

achimac ou raquettes
pour marcher
sur la neige

P. 10

25.

TEACHER RESOURCE GUIDE
FOR GRADES 7-12

LEARN ABOUT
**EARLY COLONIAL
CANADA**
through the art of
LOUIS NICOLAS

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ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

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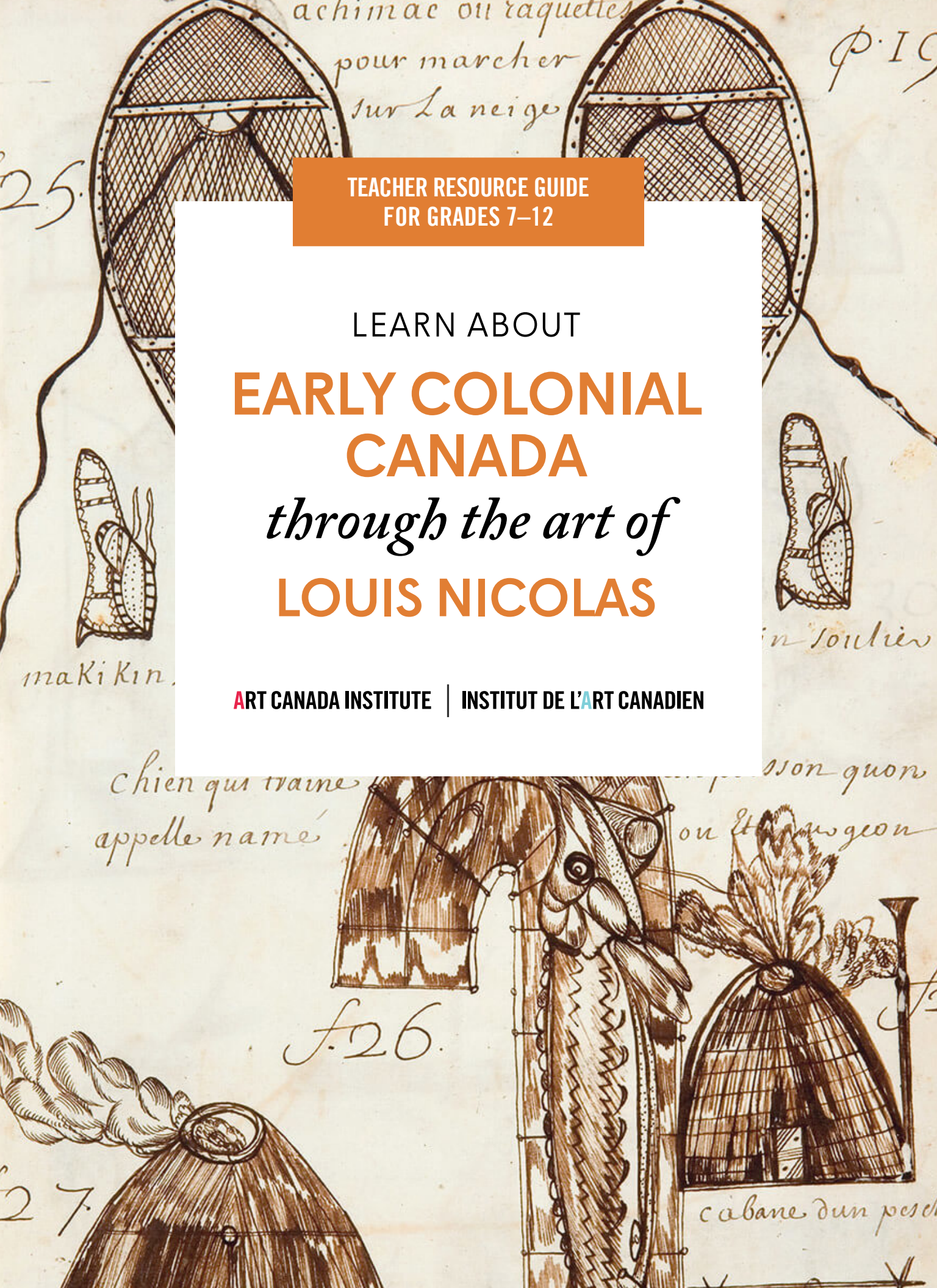
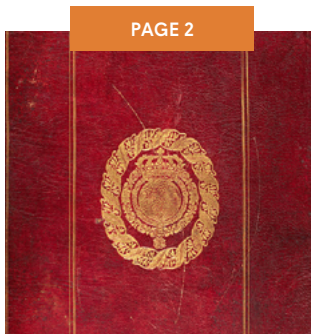


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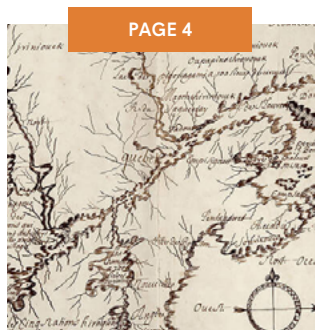
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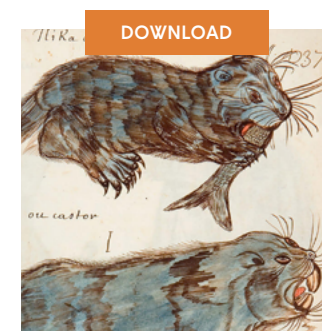
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ADDITIONAL RESOURCES



READ ONLINE

LOUIS NICOLAS: LIFE & WORK BY FRANÇOIS-MARC GAGNON



DOWNLOAD

LOUIS NICOLAS IMAGE FILE

RESOURCE OVERVIEW

This teacher resource guide has been designed to complement the Art Canada Institute online art book [Louis Nicolas: Life & Work](#) by François-Marc Gagnon. The artworks within this guide and images required for the learning activities and culminating task can be found in the [Louis Nicolas Image File](#) provided.

Louis Nicolas (1634–post-1700) produced treasured documents in the history of early colonial Canada. His most significant work, the *Codex Canadensis*, includes detailed descriptions and representations of the people, cultural practices, and natural history that he encountered during his time as a Jesuit missionary in seventeenth-century New France. Nicolas’s inclusion of maps, visual diagrams, and intricate illustrations has left us with some of the earliest visual representations of New France, providing a unique glimpse into the complex story of French settlement in North America. This guide explores the production of knowledge in early colonial Canada through the work of Louis Nicolas, encouraging students to think critically about colonization, the writing of history, and the importance of multiple historical perspectives in mapping Canada’s early history.

Curriculum Connections

- Grades 7–12 Geography
- Grades 7–12 History

Themes

- Cartography/map-making
- Colonization
- Knowledge production
- Seventeenth-century Canadian history

Teaching Exercises

The teaching exercises in this guide invite students to explore and consider how early colonial history is significant for Canadians today.

- Learning Activity #1: Critical cartography: understanding early colonial maps ([page 4](#))
- Learning Activity #2: What’s in a name? understanding and reconfiguring the “New World” ([page 6](#))
- Culminating Task: Remixing the *Codex Canadensis*: Canada today ([page 8](#))

A Note on Using This Guide

Louis Nicolas was a seventeenth-century Jesuit missionary from France, and the perspective of his work is characteristic of the European settler-colonial mentality of his era. His written and visual representations of Indigenous people and cultural practices should be presented to students within a post-colonial framework that encourages them to think critically about historical narratives and voices that have been privileged, and to consider those that have been excluded from traditional historical narratives.



Fig 1. Louis Nicolas, *The Whistler*, *Codex Canadensis*, page 29, n.d. Nicolas often illustrated several animals on a single page.

WHO WAS LOUIS NICOLAS?



Fig 2. The Jesuit College at Tournon-sur-Rhône. Nicolas studied at this school.

Louis Nicolas was born in 1634 in Aubenas, a small town in the Ardèche region in France. He may have attended Jesuit schools, which were free, but little is known about his childhood. The [Jesuits](#), a Roman Catholic religious order, had been founded a century earlier. When Nicolas's mother died in 1654 he became a Jesuit novice.

By 1661 Nicolas was writing letters to his superiors, asking them to send him to [New France](#) as a missionary. The Jesuits had been running missions along the St. Lawrence River and the Great Lakes since 1611, attempting to convert Indigenous peoples to Catholicism. In 1664 Nicolas was sent to New France in spite of his teachers' reservations about his ability to succeed in his studies.

Nicolas spent his first months as a missionary near Quebec City, studying theology and learning the Algonquin language. After he took his vows in 1667 his first mission was in Chequamegon Bay on the southwest shore of Lake Superior. Over the next eight years, Nicolas would be sent out to and recalled from various posts in New France. He was not a successful missionary, being more interested in exploring and participating in the fur trade than in finding converts. He was, however, a keen observer of his environment.

While he was in New France, Nicolas worked on manuscripts describing the languages, people, plants, and animals he encountered. He likely had no artistic training, but he developed his own style, and some of his later images are accurate enough that experts can, for example, easily identify different species of birds. He categorized his subjects according to conventions of the time; for instance, he organized animals according to their habitats.

In 1675, having displeased his superiors on numerous occasions through his manners and behaviour (the last straw may have been his decision to keep two captured bear cubs on the grounds of the Jesuit residence), Nicolas was sent back to France. Prevented from publishing his work, he left the Jesuits in 1678. Over the next two decades, he worked on his writings, including the text that would become the *Codex Canadensis*, a comprehensive document of the people, animals, and plants of New France, likely completing it in 1700. The date of Nicolas's death was not recorded. Nicolas's drawings of the natural world were some of the earliest European documents to show plants and animals in New France and their habitats. They are an important record of Canada's early colonial history.



Fig 3. Louis Nicolas, *Small, Very Poisonous Snake That Kills Immediately Those That It Bites*, *Codex Canadensis*, page 66, n.d. Next to this illustration of a rattlesnake, Nicolas made notes about how to treat the snake's bite.



Fig 4. Louis Nicolas, *Sea Monster Killed by the French*, page 55, n.d. Nicolas's book included some fantastic animals as well as real ones.

NATIONAL & WORLD EVENTS



Fig 5. In Giovanni Battista Ramusio's work, Jacques Cartier and his men are shown being welcomed at the entrance of the village of Hochelaga, on what is currently the island of Montreal.



Fig 6. Interior of François Du Creux's *The History of Canada, or of New France (Historiae Canadensis seu Novae Franciae Libri Decem)* (1664).



Fig 7. The Dish With One Spoon Wampum is a commitment to sharing lands in peace. This is a reproduction of the original belt.

Jacques Cartier arrives in what is now Quebec. Although he meets the Indigenous inhabitants, he claims possession of the lands for the French king, establishing New France. **1534**

Samuel de Champlain creates a permanent trading post that becomes Quebec City. **1608**

Jesuit missionaries arrive in New France. **1611**

The Two-Row Wampum peace treaty is made between the Haudenosaunee and the Dutch government in present-day New York. **1613**

The French-Iroquois Wars, a long series of conflicts between the French and the Haudenosaunee Confederacy, begin. **1634**

Publication of François Du Creux's *The History of Canada, or of New France (Historiae Canadensis seu Novae Franciae Libri Decem)*. **c.1640**

The Hudson's Bay Company is established by English royal charter. **1654**

The Great Peace of Montreal ends the wars between the French and Haudenosaunee peoples. The Haudenosaunee and Anishinaabe nations create the Dish With One Spoon Wampum agreement the same year. **1661**

Likely date of completion for the *Codex*. **1664**

LOUIS NICOLAS'S LIFE



Fig 8. Louis Nicolas, *The Small Owl, Codex Canadensis*, page 51, n.d. Nicolas illustrated many different birds.

Louis Nicolas is born in Aubenas, France.

Nicolas becomes a Jesuit in Toulouse, France.

Despite limited encouragement from his teachers, Nicolas writes to the vicar-general of the Jesuit Order requesting a missionary posting in New France.

Nicolas arrives in New France as a Jesuit missionary.

After taking his vows in Quebec City, Nicolas travels to his first mission, at Chequamegon Bay on Lake Superior. He is sent back to Quebec only one year later.

Nicolas is permitted to accompany the Jesuit missionary and maker of religious paintings Jean Pierron (1631–1700) on a new mission.

While a vicar at Sillery, Nicolas likely begins working on his *Algonquin Grammar (Grammaire algonquine)*.

Nicolas is sent back to France.

Denied the chance to publish his *Natural History of the New World*, Nicolas leaves the Jesuit Order.

Nicolas works on the drawings for the *Codex Canadensis*.

Likely date of completion for the *Codex*.



Fig 9. A map showing the range of Louis Nicolas's missions.



Fig 10. The cover of the *Codex Canadensis*, n.d.

LEARNING ACTIVITY #1

CRITICAL CARTOGRAPHY: UNDERSTANDING
EARLY COLONIAL MAPS

Louis Nicolas's *Codex Canadensis* includes two extremely rare, early examples of amateur cartography (map-making) of Canada. In these maps, Nicolas attempted to record information about the languages, populations, and major natural landmarks, including lakes and rivers, of the Mississippi River region and the St. Lawrence River region. Maps can record many types of information; the information in these maps reflects colonial interests in trade and missionary activities. Examining maps is an opportunity to assess how colonizers were recording and producing knowledge of early colonial Canada. Using Nicolas's work, this activity encourages students to take a critical look at mapping and recording information on maps, and to learn how to analyze both early and present-day maps.

Big Idea

Mapping and knowledge in early colonial Canada

Learning Goals

1. I can read and analyze an early historical map.
2. I can understand how recording information on a map produced knowledge about the physical geography of early colonial Canada.
3. I can think critically about early colonial views of geography and history.



Fig 11. Louis Nicolas, *Map*, *Codex Canadensis*, n.d. Framed with illustrations of a snake and a fish, this map represents the Mississippi River.

Materials

- [Louis Nicolas Image File](#)
- Paper
- Pencils, pens
- Projector and internet connection
- “Who Was Louis Nicolas?” biographic information sheet ([page 2](#))

Process

1. Project an image from Google Maps showing the location of the school and its local environment. Zoom in a few times and have students keep a running list of what information is included with each new “zoom.” Have students record their observations on paper or have the class create a list on the board in the classroom.
2. Have students brainstorm in response to the following questions: are maps objective? Why or why not? What is the function of a map today? How do we use maps and what can they tell us? Engage in a class discussion and ask students to support their statements with concrete examples. As a class, have students define the function of a map and write a definition of a map on the board.
3. Introduce students to Louis Nicolas using the biographic information sheet ([page 2](#)), and project an image of one of Nicolas's early colonial maps (see [Louis Nicolas Image File](#)). Place students into groups and ask them to create a chart listing what information is being presented and what information they feel is missing. (Important types of information included are names of places, names of Indigenous nations, bodies of water, and geographic coordinates; the maps are missing detailed information about Indigenous nations, some physical geographic features such as forests, and indications of borders between nations.)

Learning Activity #1 Continued

4. Discuss the key findings as a class. What information is presented? What information is missing? Have students explain their findings: what makes them say that information is missing?

5. After familiarizing students with the early colonial mapping processes demonstrated in Louis Nicolas's map, assign each student group a geographical space that is being covered in the course (their neighbourhood, for instance) and have them decide what critical information should be included in a map of their assigned place. Possible types of information to consider include the following:

- Major landmarks
- Bodies of water
- Languages
- Transportation routes
- Communities
- Animal populations
- Plant species

Activity Extension

In order to ensure a balance of perspectives around the theme of mapping, teachers may wish to consult the resources provided through the Canadian Geographic Indigenous Peoples Atlas of Canada (see “Additional Resources” on [page 12](#)), and incorporate activity extensions around mapping, Indigenizing, and naming practices.



Fig 12. Louis Nicolas, *Map, Codex Canadensis*, n.d. This map represents the St. Lawrence River and the surrounding region.

LEARNING ACTIVITY #2

WHAT'S IN A NAME?

UNDERSTANDING AND RECONFIGURING THE "NEW WORLD"

When Louis Nicolas arrived in the seventeenth century in the land we now call "Canada," a number of colonial names were being created to establish the territory as part of the French empire. Terms such as "New France" reinforced links between Europe and the European settler-colonial communities in the so-called New World, while neglecting the Indigenous naming practices that existed long before the arrival of Europeans. This activity invites students to understand the implications of naming practices by analyzing Nicolas's representations of French-imperial and Indigenous power structures and leaders.

Big Idea

Relationships between Indigenous and European settler-colonial communities in early colonial Canada

Learning Goals

1. I can think critically about colonization and share my understanding through both written and oral work.
2. I can understand the power of the processes of naming and representation.

Materials

- [Louis Nicolas Image File](#)
- Paper
- Pens, pencils
- Projector

Process

1. Ask students to share a story related to the name of their street or neighbourhood. What language does it appear in? Does it refer to a specific historical person or place? Use this as a springboard for a discussion of the political power of naming practices in Canada.



Fig 13. Louis Nicolas, *Royal Crown of France*, *Codex Canadensis*, page 2, n.d. Nicolas drew the crown of France because he was dedicating his work to the King of France, Louis XIV.



Fig 14. Louis Nicolas, *Jacques Cartier's Ship*, *Codex Canadensis*, page 67, n.d. To create this image, Nicolas turned to an image of a French naval ship, since he did not know what Cartier's ship had actually looked like.

2. Review the definition of colonization and ask students to identify key themes they have explored so far. Write this definition on the board in the classroom so students can refer to it throughout this task. Ask students to discuss the impact of colonization on determining street names in Canada.
3. Show students the following illustrations from the *Codex Canadensis* (see [Louis Nicolas Image File](#)):
 - *Royal Crown of France*
 - *Jacques Cartier's Ship*

Learning Activity #2 Continued

4. Have students create a chart with two columns, one with the heading “Visual Symbols” and the other with the heading “Themes.” Under each heading, have them list the following categories of items:

- Visual symbols that point to imperial leadership and power (hint: fleur de lys; towers; crosses; globes; crowns; ships; flags)
- Themes related to colonization (refer to Step 2; in particular, look for themes represented by the visual symbols)

This discussion can be a springboard into further critical discussions of colonization and naming practices.

5. Show students two representations of Indigenous leaders whom Nicolas illustrated (see [Louis Nicolas Image File](#)):

- *King of the Great Nation of the Nadouessiouek*
- *Portrait of a Famous One-eyed Man* (Iscouakité)

6. Ask students to discuss the images using the following guiding questions:

- How has Nicolas represented Indigenous leadership and power?
- What naming practices has he used? Is there anything problematic about them? Have students explain their answers: what makes them say that?

Activity Extension

As an extension to this activity, ask students to think about their local school community and their province through the lens of naming practices. Have them consider the following:

- Structures of British or French imperial power shown through naming (street names, parks, institutions, buildings)
- Place names originating in different languages represented in their province
- Place names originating in different Indigenous languages represented in their local school community



Fig 15. Louis Nicolas, *King of the Great Nation of the Nadouessiouek*, *Codex Canadensis*, page 8, n.d. Here Nicolas has represented a leader of the Sioux, but the image does not represent a specific person.



Fig 16. Louis Nicolas, *Portrait of a Famous One-eyed Man*, *Codex Canadensis*, page 14, n.d. A leader of the Ottawa Nation, Iscouakité was known as a powerful orator, and Nicolas has represented him as if he is addressing his men.



Fig 17. Louis Nicolas, *Jacques Cartier*, *Codex Canadensis*, page 68, n.d. There are no known portraits of Cartier, so Nicolas had to imagine this image.

CULMINATING TASK

REMIKING THE *CODEX CANADENSIS*: CANADA TODAY

Louis Nicolas's great contribution to the history of seventeenth-century colonial Canada is his illustrated manuscript, the *Codex Canadensis*. A remarkable early example of the encyclopedic tradition, the *Codex* marks Nicolas's attempt to produce knowledge about the geography, natural history, and ethnography of the so-called New World. This activity invites students to "remix" Nicolas's project and to provide a contemporary snapshot of Canadian society that reflects a greater diversity of perspectives. In encouraging students to think critically about the production of knowledge, this activity guides them through critical interpretation of early documents toward the ethical production of their very own *Codex Canadensis*.

Big Idea

Reconfiguring early colonial documentation for today's Canada

Learning Goals

1. I can think critically about early colonial processes of documentation.
2. I can create a collaborative research project with others.
3. I can creatively interpret and represent different components of Canadian geography, natural history, and socio-cultural history through a contemporary lens.

Success Criteria

- To be added to, reduced, or changed in collaboration with students.
1. Project demonstrates understanding of principles of geographic inquiry.
 2. Project demonstrates ability to critically analyze early documentation.
 3. Project applies skills in research and synthesis.
 4. Participation in group work demonstrates team problem-solving skills and fosters collaborative learning.
 5. Written work is clearly written and edited.

Materials

- Access to research materials, either online or through official research sources (encyclopedias, history textbooks, maps, etc.)
- [Louis Nicolas Image File](#)
- [Louis Nicolas: Life & Work](#)
- Paper
- Pens, pencils

Process

1. Using information from [Louis Nicolas: Life & Work](#) (see "Writing the Grammaire and the Mémoire" and "Creating the *Codex Canadensis* in France" in [Biography](#)), provide students with an overview of some of Louis Nicolas's major documentation projects: the *Codex Canadensis*, the *Algonquin Grammar*, and *The Natural History of the New World*.



Fig 18. Louis Nicolas, *The Shark, from Whose Skin Shagreen Is Made (Le Requiem de la peau du quel on fait le chagrin)*, *Codex Canadensis*, page 65, n.d. Nicolas grouped animals by size as well as habitat.



Fig 19. Louis Nicolas, *Ducks (Canards)*, *Codex Canadensis*, page 70, n.d. This illustration of ducks reveals Nicolas's attention to birds' feathers.

Culminating Task Continued

2. Show students a selection of images from the *Codex Canadensis* (see [Louis Nicolas Image File](#)) and ask them to identify some of its major themes. Important themes include the following:

- Indigenous leaders
- Imperial powers
- Food
- People
- Cultural practices
- Flora
- Fauna
- Languages



Fig 20. Louis Nicolas, *Fishing by the Passinassiouek*, *Codex Canadensis*, page 15, n.d. Here Nicolas depicts Sioux men from Eastern Dakota in a canoe, fishing on the rippling waters of southwestern Lake Superior. The use of the term “Sauvages” reflects his racist worldview.



Fig 21. Louis Nicolas, *Means of Transportation and Habitations*, *Codex Canadensis*, page 19, n.d. On this page, Nicolas illustrated Indigenous buildings and forms of transportation, including snowshoes.



Fig 22. Louis Nicolas, *Birds*, *Codex Canadensis*, page 41, n.d. Some of the birds that Nicolas drew can be identified as specific species; the birds represented here include the ruby-throated hummingbird, the purple finch, the scarlet tanager, and the eastern bluebird.



Fig 23. Louis Nicolas, *Amphibians*, *Codex Canadensis*, page 37, n.d. The “amphibians” Nicolas depicts here are the otter, the beaver, and seals; today, these animals are classified as mammals.



Fig 24. Louis Nicolas, *Plants*, *Codex Canadensis*, page 23, n.d. Nicolas was interested in how plants were useful to humans as food and medicine.



Fig 25. Louis Nicolas, *Branch of the White Cedar of Canada*, *Codex Canadensis*, page 26, n.d. Nicolas may have sketched this plant in Canada, but he created this drawing in France.

Culminating Task Continued

3. As a class, co-construct a definition of the *Codex Canadensis* and identify its purpose. Write this definition and purpose on the board in the classroom. Lead a discussion of the following guiding questions: What would a present-day *Codex Canadensis* look like? What “chapters” or themes should be changed, amended, or included in a present-day version of this document? List the responses on the board.
4. Put students into working groups and assign them one of the themes from Step 3. Tell students that they will produce a chapter of a present-day class *Codex Canadensis*, using practices of ethical research and documentation of Canadian history and/or contemporary Canada. Chapters should include images, diagrams, statistics, and brief summaries of their research findings. If desired, for assessment purposes, divide each individual theme assigned to the student working groups into targeted tasks for each individual student to complete.
5. Combine all the chapters into a class *Codex Canadensis*, and have each student working group explain to the class why its members chose to include the information they did, how they chose to present their information and why they presented it that way, and how their chapter updates and improves on early colonial documentation practices. Take students on a gallery walk and ask them to provide critical feedback to the other student working groups. Encourage students to respond to specific ideas and questions raised by their peers’ work. Follow this with a class discussion. Display the class *Codex Canadensis* in the classroom or in a school hallway for students to continue to engage with.



Fig 26. Louis Nicolas, *Coucucouou*, *Codex Canadensis*, page 52, n.d. The “Coucucouou” (so named in imitation of its call) is probably the Great Grey Owl, pictured here with a long-tailed mouse in its claws.



Fig 27. Louis Nicolas, *One of the Stallions that Louis the Great Sent . . .*, *Codex Canadensis*, page 77, n.d. In 1667 Louis XIV sent stallions to New France to help the colony raise more horses.

HOW LOUIS NICOLAS MADE ART: STYLE & TECHNIQUE

Here are a few of the important artistic concepts that characterize the art of Louis Nicolas. For more information see the [Style & Technique](#) chapter of *Louis Nicolas: Life & Work*.

INK, PAPER, AND QUILL PENS

There is only one copy of the *Codex*, Nicolas's most famous book, and it is handmade. Nicolas worked in ink on paper, probably using a quill pen. The ink he used was made from iron salts and acids derived from plants. Although now the ink looks brownish, it would have been black when Nicolas used it. Either he or someone else added watercolour or possibly tempera—a kind of paint often made from egg whites mixed with pigment—to some of the drawings, but most are not coloured. Even though Nicolas made the *Codex* over many months, each sheet of paper is the same quality and the same size. He folded his paper, drew on it, and then, when he had finished all of his drawings, took the pages to a bookbinder to be sewn together. The maps are “tipped,” or tucked into the folds, rather than sewn, so that they can be removed from the book if the reader wants.

CROSS-HATCHING AND EXPERIMENTS WITH LINES

Nicolas developed his own style by observing the world around him and copying techniques he would have seen in engravings in books. His illustrations do not have the shading and realistic perspective typical of work by professional artists of his time. Instead, he used cross-hatching and other lines to add dimension to his figures. For example, in his image of a grey partridge, Nicolas used many kinds of lines to show the patterns on the bird's body, drawing individual feathers and using short lines for their tips; lines in different directions represent the tailfeathers.

CREATING REAL AND FANTASTICAL CREATURES

Some of Nicolas's drawings (particularly his drawings of birds) are so detailed that they can be easily linked to different species. Others, like an image of a unicorn (which he insisted he had seen), are fantastical. The *Codex* documented the natural world, but it also turned Nicolas's observations into an almost mythical world: images like that of the unicorn acted as introductions to its different sections, giving the reader a sense that what followed would be equally amazing. Nicolas captioned each of his drawings with a short description explaining the significance of its subject, such as the dangerous bite of a rattlesnake or the different uses of various plants. He grouped subjects by habitat, putting beavers on the same pages as other “amphibians” that live both in water and on land.



Fig 28. Louis Nicolas, *Papace, or Grey Partridge*, *Codex Canadensis*, page 46, n.d. This is one of Nicolas's most spectacular bird illustrations.



Fig 29. Louis Nicolas, *The Swift*, *Codex Canadensis*, page 43, n.d. The red heart in the image alludes to a red patch on the bird's wings.



Fig 30. Louis Nicolas, *Unicorn of the Red Sea*, *Codex Canadensis*, page 27, n.d. Nicolas has drawn a tiger in between the two halves of the unicorn's body—a very curious choice.

ADDITIONAL RESOURCES

Supplementary Materials Provided by the Art Canada Institute

- The online art book *Louis Nicolas: Life & Work* by François-Marc Gagnon: <https://aci-iac.ca/art-books/louis-nicolas>
- [Louis Nicolas Image File](#) with artworks and images related to this lesson.
- “Who Was Louis Nicolas?” biographic information sheet ([page 2](#))
- Timelines of national and world events and Louis Nicolas’s life ([page 3](#))
- “How Louis Nicolas Made Art: Style & Technique” information sheet ([page 11](#))

Glossary

Here is a list of terms that appear in this resource guide and are relevant to the learning activities and culminating task. For a comprehensive list of art-related terms, visit the Art Canada Institute’s ever-growing [Glossary of Canadian Art History](#).

Jesuits

The Society of Jesus, whose members are known as Jesuits, is a Roman Catholic order that was founded five hundred years ago by Ignatius Loyola. They played a major role in the Counter-Reformation of the sixteenth and seventeenth centuries and as missionaries throughout the world.

New France

France’s Canadian colony, now in part the province Quebec. New France was founded in 1534 when Jacques Cartier, the first explorer to claim the territory for the King of France, planted a cross on the Gaspé peninsula. The colony was dissolved in 1763, when France ceded Canada to Britain.

External Resources

The following external resources can be used to augment the learning activities and materials provided by the Art Canada Institute. They are to be used at the teacher’s own discretion.

Canadian Geographic Indigenous Peoples Atlas of Canada

<https://indigenouspeoplesatlasofcanada.ca>

Canadiana Online

<http://www.canadiana.ca/>

The Canadian Encyclopedia

<https://www.thecanadianencyclopedia.ca/en>

Gouvernement du Québec. Commission du toponymie

<http://www.toponymie.gouv.qc.ca/ct/accueil.aspx>

Government of Canada. Canadian Heritage (website including resources on Canadian history, languages, human rights, landmarks, and more)

<https://www.canada.ca/en/canadian-heritage.html>

Government of Canada. Natural Resources Canada: Guiding Principles for Geographical Naming

<https://www.nrcan.gc.ca/earth-sciences/geography/geographical-names-board-canada/guiding-principles-geographical-naming/9176>

Government of Canada. Natural Resources Canada: Indigenous Place Names

<https://www.nrcan.gc.ca/earth-sciences/geography/indigenous-place-names/19739>

Royal Ontario Museum: Our Voices, Our Histories (Timeline)

<https://www.rom.on.ca/en/learn/our-voices>



Fig 31. Louis Nicolas, *Tripe de Roche, or Moss*, *Codex Canadensis*, page 24, n.d. Nicolas’s images of plants are among his most original.

FIGURE LIST

Every effort has been made to secure permissions for all copyrighted material. The Art Canada Institute will gladly correct any errors or omissions.

Cover: Louis Nicolas, *Means of Transportation and Habitations*, *Codex Canadensis*, page 19, n.d. (see figure 21 for details).

Fig 1. Louis Nicolas, *The Whistler (Le siffleur)*, *Codex Canadensis*, page 29, n.d., ink on paper, 33.7 x 21.6 cm. Gilcrease Museum, Tulsa, Oklahoma.

Fig 2. The Jesuit College at Tournon-sur-Rhône. Imprimeries Réunies de Nancy. Collection of J. Malet. Photo credit: Emma Frank.

Fig 3. Louis Nicolas, *Small, Very Poisonous Snake That Kills Immediately Those That It Bites (Petit serpent tres venimeux qui tue sur le cham ceux quil mort)*, *Codex Canadensis*, page 66, n.d., ink on paper, 33.7 x 21.6 cm. Gilcrease Museum, Tulsa, Oklahoma.

Fig 4. Louis Nicolas, *Sea Monster Killed by the French (Monstre marin tue par les françois)*, *Codex Canadensis*, page 55, n.d., ink on paper, 33.7 x 21.6 cm. Gilcrease Museum, Tulsa, Oklahoma.

Fig 5. Map based on description of village by Jacques Cartier. Ramusio, Giovanni Battista. *Terzo volume delle navigationi et viaggi. In Venetia: Nella stamperia de Givnti, 1565. P. 446-447*, Alexander E. MacDonald Canadiana Collection, Library and Archives Canada, Ottawa, Ontario.

Fig 6. Interior of François Du Creux's *The History of Canada, or of New France (Historiae Canadensis seu Novae Franciae Libri Decem)* (1664). McCord Museum, Montreal (M11712). Gift of Mr. Ward C. Pitfield. © McCord Museum, Montreal.

Fig 7. A reproduction of the Dish with One Spoon wampum belt. Courtesy Canada's History.

Fig 8. Louis Nicolas, *The Small Owl (La petite chouette)*, *Codex Canadensis*, page 51, n.d., ink on paper, 33.7 x 21.6 cm. Gilcrease Museum, Tulsa, Oklahoma.

Fig 9. Map of New France and First Nations territories showing the range of Louis Nicolas's missions. © Eric Leinberger.

Fig 10. *Codex Canadensis*, n.d., cover. Gilcrease Museum, Tulsa, Oklahoma.

Fig 11. Louis Nicolas, *Map*, *Codex Canadensis*, n.d., ink on paper, 33.7 x 43.2 cm. Gilcrease Museum, Tulsa, Oklahoma.

Fig 12. Louis Nicolas, *Map*, *Codex Canadensis*, n.d., ink on paper, 33.7 x 43.2 cm. Gilcrease Museum, Tulsa, Oklahoma.

Fig 13. Louis Nicolas, *Royal Crown of France (Couronne royalle)*, *Codex Canadensis*, page 2, n.d., ink on paper, 33.7 x 21.6 cm. Gilcrease Museum, Tulsa, Oklahoma.

Fig 14. Louis Nicolas, *Jacques Cartier's Ship*, *Codex Canadensis*, page 67, n.d., ink on paper, 33.7 x 43.2 cm. Gilcrease Museum, Tulsa, Oklahoma.

Fig 15. Louis Nicolas, *King of the Great Nation of the Nadouessiouek (Roy de La grande Nation des Nadouessiouek)*, *Codex Canadensis*, page 8, n.d., ink on paper, 33.7 x 21.6 cm. Gilcrease Museum, Tulsa, Oklahoma.

Fig 16. Louis Nicolas, *Portrait of a Famous One-eyed Man (Portrait d'un Illustre borgne)*, *Codex Canadensis*, page 14, n.d., ink on paper, 33.7 x 21.6 cm. Gilcrease Museum, Tulsa, Oklahoma.

Fig 17. Louis Nicolas, *Jacques Cartier (Jacques quartier)*, *Codex Canadensis*, page 68, n.d., ink on paper, 33.7 x 21.6 cm. Gilcrease Museum, Tulsa, Oklahoma.

Fig 18. Louis Nicolas, *The Shark, from Whose Skin Shagreen Is Made (Le Requiem de la peau du quel on fait le chagrin)*, *Codex Canadensis*, page 65, n.d., ink on paper, 33.7 x 21.6 cm. Gilcrease Museum, Tulsa, Oklahoma.

Fig 19. Louis Nicolas, *Ducks (Canards)*, *Codex Canadensis*, page 70, n.d., ink on paper, 33.7 x 21.6 cm. Gilcrease Museum, Tulsa, Oklahoma.

Fig 20. Louis Nicolas, *Fishing by the Passinassiouek (La pesche des Sauvages)*, *Codex Canadensis*, page 15, n.d., Ink and watercolour on paper, 33.7 x 21.6 cm. Gilcrease Museum, Tulsa, Oklahoma.

Fig 21. Louis Nicolas, *Means of Transportation and Habitations*, *Codex Canadensis*, page 19, n.d., ink on paper, 33.7 x 21.6 cm. Gilcrease Museum, Tulsa, Oklahoma.

Fig 22. Louis Nicolas, *Birds*, *Codex Canadensis*, page 41, n.d., ink and watercolour on paper, 33.7 x 21.6 cm. Gilcrease Museum, Tulsa, Oklahoma.

Fig 23. Louis Nicolas, *Amphibians*, *Codex Canadensis*, page 37, n.d. ink and watercolour on paper, 33.7 x 21.6 cm. Gilcrease Museum, Tulsa, Oklahoma.

Fig 24. Louis Nicolas, *Plants*, *Codex Canadensis*, page 23, n.d., ink on paper, 33.7 x 21.6 cm. Gilcrease Museum, Tulsa, Oklahoma.

Fig 25. Louis Nicolas, *Branch of the White Cedar of Canada (Branche du cedre blanc du canada)*, *Codex Canadensis*, page 26, n.d., ink on paper, 33.7 x 21.6 cm. Gilcrease Museum, Tulsa, Oklahoma.

Fig 26. Louis Nicolas, *Coucoucouou*, *Codex Canadensis*, page 52, n.d., ink on paper, 33.7 x 21.6 cm. Gilcrease Museum, Tulsa, Oklahoma.

Fig 27. Louis Nicolas, *One of the Stallions that Louis the Great Sent . . . (Un des Etalons que Louis Le grand fit Envoyer)*, *Codex Canadensis*, page 77, n.d., ink on paper, 33.7 x 21.6 cm. Gilcrease Museum, Tulsa, Oklahoma.

Fig 28. Louis Nicolas, *Papace, or Grey Partridge (Papace ou perdris grise)*, *Codex Canadensis*, page 46 n.d., ink on paper, 33.7 x 21.6 cm. Gilcrease Museum, Tulsa, Oklahoma.

Fig 29. Louis Nicolas, *The Swift (Le Martinet)*, *Codex Canadensis*, page 43, n.d., ink on paper, 33.7 x 21.6 cm. Gilcrease Museum, Tulsa, Oklahoma.

Fig 30. Louis Nicolas, *Unicorn of the Red Sea (Licorne de La mer rouge)*, *Codex Canadensis*, page 27, n.d., ink on paper, 33.7 x 21.6 cm. Gilcrease Museum, Tulsa, Oklahoma.

Fig 31. Louis Nicolas, *Tripe de Roche, or Moss (Tripe de roche ou mousse)*, *Codex Canadensis*, page 24, n.d., ink on paper, 33.7 x 21.6 cm. Gilcrease Museum, Tulsa, Oklahoma.