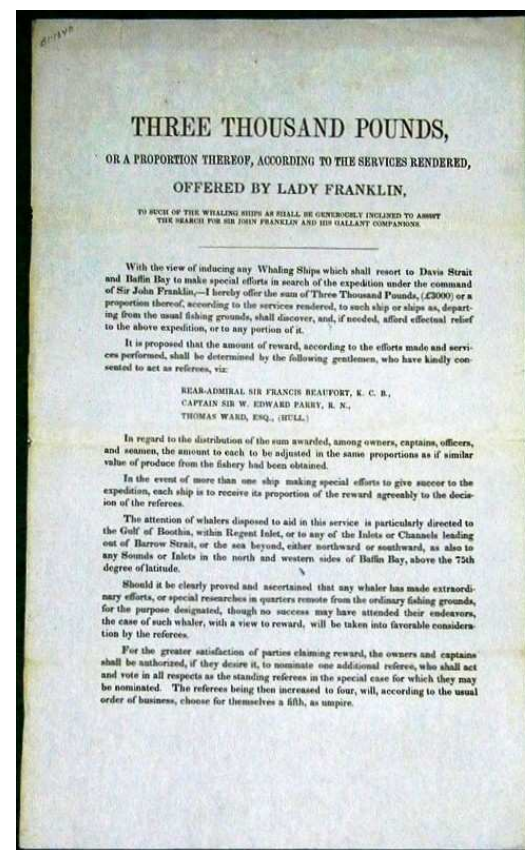
Engraved by W.T. Fry;

published by John Letts,

London, 1823

R9266-3036

Broadside published by Lady  
Franklin offering a reward of  
£3,000 for information  
concerning her husband's  
expedition, 1849



Sir John Franklin (1786–1847) and his crew disappeared in 1845 while searching for the Northwest Passage. For fifteen years, Lady Jane Franklin promoted rescue efforts and offered rewards for information concerning her husband.



George Back (1796–1878)

Interior of North America, [now] Northwest Territories, ca. 1835

Watercolour over graphite with scratching out

R9266-26

Exhibition Display revised October  
2009



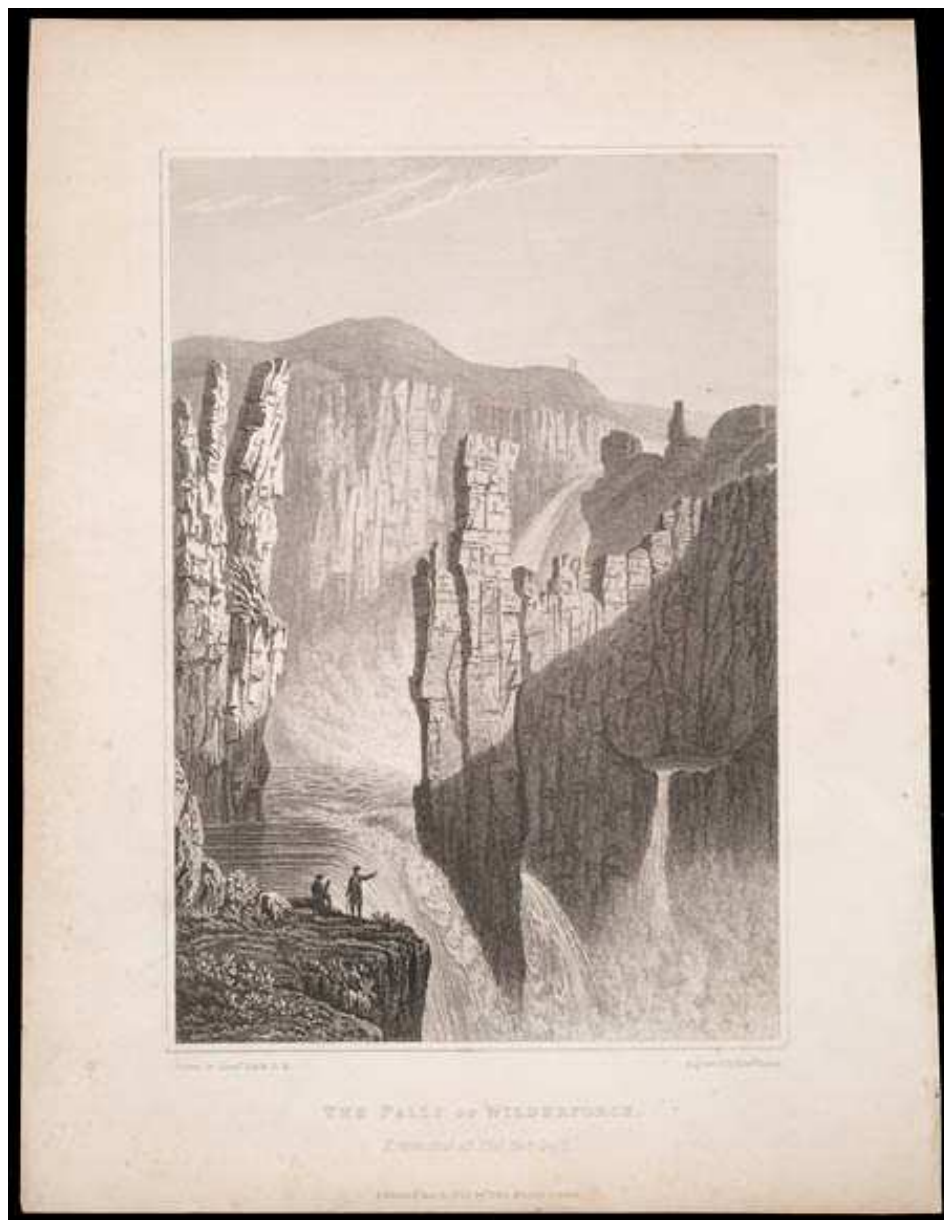
After George Back (1796–  
1878)

*North Shore of Gt. Slave  
Lake, [now Northwest  
Territories], August 13th,  
1833*

Hand-coloured etching and  
engraving

Engraved by Edward Finden;  
published by John Murray,  
London, 1836

R9266-562



After George Back (1796–1878)  
*The Falls of Wilberforce . . .*, [now  
Nunavut], *August 1821*  
Etching and engraving  
Engraved by Edward Finden; published by  
John Murray, London, 1823  
R9266-560

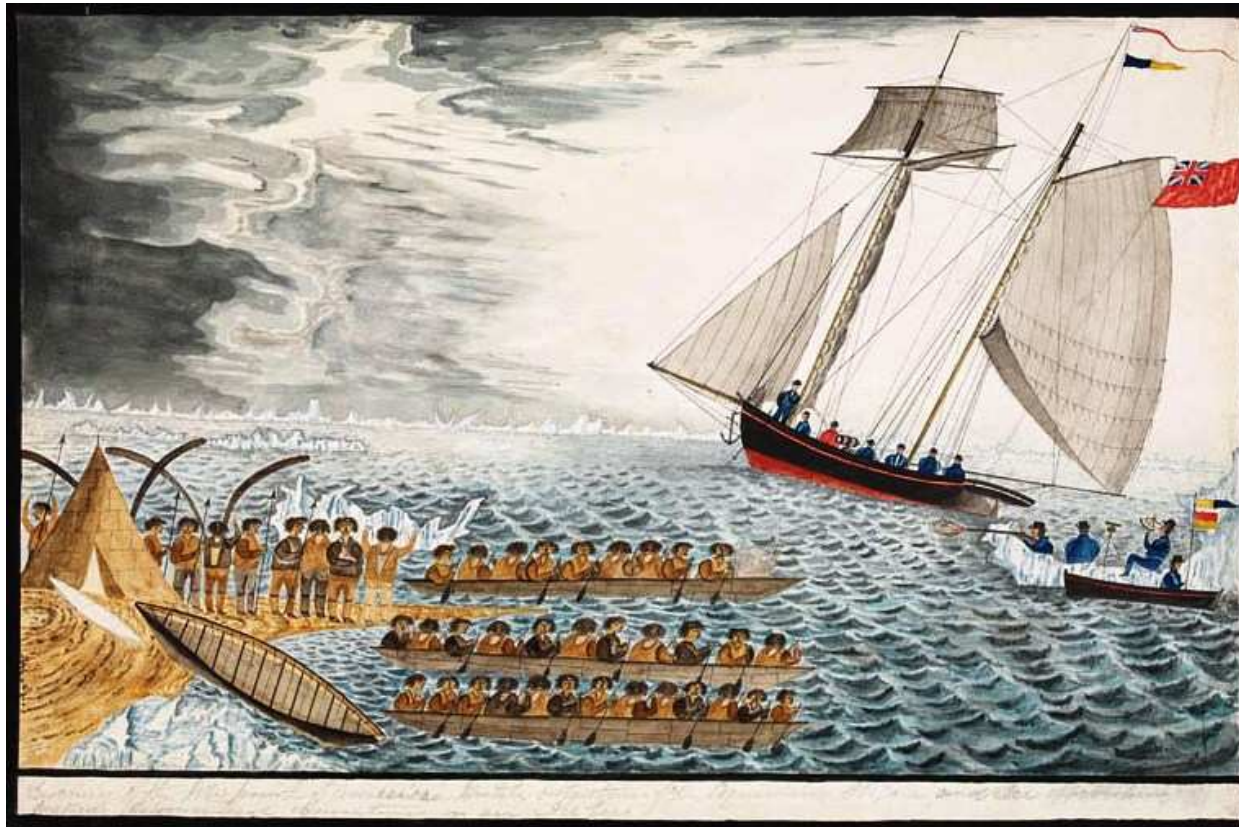


Unknown artist (active ca. 1825)

*Threatened by the Esquimaux . . .*, ca. 1825

Watercolour, pen and ink, black wash and gum arabic over graphite

R9266-457



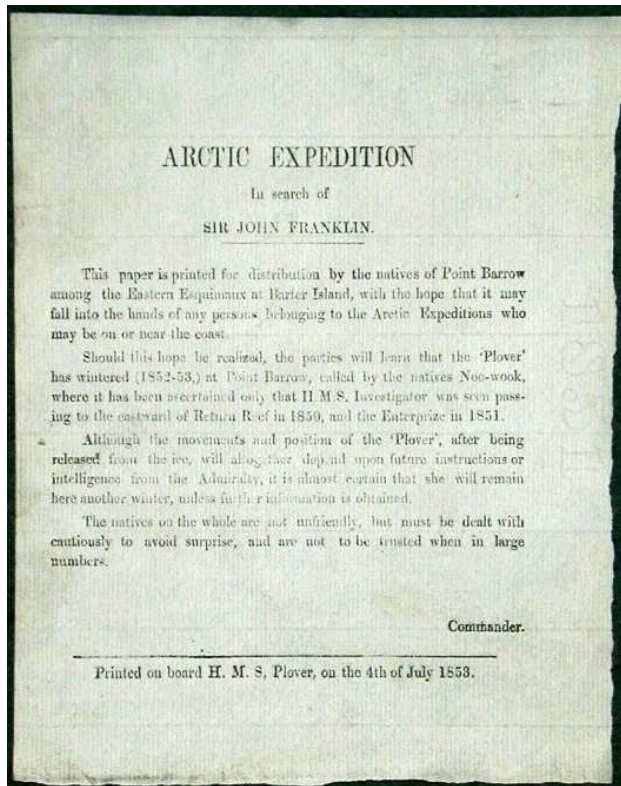
Unknown artist (active ca. 1825)

*Discovery of the Northwest point of America; Hostile intentions of the Esquimaux . . . ca. 1825*

Watercolour, pen and ink, and black wash over graphite

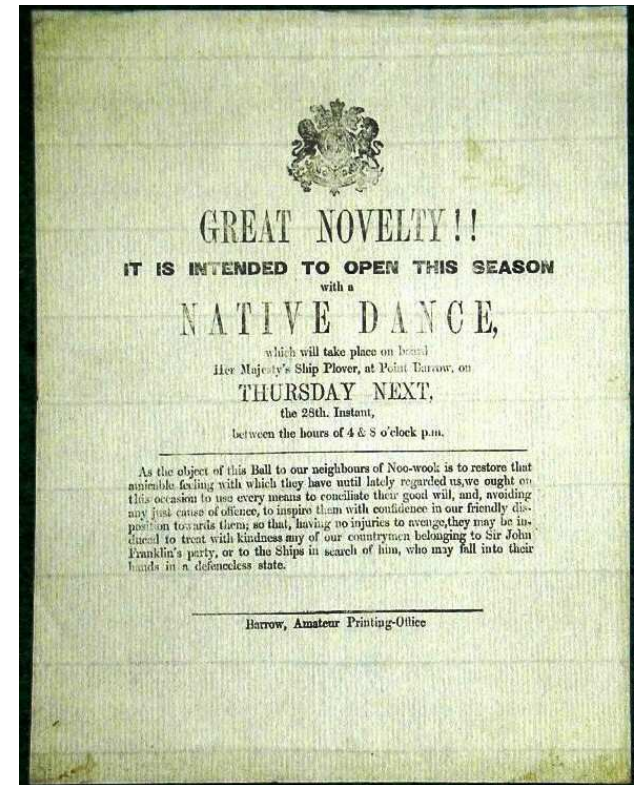
R9266-456

The inscriptions on these watercolours indicate that they are related to early exploration in the northwest Arctic. On the far right of the first painting, four navy men take readings on a sextant and a surveyor's transit. A sailor fires at the approaching Inuit flotilla. A second watercolour depicts the imminent attack.



Notice printed on board the Franklin search ship *Plover* stationed off Point Barrow, Alaska, 1853

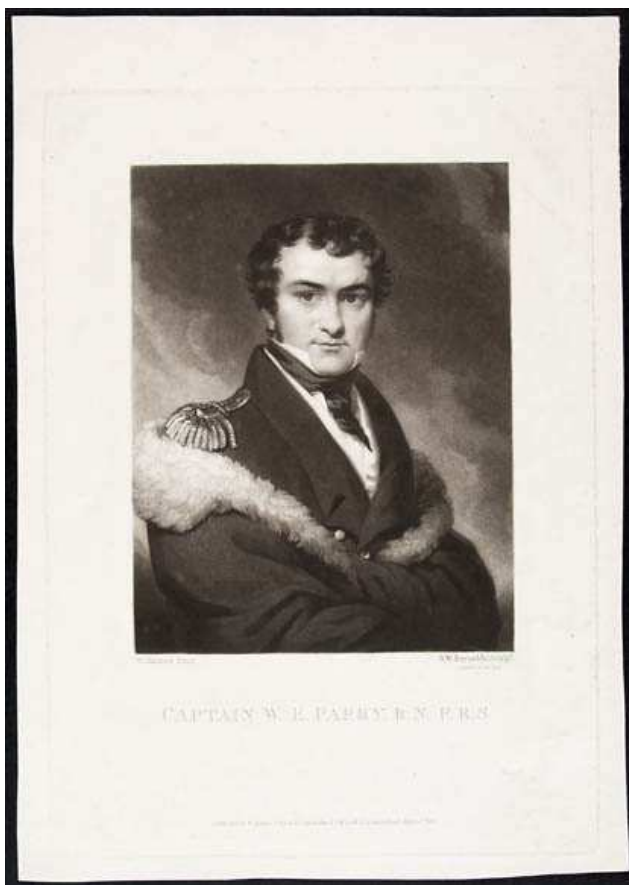
Shipboard-printed broadside advertising a dance to be held for the Inuit on board the *Plover*, 1852



Though Inuit and British explorers often clashed, the two groups also co-operated. To promote goodwill, the crew of the *Plover*, one of the supply ships of the Franklin search, held dances for the Indigenous peoples. The British hoped to persuade the Inuit to pass on printed rescue notices to any white man they encountered on their migrations. Although no message ever reached Franklin, the distribution of notices did facilitate communication between rescue expeditions.

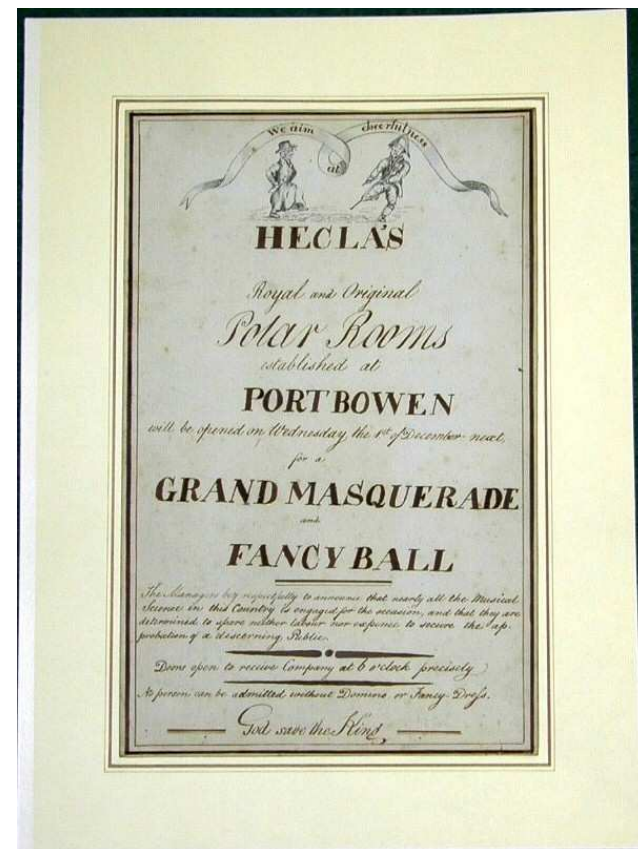


Unknown artist (active 1850s)  
*Captain Ross's Interview with the Eskimos*,  
[now] Nunavut, 1858  
Lithograph  
McFarlane and Erskine Lithography  
R9266-2116



William Haines (1778–1848)  
*Captain W. E. Parry R.N.,  
 F.R.S., March 21, 1827*  
 Stipple etching and  
 engraving  
 Engraved by S.W. Reynolds  
 and published by W. Haines  
 R9266-3041

Announcement of a  
 masquerade ball to be held  
 on board Captain W.E.  
 Parry's Arctic exploring  
 ship *Hecla*, 1824



Captain William Edward Parry (1790–1855) instituted a successful regime that enabled crews to winter in the Arctic and extended the exploration season. The regime included seamen's schools, shipboard dramatics, and masked balls to combat boredom. Parry himself is depicted at the head of this broadside as a fiddler with a peg leg.



Samuel Gurney Cresswell (1827–1867)

*First Discovery of Land by H.M.S. Investigator*, [now Northwest Territories], 6 September, 1850

Colour lithograph

First of a series of eight sketches in colour of the voyage of H.M.S. *Investigator* during the discovery of the Northwest Passage; published by Day and Son, London, July 1854

R9266-756



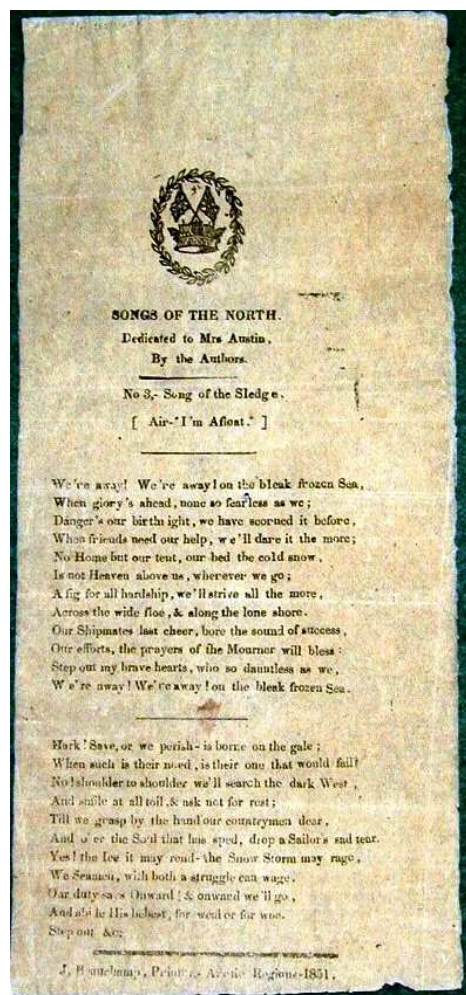
Samuel Gurney Cresswell (1827–1867)

*Sledge Party Leaving H.M.S. Investigator in Mercy Bay, [now Northwest Territories], 15 April, 1853*

Colour lithograph

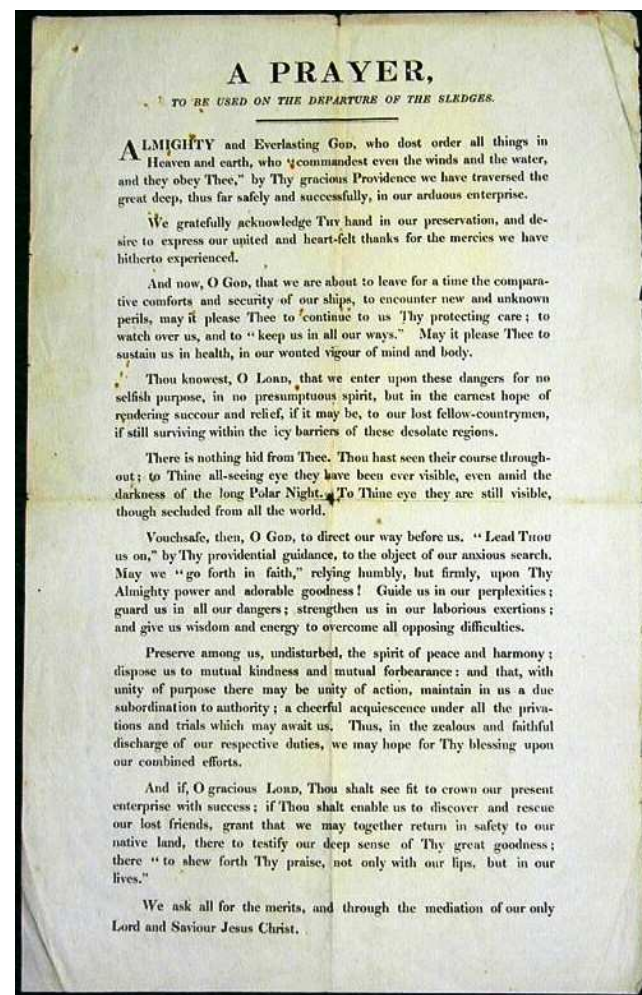
Seventh of a series of eight sketches in colour of the voyage of H.M.S. *Investigator* during the discovery of the Northwest Passage; published by Day and Son, London, July 1854

R9266-761



Songsheet printed on board  
the Franklin search ship  
*Resolute*, glorifying the  
selfless teamwork of  
sledging, 1851

Prayer read to sledge crews  
before departure on their  
dangerous missions, 1852



Rescue teams used sledges to search inland for Sir John Franklin and his crew. Many men died on these overland journeys. Some suffered amputation due to frostbite; others never returned to full health. A lieutenant on board *Resolute* composed a rousing song about the experience, belying these dangers. In 1852, a prayer was written for the men.



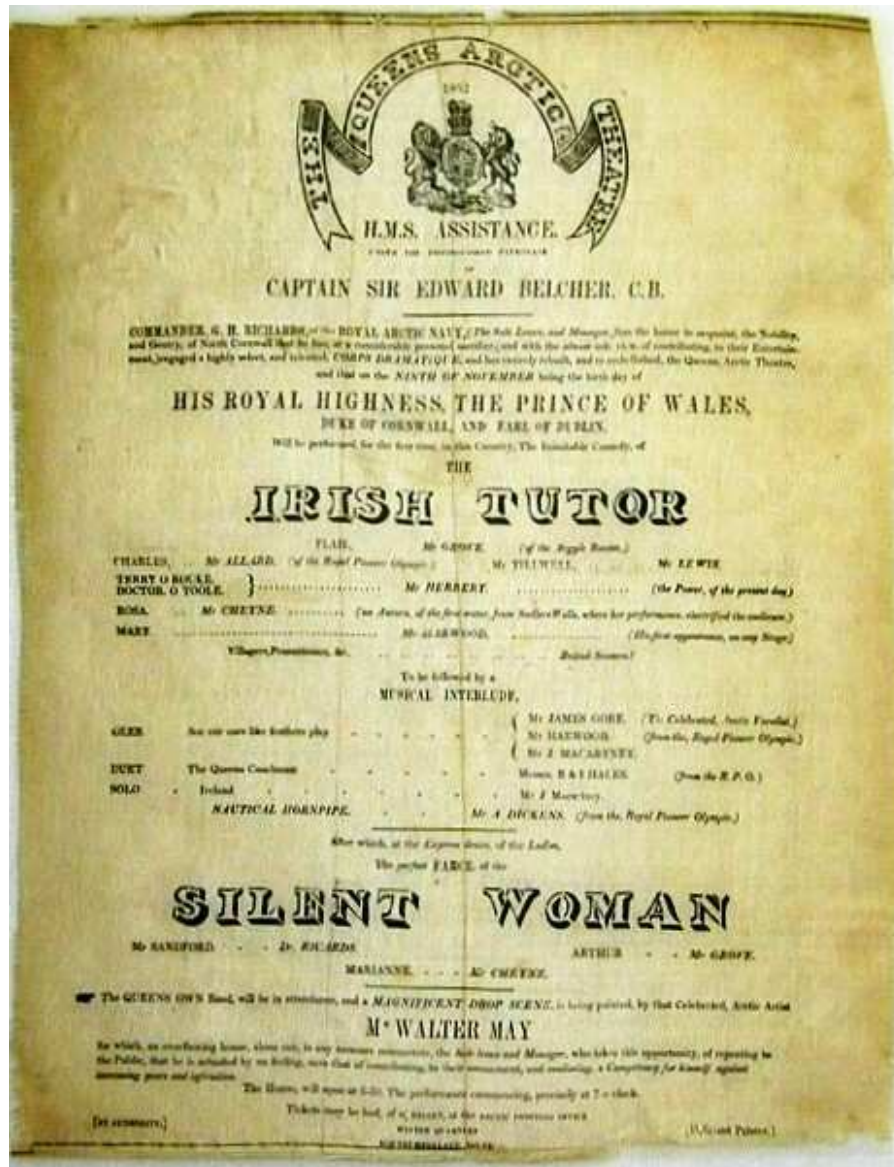
Walter Waller May (1830–1896)

*Perilous Position of H.M.S. Assistance and Pioneer on the Evening of the 12th of October, 1853, Disaster Bay, [now Nunavut]*

Colour lithograph

T.G. Dutton Lithography, Day and Son Lithographers to the Queen, London, 1854

R9266-2136



Playbill for a shipboard theatrical printed on board the Franklin search ship *Assistance*, 1852

Many of the expeditions sent to rescue Sir John Franklin carried printing presses. When the search ships were locked in the ice during the winter, shipboard theatricals alleviated boredom. Printed playbills were produced, complete with woodcut ornaments and play titles designed by shipboard artists and carved by the carpenters. Note the apology, at the foot of the playbill, for a delay in printing due to ink freezing on the rollers!



Walter Waller May (1830–1896)

H.M.S. *Pioneer* and H.M.S. *Assistance* in winter quarters, [now] Nunavut, 1853

Colour lithograph

Day and Son Lithographers to the Queen, London, 1855

R9266-2134



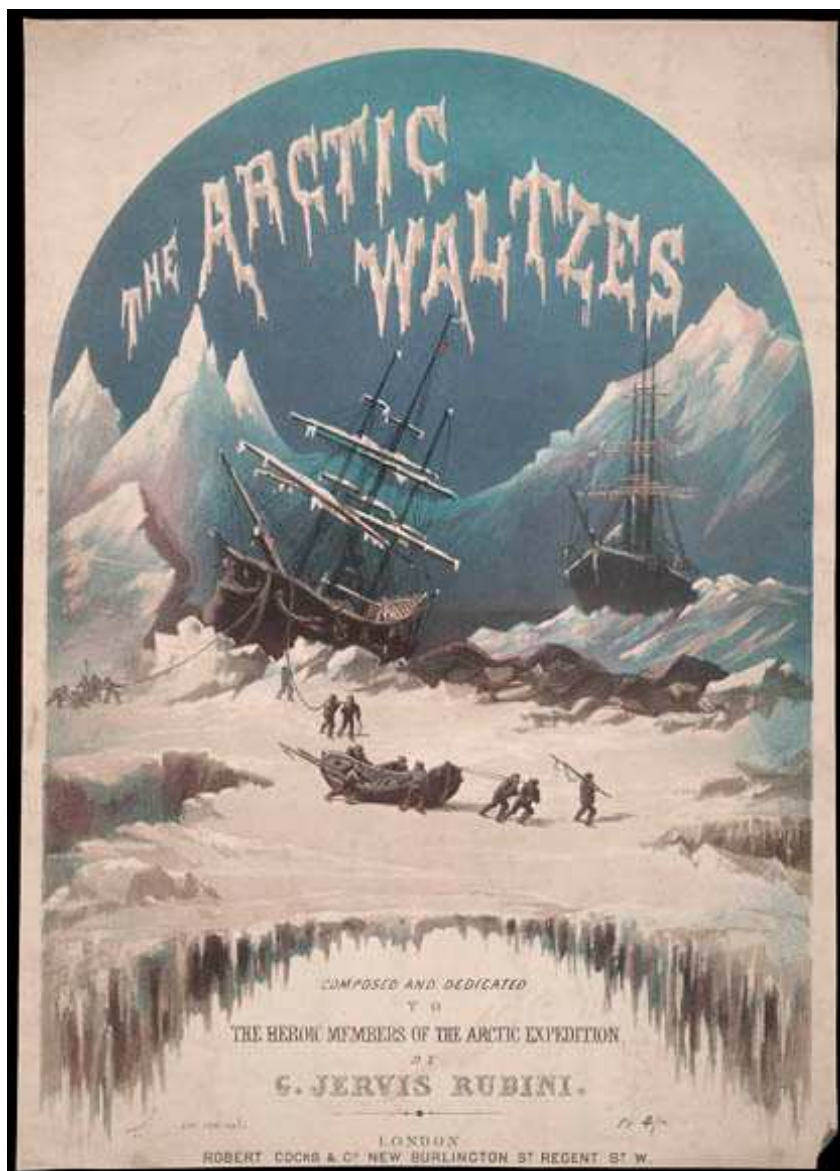
Walter Waller May (1830–1896)

*Loss of the McLellan*, [now] Nunavut, 1853

Colour lithograph

Day and Son Lithographers to the Queen, London, 1855

R9266-2137



Unknown artist (active 1876)

*The Arctic Waltzes*, sheet music cover, 1876

Colour lithograph

Printed by Hanhart Lithography, London; music composed by G. Jervis Rubini

R9266-3410



James Buckingham Wandesforde (1817–1902)  
*Dr. Kane at the Grave of Sir John Franklin's  
Men, [now] Nunavut, 1858*  
Etching and stipple engraving  
Engraved by D.G. Thompson  
R9266-3180

## 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.

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