

Sketches



a



b



c

a. CS-1 Encampment with Conical-shaped Lodges and Canoe
Southern Algonquian
Thirty Thousand Islands,
Georgian Bay; mid-July 1845
graphite on paper; 13.7 x 21.5 cm
946.15.37

b. CS-2 Indian Encampment
Southern Algonquian
Thirty Thousand Islands,
Georgian Bay; mid-July 1845
graphite on paper; 13.7 x 21.5 cm
946.15.40

c. CS-3 Indian Camp Scene with
Two Conical-shaped Lodges and
Tripod over Fire
Southern Algonquian
Thirty Thousand Islands,
Georgian Bay; mid-July 1845
graphite on paper; 13.7 x 21.5 cm
946.15.43

Georgian Bay

3 A Sketch on Lake Huron

"A List of Pictures Sent to Mr G. W. Allan,
March 6, 1856," 42
Southern Algonquian
Thirty Thousand Islands, Georgian Bay;
1849–1852
oil on canvas; 46.0 x 74.2 cm
912.1.8

Exhibition History

September 1852
"The Provincial Agricultural Show," Toronto
March 1904
"Pictures of Indians and Indian Life," Women's
Canadian Historical Society of Toronto, William
Scott & Sons Gallery, Toronto
April 1985–February 1986
"I Took His Likeness": The Paintings of Paul Kane,
Royal Ontario Museum
November 1998–May 1999
"Wilderness to Studio: Four Views of Paul Kane,"
Royal Ontario Museum
August 2000–February 2001
"Paul Kane: Land Study, Studio View," Royal
Ontario Museum
December 2005–December 2008
"Daphne Cockwell Gallery of Canada: First
Peoples," Royal Ontario Museum

A Sketch on Lake Huron departs from the representative style of most of Kane's sketches, emphasizing instead the picturesque in a conventional composition. Harmony between nature and human society is expressed by the graceful recession into the distance of both lodges and tree line. Dark clouds in the background endow the scene with a melancholy cast, the sole sign of discord, suggesting the slow but inevitable invasion of foreign pressures from the east.

Sketch No. 1 represents an Indian encampment amongst the islands of Lake Huron; the wigwams are made of birch-bark, stripped from the trees in large pieces and sewed together with long fibrous roots; when the birch tree cannot be conveniently had, they weave rushes into mats, called Apuckway, for covering, which are stretched round in the same manner as the bark, upon eight or ten poles tied together at the top, and stuck in the ground at the required circle of the tent, a hole being left at the top to permit the smoke to go out. The fire is made in the centre of the lodge, and the inmates sleep all round with their feet towards it. (Kane 1859:6–7)



Sketch & Artifacts



a



b

c

a. *Maydoc-game-kinungee, "I hear the Noise of the Deer"*
Kane, "Portrait Log," 97: "Maydoigamekinunge. I here the noise of the Deer"
Ojibway
Fort William, Kaministiquia River;
September 19, 1848
watercolour on paper; 13.4 x 11.4 cm
Library and Archives Canada, Acc. No. 1981-55-51.
Acquired with the assistance of a grant from the Minister of Communications under the terms of the Cultural Property Export and Import Act

b. Queen Victoria and Prince Albert Medal
English; 1846
Issued to mark the opening of the Albert Dock in Liverpool, opened by H. R. H. Prince Albert on July 30, 1846
white metal alloy; dia. 4.4 cm
911.467.55
Gift of the Independent Order of Foresters. European Collection, Department of World Cultures

c. King George III Medal
English; 1814
silver; dia. 7.6 cm
950.112.
Canadiana Collection,
Department of World Cultures

Kaministiquia River to Rainy River

97 Chief from Fort William

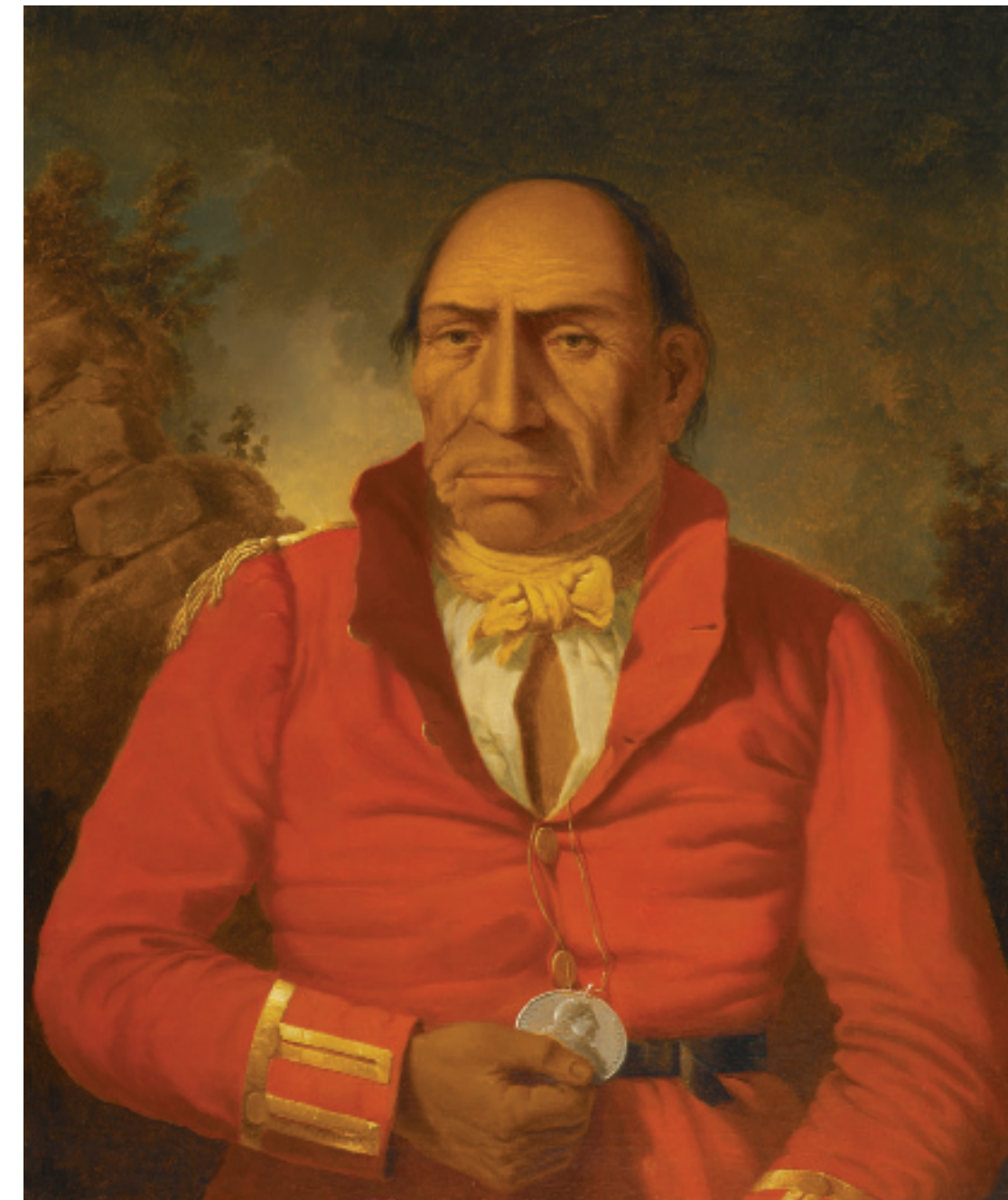
"A List of Pictures Sent to M^r. G. W. Allan
March 6, 1856," 91
Ojibway
Fort William, Kaministiquia River;
1849–1856
oil on canvas; 76.5 x 63.5 cm
912.1.16

Exhibition History

- March 1904
"Pictures of Indians and Indian Life,"
Women's Canadian Historical Society of Toronto,
William Scott & Sons Gallery, Toronto
- March 1971–March 1972
"Paul Kane 1810–1871," Amon Carter Museum of
Western Art and The National Gallery of Canada
- January 1976
"Paul Kane," The Tom Thomson Memorial Gallery
and Museum of Fine Art
- April 1985–February 1986
"I Took His Likeness': The Paintings of Paul Kane,"
Royal Ontario Museum
- November 1998–May 1999
"Wilderness to Studio: Four Views of Paul Kane,"
Royal Ontario Museum
- December 2005–December 2008
"Daphne Cockwell Gallery of Canada: First Peoples,"
Royal Ontario Museum

Comparison of the sketched portrait to the oil painting shows that Kane was faithful to the overall composition. However, from the sketch to the oil painting, Kane has made a significant alteration in the detail of the medal the chief is holding. In the sketch, the figure holds a Queen Victoria and Prince Albert medal from the 1840s, like that issued to mark the opening of the Albert Dock in Liverpool. In the oil painting, however, the medal has been turned into a far more important George III medal—a "Chief Medal" issued in 1814 and given to those chiefs who assisted the British during the War of 1812. The Queen Victoria and Prince Albert medal would have had little status value for the chief Kane sketched. By giving the chief a George III medal for his formal portrait, Kane has ennobled the chief's image and provided him with a dignity befitting the image of him and the perceptions of the viewers.

Sept. 27th.—We arrived at the post [Fort Michipicoten] at about 9 o'clock in the evening, and remained there the whole of next day. The post is situated in a deep bay at the mouth of the river, and is surrounded by some of the best land to be found on the British shores of Lake Superior. The head chief of the Ojibbeways, who resides near the post, sat for me in his red coat trimmed with gold lace. These coats are given by the Company to such Indian chiefs as have been friendly and serviceable to them, and are very highly prized by their possessors. His name was *Maydoc-game-kinungee*, "I hear the Noise of the Deer." (Kane 1859:454–455)



The portrait *Chief from Fort William* is the last oil painting associated with Kane's western journeys over the years 1845–1848. In *Wanderings of an Artist*, Kane writes that he met the chief at Fort Michipicoten on the northeast shore of Lake Superior. However, in his "Portrait Log," Kane notes that he took the sketch at Fort William, at the mouth of the Kaministiquia River (1846–1848:103).
In the "Portrait Log" entry, Kane writes that the chief was wearing a "chiefs coat" that the HBC had given him. Such coats were given to chiefs in recognition of alliance and loyalty; Kane is correct in stating that the coats were "highly prized by their possessors."