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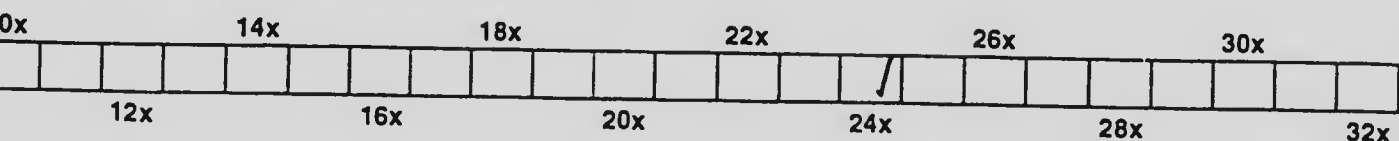
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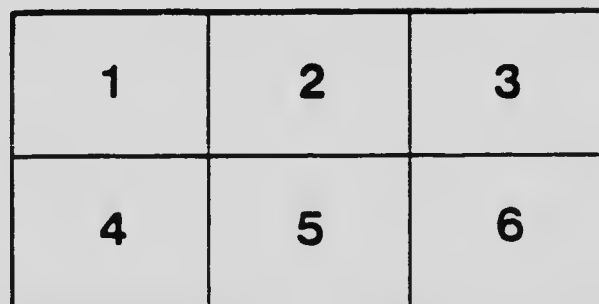
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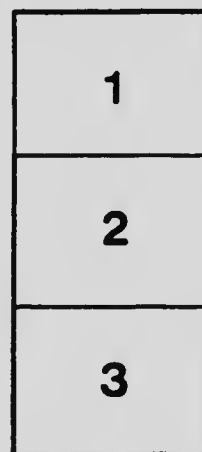
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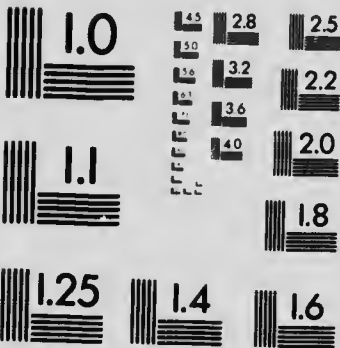
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3/ Department of Education, Toronto

3/ EDUCATIONAL PAMPHLETS, No.  
1913

5/ Revised, 1919



4/ VISUAL AIDS  
IN THE  
Teaching of History

BY

W. E. MACPHERSON, B.A., LL.B.,  
Associate Professor of Education, Queen's University



PRINTED BY ORDER OF  
THE LEGISLATIVE ASSEMBLY OF ONTARIO

TORONTO :

Printed and Published by A. T. WILGESS, Printer to the King's Most Excellent Majesty

1919

# Department of Education, Toronto

EDUCATIONAL PAMPHLETS, No. 4, 1913  
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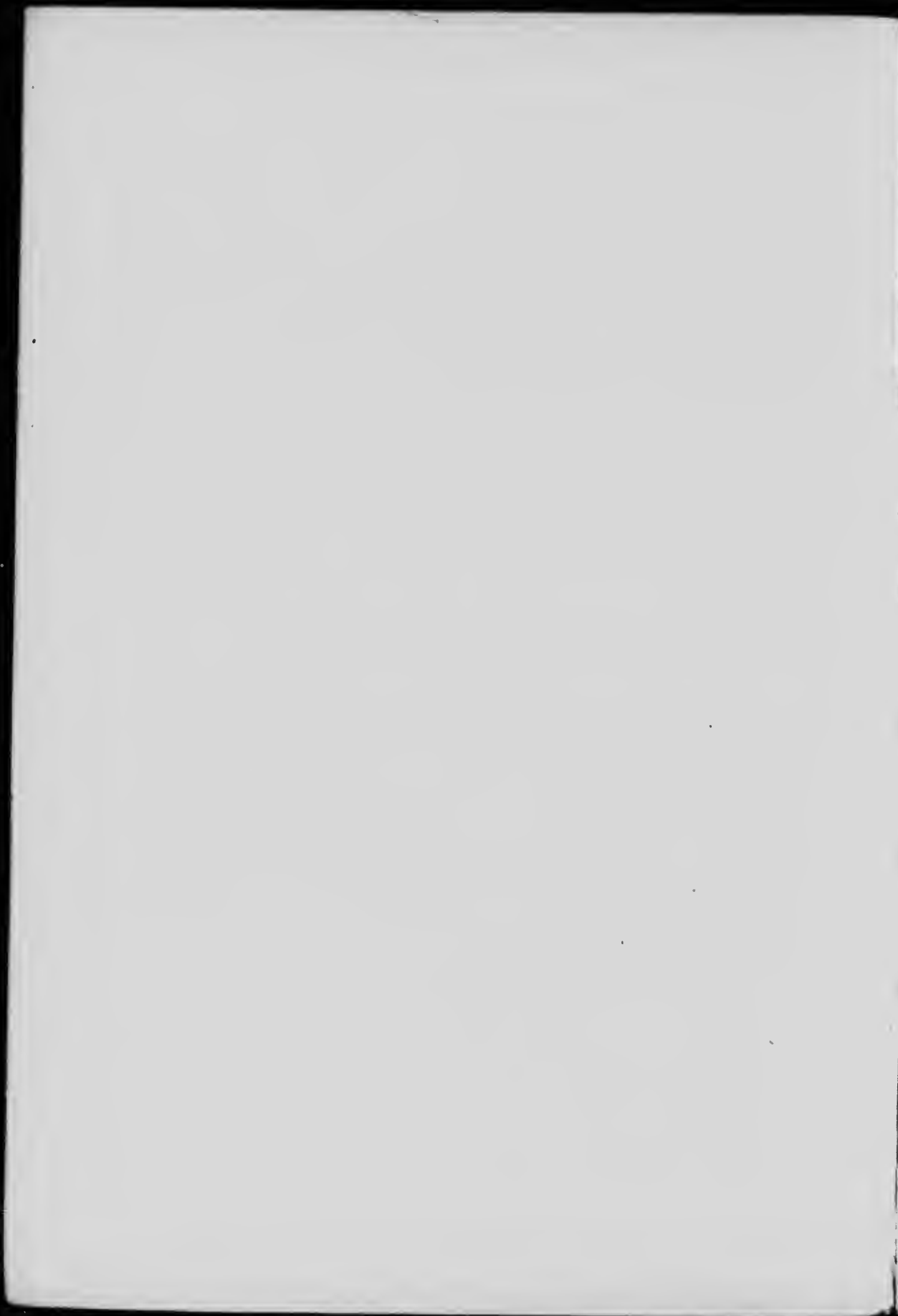
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#### PREFATORY NOTE

This is the fourth of a series of Educational Pamphlets which the Department of Education publishes from time to time. The first and second of the series, *The Montessori Method* and *Industrial, Technical, and Art Education*, were called "Bulletins", but for the third (*Reports of Visits to Schools in the United States*) and succeeding numbers of the series, the term "Educational Pamphlets" is substituted.





## VISUAL AIDS IN THE TEACHING OF HISTORY

Under the head of visual aids in the teaching of history may be included historical wall pictures, small pictures, or picture post-cards for individual use or for use with the reflectoscope, lantern slides, reproductions of historic documents such as the Great Charter, models or plaster casts, maps, chronological charts, and collections of local material of historic interest. In the future, moving picture films may also be available for general class use.

The advantages gained by the use of visual aids in the teaching of history are, first, that they attract attention and heighten the interest of the student; second, that they correct and reinforce impressions made by hearing or reading; third, that in teaching matters of fact they give clearer and more detailed impressions and give them in much less time than would be possible through oral description.

In these days of moving picture shows, illustrated magazines, illustrated school books, and even illustrated daily papers, it is unnecessary to point out how greatly the use of visual aids attracts the interest of the student. The additional interest lent to the history lesson is a great practical gain. Many of the pictures in the following list, especially those which suggest action, are of use mainly for arousing the interest of the younger pupils, to whom the first appeal must be made through the eye. Long before the child learns to read, he will ask to have pictures explained to him. While such pictures must be largely products of the artist's imagination, yet they contain much valuable historical material. Even their weaknesses may be turned to account, especially where we can compare different pictures on the same subject—in what points do the conceptions of the artists agree? In what do they differ? Which is more probably accurate?

For all the classes of a school, however advanced they may be, pictures or lantern slides are invaluable for the teaching of any subject that seeks to present to the pupil the forms of concrete material, famous paintings, famous sculpture, castles, temples, monasteries, churches, pyramids, bridges, private dwellings, costumes, arms and armour, methods of conveyance, etc. It may often take an hour to describe imperfectly what a picture or a lantern slide would make clear in five minutes. The movable unframed pictures have, too, a great advantage over illustrations in books or over lantern slides, inasmuch as they can be shown in series simultaneously. A much clearer idea can be given of, say, the progress of architecture in Great Britain, by showing side by side, in chronological order, a series of pictures of typical buildings of the various epochs.

The use of pictures and lantern slides in teaching history should be largely incidental and should take up but little of the time of the class. A new picture hung early in the morning in some accessible place near the level of the pupil's eye will be examined probably by all during the day: a passing reference, a question or two to suggest points to be noticed, will not take up much of the teacher's time. Other pictures, large enough to be seen clearly by all the class, may be used as bases for lessons in composition.

The smaller pictures that cost only a cent or two each may be purchased in sets, one for each member of the class, or pupils may be encouraged to purchase them for themselves. Two or three such sets may be purchased for the price of one book and would probably be used much more often. With younger pupils, however, it is much easier to concentrate attention on certain points by using one large

picture to which the teacher may point and feel sure that, as he speaks, all are observing the same thing. These smaller pictures and picture post-cards may best be displayed by the use of the balopticon or projection lantern with reflectoscope attachment. Even the lantern slides may be used for incidental teaching, now that it is possible to display slides in a room light enough for pupils to use their pencils. There will be many occasions, however, when it will be well to take the whole lesson period for lantern work, particularly in review or in the study of social history, to show, for instance, the development of architecture, arms and armour, costumes, methods of conveyance by land and sea, etc. Teachers who wish additional information that will add very greatly to the interest of the classes in social history, as illustrated by pictures and lantern slides, will find Barnard's *Companion to British History in the Middle Ages*, Oxford University Press, Toronto, a valuable work.

While it is well worth while to frame some pictures that have artistic as well as historic value, the pictures should, for the most part, be kept in portfolios and displayed only in connection with lessons on which they have a bearing. Variety stimulates attention and interest. How can the pictures best be displayed? A large, thick sheet of millboard is portable, stiff, and very light, and the pictures may be pinned to it and so displayed on the edge of the black-board; or they may be pinned to the burlap on the wall; or the top and the bottom may be held in place by being pinned to two planed laths, one of which has a loop to hang the picture by. A large notice-board might well be a feature of every school-room where history is taught. Here one can display, not only pictures from the portfolio, but illustrations from current newspapers and magazines—scenes, for instance, from foreign countries, clippings on current events, maps and charts drawn by the pupils, and even short pieces of poetry that bear on the lesson of the day.

Younger pupils should be encouraged to collect, either for themselves or for the school, materials that have, or may later have, historic interest. This plan should be employed particularly in connection with the study of current events. In one school, the interest in such work and its recognition by the promise of a small bonus on the examination in history at the end of the term, resulted in the preparation by pupils of over eighty scrap-books of newspaper clippings, printed matter, illustrations, and cartoons, reproducing very faithfully the main events of the year.

In many localities it may be possible to form quite extensive collections of local historical material. Many schools have done this. Such collections may include pictures from old magazines of events, then contemporary; for example, pictures of incidents in the Crimean War or accounts of important events in contemporary newspapers. They may include pictures of old-fashioned domestic utensils, furniture, spinning-wheels, etc., Indian relics, photographs of local scenes as they appeared thirty years ago or more, and accounts of incidents in the history of the locality written by local men or reported by them. Such accounts and pictures frequently appear in the local papers and are well worth preservation. Some of the pupils' best scrap-books of current events, added to from year to year, would prove in time a most valuable addition to such an historical museum. Intelligent guidance in making such collections will do a great deal to give pupils a correct idea of the real nature and value of historical material and to cultivate a very real interest in the past.

Plaster reproductions of sculpture, including famous statues, busts, reliefs, etc.,—Greek, mediæval, and modern—from the studios of The C. Hennecke Co., may be obtained from The Geo. M. Hendry Co., Limited, 215 Victoria Street, Toronto.

Owing to the fluctuations in values caused by the war, the prices given here are in many cases only approximate and are subject to alteration. They do not take into account possible discounts or cost of carriage. For the larger catalogues, particularly if illustrated, a small charge is sometimes made. Before purchasing, one should obtain definite information by correspondence with the publishers.

### BRITISH HISTORY

*The Art for Schools Association, The Settlement, Tavistock Place, London, W.C. 1, England:* The catalogue of pictures for schools is sold for one shilling. It includes the work of various art publishers and gives useful information with regard to the organization and work of The Art for Schools Association. It contains plans and suggestions (with prices) for history-room decorations to illustrate various historical periods, for example, the Tudor Period, the Stuart Period, and the Early Nineteenth Century. Part II of the catalogue is devoted to historical subjects and portraits, coloured and uncoloured; Part III to architecture; Part IV to sculpture.

In addition to negotiating with Art Publishers regarding the purchase of engravings, photographs, etc., the Association publishes every year two or more pictures. These include many historical subjects, for example, in 1913, Portrait of Margaret Roper, daughter of Sir Thomas More, from a drawing by Hans Holbein the Younger; size 10¾ inches x 7½ inches; price to subscribers and schools 2s. 6d.; in 1914, The Battle of the Spurs, 1513—half-tone, from painting in Hampton Court Palace; size 11½ inches x 23½ inches; price to subscribers and schools 5s. This picture, together with The Field of the Cloth of Gold (published in 1911) and The Embarkation of Henry VIII (published in 1912), may be purchased as a set of three; to subscribers and schools 12s. 6d.

The latest additions to the catalogue are a series of photogravures averaging in size about 15 inches x 21 inches, at 6s. each, or 4s. 6d. each for three or more copies (assorted). They include such subjects as:

- The Temple of Jupiter
- The Temple of Apollo—Pompeii
- The Colosseum
- The Arch of Titus—Rome
- Saint Sophia—Constantinople, etc., etc.

*The National Chapter of the Imperial Order Daughters of the Empire:* This Chapter has the control, for educational purposes in Canada, of the publications of The Fine Arts Publishing Company, Limited, of England, and is co-operating with The Art for Schools Association, Landecker and Brown, and The Artists' Supply Company, Canadian representatives of The Medici Society. Lantern slides of The British Official War Photographs may also be obtained from them. Correspondence should be addressed to Mrs. George H. Smith, National Educational Secretary, 31 Church Street, St. Catharines, Ontario.

Among the pictures in their lists are:

## MEZZOGRAVURES

(H.C. House of Commons—R.E. Royal Exchange)

Subject	Artist	Paper Measure- ment	Engraved surface	Price (Including postage)
The New Learning in England	F. Cadogan Cowper, A.R.A.	H. C. .25" x 30"	21" x 21"	\$1 50
The Origin of Parties	Henry A. Payne	H. C. .25" x 30"	21" x 21"	1 50
The Age of Discovery	Denis Eden	H. C. .25" x 30"	21" x 21"	1 50
Protestant Reformation	Ernest Board	H. C. .25" x 30"	21" x 21"	1 50
Cardinal Wolsey at the Trial of Catharine of Aragon	Frank O. Salisbury	H. C. .25" x 30"	21" x 21"	1 50
The Entry of Queen Mary I into London	Byam Shnw, R.I.	H. C. .25" x 30"	21" x 21"	1 50
Queen Elizabeth Visits the First Royal Exchange, 1570	Ernest Croft, R.A.	R. E. .25" x 30"	21" x 21"	1 50
The Phœniciaans Trading with Ancient Britons	Lord Leighton, P.R.A.	R. E. .25" x 30"	21" x 21"	1 50
The Founding of the Bank of England, 1694	George Harcourt	R. E. .25" x 30"	21" x 21"	1 50
Charles I Visits the Guildhall, 1641, to Demand the Sur- render of the Five Members of Parliament	Solomon J. Solomon, R.A.	R. E. .25" x 30"	21" x 21"	1 50
Alfred the Great Rebuilding the Walls of London, A.D. 886	Frank O. Salisbury	R. E. .25" x 30"	21" x 21"	1 50
King John Signing the Magna Charta, June 15th, 1215	Ernest Norman	R. E. .25" x 30"	21" x 21"	1 50
The Sets of 6 House of Commons or 6 Royal Exchange Panels are sold for £1 11s. 6d., or \$7.75 each.				
Meeting of Wellington and Blücher after Waterloo	Daniel Maclise, R.A.	H. C. .25" x 30"	21" x 21"	1 50
The Death of Nelson	Daniel Maclise, R.A.	H. C. .25" x 30"	21" x 21"	1 50
Drake's Ship, or Queen Eliza- beth going aboard the <i>Golden Hind</i>	Frank Brangwyn	H. C. .25" x 30"	21" x 21"	1 75
The Arming of the King; or For the Honour of Our Country				3 90
H.M. King Edward VII	Authentic Royal Portraits		27" x 34"	4 00
H.M. King George V			27" x 34"	4 00
H.M. Queen Mary			27" x 34"	4 00
T.M. King George and Queen Mary			30" x 40"	5 00
The Treaty of Ghent				3 90
Lord Kitchener as Field- Marshal	Painted for H. M. King George, 1914		27" x 34"	4 00

## MEZZOCHROMES

St. Cuthbert	Bell Scott	27" x 34"	3 75
How the Dances Came Up the Channel	H. L. E. Bone	27" x 34"	3 75
Pool and Tower of London	A. Goodwin	27" x 34"	3 75
Westminster Bridge	Alberto Pisa	27" x 34"	3 75

## BURLINGTON PROOFS—Hand Coloured

Raleigh's Boyhood	Sir John E. Millais	28" x 34"	5 25
Return from Moscow	J. L. E. Meissonier	27" x 34"	5 25
Waterloo	F. Philippoteaux	27" x 34"	5 25
Young Prince of Orange	Van Dyck	27" x 34"	3 75
Children of Charles I	Van Dyck	28" x 22"	3 00
Fleet of England	Burgess	27" x 34"	2 00
Salisbury Cathedral	John Constable, R.A.	27" x 34"	2 00
Princes in the Tower	Sir John E. Millais	18½" x 23"	2 50

ROYAL COLLECTION OF PAINTINGS IN BUCKINGHAM PALACE AND WINDSOR CASTLE—  
Hand Coloured

Subject	Artist	Paper Measurement	Engraved surface	Price (Including postage)
Queen Victoria .....	Benjamin Constant .....	18½" x 23"	.....	2 50
George III .....	Sir Joshua Reynolds .....	18½" x 23"	.....	2 50
Duko of Norfolk .....	Holbein .....	18½" x 23"	.....	2 50
Napoleon at Fontainebleau ..	Delarocho .....	18½" x 23"	.....	2 50
Napoleon Crossing the Alps ..	Delarocho .....	18½" x 23"	.....	2 50
Duke of Connaught and Ed- ward VII at Aldershot ....	Detaille .....	18½" x 23"	.....	2 50
George IV at Holyrood .....	Sir D. Wilkie .....	18½" x 23"	.....	2 50

HISTORICAL CARTOONS, ILLUSTRATING BRITISH HISTORY

Nelson's Last Signal .....	Thomas Davidson .....	33" x 44"	19¾" x 30"	8 00
Farewell to Nelson .....	Andrew G. Gow, R.A. .. Ex. at R.A.	44" x 33"	29" x 18"	8 00
The Relief of Ladysmith ....	A. Pearse .....	24" x 32"	12" x 17½"	1 92
The Great Harry .....	.....	.....	.....	0 90
The Victory of Trafalgar .....	.....	.....	.....	0 90
The Relief of Mafeking .....	A. Pearse .....	24" x 32"	12" x 17½"	1 92
The Relief of Kimberley .....	A. Pearse .....	24" x 32"	12" x 17½"	1 92
Duko of Wellington and His Staff at Mont St. Jean .....	.....	33" x 44"	.....	8 00

PORTRAITS

(N.P.G.—National Portrait Gallery, London)

Lord Nelson .....	Lemuel F. Abbot .....	N. P. G. 19¼" x 16"	.....	7 50
Queen Elizabeth .....	Zucchero .....	24¼" x 19¼"	.....	9 00
William Pitt .....	Gainsborough .....	18¾" x 75¾"	.....	7 50
Sir Walter Raleigh .....	Zucchero .....	N. P. G. 19" x 16½"	.....	7 50
William Wilberforce .....	Lawrence .....	N. P. G. 18¼" x 20¾"	.....	7 50
General Wolfe .....	Unknown .....	N. P. G. 19" x 15"	.....	7 50
The Duke of Wellington .....	F. J. Goya .....	19" x 14¾"	.....	7 50
Earl Roberts .....	G. F. Watts .....	N. P. G. 19" x 15½"	.....	7 50
King Richard II .....	André Beaumeveu .....	24" x 12½"	.....	9 00
Oliver Cromwell .....	Sir P. Lely (?) .....	14¼" x 12"	.....	5 75
Elizabeth Fry .....	George Richmond .....	19" x 11½"	.....	7 50
Shakespeare (original in Strat- ford-on-Avon) .....	Unknown .....	17¾" x 13¼"	.....	7 50
Thomas Carlyle .....	Whistler .....	19" x 15¾"	.....	7 50

FACSIMILES

Magna Charta .....	.....	.....	.....	1 00
Warrant to Execute King Charles I .....	.....	.....	.....	0 60
Scrap of Paper .....	.....	.....	.....	0 25

*The Imperial Order Daughters of the Empire:* In conjunction with The Fine Arts Publishing Company of England, the Order is now bringing out a series of reproductions of famous pictures illustrating events in Canadian History. The first twelve of these pictures are now ready and are to be sold throughout the Empire; The National Chapter of Canada having the exclusive educational rights to their sale in Canada. The prints are to be known as "I.O.D.E. proofs", and a small design bearing the I.O.D.E. name will be stamped on every picture. The series will include reproductions of some of the pictures of the Great War, painted for the Committee of the Canadian War Memorials Fund. Among these pictures are the following:

- Death of Wolfe. West. Colour facsimile, 22 in. x 15 in., \$3.00.  
 The Indian Chief, Joseph Brant. Romney. Hand-coloured print. I.O.D.E.  
 Proof. \$6.00  
 Canada's Answer: First Canadian Troopships Escorted Across the Atlantic.  
 19 in. x 11 in.  
 Fall of Montcalm. Watteau. Mezzogravure in colour. 22 in. x 15 in.  
 Landscape of Ypres. D. Y. Cameron, A.R.A. Colour facsimile. 17 in. x  
 13 in.  
 Night Patrol in the Channel. Julius Olssen. Colour facsimile. 19 in. x 11 in.  
 War in the Air (The Crowning Exploit of Major Bishop, V.C.). C. R. W.  
 Nevinson. Colour facsimile. 16 in. x 12 $\frac{7}{8}$  in.  
 The Cloth Hall Tower, Ypres. J. Kerr Lawson. Colour facsimile. 20 $\frac{1}{4}$  in.  
 x 15 $\frac{3}{4}$  in.  
 Landing of the Canadians in France. Edgar Bundy, A.R.A. Colour facsimile.  
 19 in. x 11 in.  
 The Flag. Byam Shaw. Colour facsimile. 19 in. x 10 in.  
 Red Cross Triptych. Professor Gerald Moira. Colour facsimile. 20 in. x  
 16 in.

*The Fine Arts Publishing Company, 15 Green Street, London W.C. 2, England:* This Company publishes FINE ART COMPOSITION CARDS FOR SCHOOLS, produced in exact colour facsimile, in boxes of thirty cards of each separate subject. Price 2s. 6d. each box or 15s. the series of six boxes. The above cards can be assorted if desired.

Series I:

The great historical paintings in the Houses of Parliament:

1. The Origin of Parties. H. A. Payne
2. The Age of Discovery. Denis Eden
3. The New Learning in England. F. Cadogan Cowper
4. Cardinal Wolsey at the Trial of Catharine of Aragon. Frank O. Salisbury
5. Latimer Preaching before Edward VI at St. Paul's Cross. Ernest Board
6. The Entry of Queen Mary I into London. Byam Shaw

Series II:

1. The Boyhood of Raleigh. Sir John E. Millais
2. The Princes in the Tower. Sir John E. Millais
3. The Retreat from Moscow, 1814. Me. . . .
4. An Easterly Breeze. Peter Graham
5. One of the Family. F. C. Cotman
6. Diana of the Uplands. C. W. Furse, A.R.A.

*Longmans, Green & Co., Fourth Ave. & 30th St., New York:* A series of twelve coloured HISTORICAL WALL PICTURES illustrating British history. Each picture is 24 inches x 18 inches, printed on plate paper 30 inches x 25 inches. Complete set in a portfolio, \$12.00. Each, by mail, \$1.00. The subjects are:

The Roman Wall  
 St. Augustine Preaching before King Ethelbert  
 A Danish Raid  
 Harold's Last Stand at Senlac

Richard Cœur de Lion's Sight of Jerusalem  
 King John Seals the Magna Charta  
 Henry V at Agincourt  
 The Armada in the Channel  
 Charles I Visits the House of Commons to Seize the Five Members  
 Wolfe on the Plains of Abraham  
 Trafalgar  
 Portsmouth Harbour in 1909

**HISTORICAL ILLUSTRATIONS:** A series of six portfolios, each containing twelve plates (each 12 inches x 9½ inches) showing architecture, costumes, ships, furniture, occupations, amusements, etc., drawn or compiled as far as possible from authentic sources. They illustrate English history from the eleventh to the fifteenth century inclusive. Each portfolio contains a sheet of full explanatory notes. Each portfolio 90 cents.

*Edward Arnold, 41 and 43 Maddox Street, Bond Street, W., London, England:*  
**THE BRITANNICA HISTORICAL PICTURES.** A series of photogravure reproductions from original drawings, by R. Caton Woodville and A. Forestier. Size (with margin) 32 inches x 24 inches. Price, unframed, 2s. 6d. net each. The subjects are:

The Building of Hadrian's Wall  
 King Alfred's First Sea-Fight  
 Harold's Last Stand at Hastings, 1066  
 King John sealing Magna Charta, 1215  
 The Wars of the Roses. (Shakespeare: *I Henry VI*, II, iv)  
 The Spanish Armada, 1588  
 Charles I going to Execution, 1649  
 The Landing of William of Orange, 1688  
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- 1995 John Cabot and His Son Sebastian
- 1644 Flag Presented to John Cabot by Henry VII
- 1645 Departure of the Cabots from Bristol, 1497
- 1646 The Cabot Monument, Bristol, England
- 1526 The Cabot Tablet at Halifax

- 1989 Francis I, King of France
- 1647 Giovanni da Verrazano
- 1648 Amerigo Vespucci

**SET 106. JACQUES CARTIER**

- 1827 Map of Cartier's Discoveries
- 1557 Jacques Cartier
- 1990 Jacques Cartier. (From a Medallion Portrait)
- 1988 Cartier's Fleet, 1535
- 1830 Cartier Discovers the St. Lawrence
- 1514 Landing of Cartier at Quebec, 1535
- 1986 Cartier at Hochelaga, 1535
- 1622 The Final Ceremony at Quebec, 1536
- 1984 Cartier's Manor House, near St. Malo

**SET 107. CHAMPLAIN, PART I**

- 1597 Samuel de Champlain
- 1860 A French Gentleman of De Monts' Time
- 1831 Champlain's Plan of Port Royal, 1605
- 1649 The *Don de Dieu*, Champlain's Ship, 1608
- 1518 Building the Habitation, Quebec, 1608
- 1832 Champlain's Plan of Quebec, 1608
- 1650 Charles de Bourbon, First Viceroy, 1612
- 1968 Cardinal Richelieu

**SET 108. CHAMPLAIN, PART II**

- 1828 Map of Champlain's Travels
- 1893 The Discovery of Lake Champlain, 1609

- 1513 Champlain on Shores of Georgian Bay  
 1833 Fort des Iroquois  
 1861 Astrolabe, supposed to have been Champlain's  
 1834 The Champlain Monument at Quebec  
 1525 Champlain's Coat of Arms and Autograph

## SET 109. INDIAN MISSIONS, PART I

- 1652 Arrival of the Ursulines at Quebec, 1629  
 1582 Paul de Jeune  
 1581 Jean de Brébeuf  
 1520 French Priest Addressing a Band of Mohawks  
 1864 Map of the Country of the Hurons  
 1517 The Iroquois Attack at St. Louis

## SET 110. INDIAN MISSIONS, PART II

- 1625 The Ursuline Convent, Quebec. Founded in 1639  
 1676 Private Chapel of Ursuline Convent, Quebec  
 1569 A Page from the Jesuit *Relations*, 1649  
 1528 Old Jesuit Church, Tadoussac. Erected 1671  
 1939 Rear View of Jesuit Church, Tadoussac  
 1674 Jesuits' College and Church, Quebec, 1761  
 1675 Interior of Jesuits' Church, Quebec, 1761

## SET 111. THE DISTRESSED COLONY

- 1524 La Tour and the Governor of Massachusetts  
 1829 Sieur de Malsonneuve  
 1865 Death of Adam Daulac, 1660  
 1580 Monseigneur de Laval, Bishop of Quebec  
 1558 Jean Talon, Intendant of New France  
 1982 Quebec City in Talon's Time  
 1862 Count Frontenac  
 1544 Massacre of Lachine, 1689  
 1529 Return of Frontenac, 1689  
 1839 Map, Border Wars of Frontenac's Time  
 1506 Madeleine de Verchères (from a statue)  
 1840 Coureur de bois

## SET 112. EXPLORATION

- 1835 La Salle  
 1509 The Building of the *Griffin*  
 1653 La Salle's Ship, the *Griffin*, 1679  
 1502 Hatchet, supposed to have been La Salle's.  
 1863 Jollet's Earliest Map, 1673-74  
 1837 Pierre le Moynes D'Iberville  
 1838 Route of De Troyes and D'Iberville, 1686  
 1511 Marquette and Joliet Setting out to Search for the Mississippi

- 1836 Routes of Marquette, Joliet, and La Salle  
 1934 Pierre Charlevoix, Historian  
 1957 Map of La Vérendrye's Explorations, 1731-43  
 1905 Tablet Deposited by La Vérendrye, 1743

## SET 113. BEGINNING OF THE GREAT STRUGGLE

- 1841 Old French Magazine, Annapolis, 1642  
 1842 French Soldier, 1700  
 1843 British Soldier, 1700  
 1933 Frontier Village Palisade, 1704  
 1980 A French Frigate (Eighteenth Century)  
 1844 Sir William Pepperell  
 1657 Sir Peter Warren, Vice-Admiral, North American Station  
 1654 View of Louisbourg, 1731  
 1655 The Citadel of Louisbourg, 1731  
 1529 Plan of Louisbourg and Harbour, 1746  
 1658 Comte de la Galissonniere, Governor, 1747-49  
 1845 Map of the Ohio Valley, 1749

## SET 114. CAMPAIGN OF 1755

- 1977 Map of North America, 1755-60  
 1846 The Two Military Highways in America  
 1848 Plan of the Seven Years War in America  
 1530 The Marquis de Vaudreuil  
 1847 Death of Braddock, 1755  
 1938 Expulsion of the Acadians, 1755  
 1538 Sir William Johnson  
 1656 View of Fort Frederic or Crown Point

## SET 116. MONTCALM'S ADMINISTRATION, PART II

- 1900 General Amherst. (From an old print)  
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 1973 Plan of Siege of Louisbourg, 1758  
 1661 Capture of Louisbourg, 1758  
 1519 Remains of the King's Bastion, Louisbourg  
 1972 Map of Country round Ticonderoga, 1758  
 1971 View of Fort Niagara, 1759

## SET 118. THE CAPTURE OF QUEBEC

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 1669 View of Cape Rouge  
 1907 Plan of Quebec. (From an old print)  
 1613 Plan of the Siege of Quebec, 1759  
 1953 Montcalm at the Battle of the Plains, 1759

- 1508 Montcalm Entering Quebec After the Battle  
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 1906 Death of Wolfe. (From an old print)  
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 1607 Sir Francis Gore  
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 1930 The Gage Farm House, Stony Creek  
 1931 The Old Monument, Stony Creek  
 1932 The New Monument, Stony Creek  
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 1926 Monument to Laura Secord, Lundy's Lane
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