

Journey To the Ends of the Earth

Interactive Exhibition Log

1. Ocean Gateway

“Follow me then-for you like me are novices in arctic travel-and share with me, if I can bring you to, the pleasures and anxieties, the thrills, the weariness, that the successive miles unfold.” (Rockwell Kent, *Salamina*, 1935, 176)



Herbert Barnard John Everett (1876–1949)

British

Sixty Degrees South, ca. 1930

Oil on canvas

19 3/4 x 57 1/2 inches, framed (50.2 x 146.1 cm)

Courtesy National Maritime Museum, Greenwich, London, BHC2451

“And while one world diminished, narrowed and then disappeared, before us a new world unrolled and neared us to display itself. Who can deny the human soul is everlasting need to make the unknown known; not for the sake of knowing, not to inform itself or be informed or wise, but for the need to exercise the need to know?” (Rockwell Kent, *N by E*, 1930, 15-6)

2. Icebergs

“It was a rare scene of ever-changing beauty, assuming new shapes as we glided slowly by, and one long to be remembered.” (William Bradford, *The Arctic Regions*, 1873, 43)



Frederic Edwin Church (1826–1900)

American

The Iceberg, ca.1875

Oil on canvas

22 x 27 inches (55.9 x 68.6 cm)

Terra Foundation for American Art, Daniel J. Terra Collection, 1993.6

“We gazed at the great ark of nature’s building with steady, silent eyes. Motionless and solemn as a tomb, it seemed to look back over the waves as we sped forward into its grand presence. (Rev. Louis L. Noble, *Summer Voyage to Labrador and Around Newfoundland*, 1861, 29)



Frederic Edwin Church (1826–1900)

American

The Iceberg, 1891

Oil on canvas

20 x 30 inches (50.8 x 76.2 cm)

Carnegie Museum of Art, Pittsburgh; Howard N. Eavenson Memorial Fund for the Howard N. Eavenson Americana Collection, 72.7.3

“Then, he rises from the sea, a sphinx of pure white against the glowing sky, and every man aboard is full of fine excitement as if we were to grapple with, and chain him.” (Rev. Louis L. Noble, *Summer Voyage to Labrador and Around Newfoundland*, 1861, 99)



Frederic Edwin Church (1826–1900)

American

Icebergs, 1863

Oil on canvas

11 1/2 inches x 18 1/2 inches (29.2 x 47 cm)

Collection of the Mattatuck Museum, Waterbury, Connecticut

“Tongue and pen fail in attempting to describe the magic of such a scene. As far as the eye could see...wall-sided bergs stretched east, west and south, making a striking contrast with the lanes of blue-black water between them. A stillness, weird and uncanny, seemed to have fallen upon everything when we entered the silent water streets of this vast unpeopled white city.” (Ernest H. Shackleton, *The Heart of the Antarctic*, Vol. I, 1909, 62-3)

3. Into the Pack

“The cessation of the sound and motion usual at sea, was a proof that we had run within a line of ice, -an occurrence from which the feeling of great danger is inseparable.” (Charles Wilkes, *Narrative of the U.S. Exploring Expedition*, Vol. II, 1844, 311)



George Chambers (1803–1840)

British

Bark Auriga in Antarctic Waters, ca. 1834

Oil on canvas

28 1/2 x 48 inches (72.4 x 121.9 cm)

Peabody Essex Museum, Gift of Fritz Gold, 1998, M27411

“No straight line could have been drawn from us in any direction, that would not cut a dozen icebergs in the same number of miles, and the wondering exclamations of the officers and crew were oft repeated, -“How could we have passed through them unharmed?” and, “What a lucky ship!” (Charles Wilkes, *Narrative of the U.S. Exploring Expedition*, Vol. II, 1844, 334)



John Webber (1752–1793)

British

HMS Discovery and HMS Resolution, 1779

Ink and wash on paper

12 x 19 inches (30.5 x 48.3 cm)

Peabody Essex Museum, Bequest of Stephen Phillips, 1965,
M12463

“We seem to be in the midst of a terribly heavy screwed pack; it stretches in all directions as far as the eye can see, and the prospects are alarming from all points of view.” (Robert Falcon Scott, *Scott’s Last Expedition*, Vol. I, 1847, 29)



William Bradford (1823–1892)

American

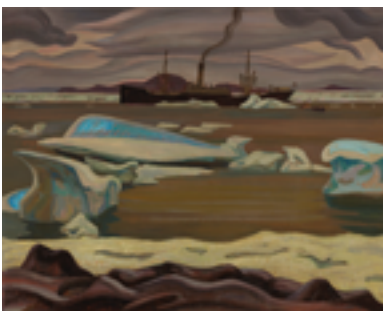
The Ice Dwellers Watching the Invaders, ca.1875

Oil on canvas

34 ½ x 52 ½ inches (87.6 x 133.4 cm)

Courtesy of the New Bedford Whaling Museum, 1910.1.1

“With much trouble from the closing of the ice, we contrived to gain a mile or two from the floe, which had been left, and found ourselves again brought to a full stop, and in a more awkward situation than before.... The severity of the shocks as we encountered the ice, notwithstanding our familiarity with them, was on this occasion absolutely startling.” (George Back, *Narrative of an Expedition in H.M.S. Terror*, 1838, 74)



A. Y. Jackson (1882–1974)

Canadian

The Beothic at Bache Post, Ellesmere Island, 1929

Oil on canvas

32 x 40 inches (81.3 x 101.6 cm)

National Gallery of Canada, Gift of the Honourable Charles
Stewart, Minister of the Interior, 1930, to commemorate the
establishment on 6 August 1926 of Bache Peninsula post

“During the two preceding days, the mean height of the mercury in the thermometer had been frequently below the freezing point, and, in general, very little above it; insomuch that the water, in the vessels upon deck, was often covered with a sheet of ice.” (James Cook, *A Voyage to the Pacific Ocean*, Vol. III, 1784, 55)

4. The Frozen Land

"The land ice, although not more than five or six feet above the surface, and therefore probably not more than forty feet in thickness, blends so imperceptible with the snow which descends from the mountains at this part and extends far into the sea, that it was almost impossible to form any idea the exact position of the coast line." (James Clark Ross, *A voyage of Discovery and Research in the Southern and Antarctic Regions*, Vol. I, 1847, 206)



William Bradford (1823–1892)

American

Seascape with Icebergs, 1877

Oil on board

9 x 14 1/16 inches (22.9 x 35.7 cm)

Property of Rose-Marie and William Shanahan

"We found the shores of the mainland completely covered with ice projecting into the sea, and the heavy surf along its edge forbade any attempt to land upon it; a strong tide carried us rapidly along between this ice-bound coast and the islands amongst heavy masses of ice . . . But taking advantage of a narrow opening that appeared in the ice, the boats were pushed through it, and we got into an eddy under the lee of the largest of the islands, and landed on a beach of large loose stones and stranded masses of ice." (James Clark Ross, *A voyage of Discovery and Research in the Southern and Antarctic Regions*, Vol. I, 1847, 188)



William Bradford (1823–1892)

American

View of the Sermitsialik Glacier, ca. 1873

Oil on canvas

18 x 30 inches (45.7 x 76.2 cm)

Courtesy of the New Bedford Whaling Museum 1981.55

'From the water's edge, it presents a nearly perpendicular wall, varying from one hundred to two hundred and seventy-five feet in height, with countless irregularities, forming weird and fantastic shapes, which appear like the work of some Titanic sculptor, and affording fancy a full scope. For us resembling those of animals, birds, and fish, with strange contortions of "the human face divine," could be readily traced, ad the artist might there find subjects of study for a lifetime.' (William Bradford, *The Arctic Regions*, 1873, 28)



Rockwell Kent (1882–1971)

American

First Snow, Greenland, 1931

Oil on canvas

33 ½ x 43 ¼ inches (85.1 x 109.9 cm)

Private collection

“As I stand there on my house site, the broad water of the sound lies blue and calm. Icebergs float here and there; they have the bulk of mountains and a livid translucence far more tender than the most lovely of pale flowers.” (Rockwell Kent, Salamina, 1935, 24-5)



Franz Wilhelm Schiertz (1813–1887)

German-Norwegian

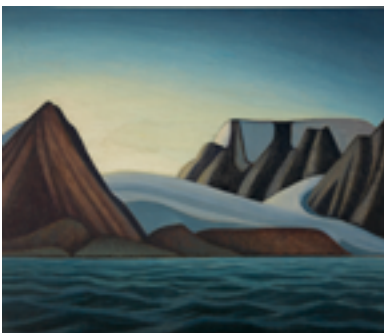
View from Norskøyenen on Spitsbergen, 1879

Oil on canvas

14 x 20 inches (35.6 x 50.8 cm)

The National Museum of Art, Architecture and Design, Oslo, NG.M. 00763

“Silent Sea! This is any thing but that. The surf, which leaps up with the lightness and rapidity of flames, for many and many a white mile, roars among the sharp, bleak crags of the islands and the coast like mighty cataracts.” (Rev. Louis L. Noble, Summer Voyage to Labrador and Around Newfoundland, 1861, 95)



Lawren S. Harris (1885–1970)

Canadian

Bylot Island, ca. 1930

Oil on canvas

32 x 38 inches (81.3 x 96.5 cm)

Art Gallery of Hamilton, Bequest of H. S. Southam, Esq., C.M.G., LL.D., 1966

“Here on these bleak and barren shores, so rocky, so rough and savage, is a rich and delicate splendor that amazes... God hath appareled all his creatures, as we call it beauty.” (Rev. Louis L. Noble, Summer Voyage to Labrador and Around Newfoundland, 1861, 84)

5. Aurora

“So remarkable were the phenomena that even our sailors were constantly exclaiming in admiration of its brilliancy. The best position in which to view it was by lying flat upon the deck, and looking up.” (Charles Wilkes, Narrative of the U.S. Exploring Expedition, Vol. II, 1844, 347)



Frederic Edwin Church (1826–1900)

American

Aurora Borealis, 1865

Oil on canvas

56 x 83 ½ inches (142.2 x 212.1 cm)

Smithsonian American Art Museum, Gift of Eleanor Blodgett, 1911.4.1

“The auroral light is of a palish green colour, but we now see distinctly a red flush preceding the motion of any bright part. The green ghostly light seems suddenly to spring to life with rosy blushes. There is infinite suggestion in this phenomenon, and in that lies its charm; the suggestion of life, form, colour and movement never less than evanescent, mysterious,-no reality. It is the language of mystic signs and portents-the inspiration of the gods-wholly spiritual-divine signaling. Remindful of superstition, provocative of imagination.” (Robert Falcon Scott, Scott’s Last Expedition, Vol. I, 1847, 196)



George Marston (1882–1940)

British

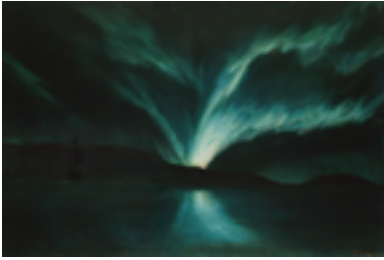
Aurora Australis, 1908

Oil on Venesta board

17 ¾ x 23 ¼ inches (45.1 x 59.1 cm)

Collection of Conrad Dickinson

“We were gratified with a splendid exhibition of the aurora australis. It exceeded any thing of the kind I had heretofore witnessed; its activity was inconceivable, darting from the zenith to the horizon in all directions in the most brilliant coruscations; ray proceeding as if from a point in the zenith, flashed in brilliant pencillings of light, like sparks of electric fluid in vacuo, and reappear again to vanish; forming themselves into one body, like an umbrella, or fan, shut up; again emerging to flit across the sky with the rapidity of light, they sowed all the prismatic colors at once or in quick succession.” (Charles Wilkes, Narrative of the U.S. Exploring Expedition, Vol. II, 1844, 347)



William Bradford (1823–1892)
American
Lights of the Aurora, ca. 1869
Oil on canvas
13.5 x 20 inches (34.3 x 50.8 cm)
Private collection, New York

“About the same time we began to see the aurora, and night after night, except when the moon was at its full or the sky overcast, the waving mystic lines of light were thrown across the heavens, waxing and waning rapidly, falling into folds and curtains, spreading out into great arches and sometimes shooting vertical beam almost to the zenith.” (Ernest H. Shackleton, *The Heart of the Antarctic*, Vol. I, 1909, 217)

6. Life at the Edge

"But the power of cold is relentless." (Rockwell Kent, *Salamina*, 1935, 170)



William Bradford (1823–1892)

American

Among the Ice Floes, 1878

Oil on canvas

31 5/8 x 51 1/2 inches (80.3 x 130.8 cm)

Collection of Carolyn and Peter Lynch

"April 7 The six months' day is slowly dying, and the darkness is descending very gently. Even at midday the sun is only several times its diameter above the horizon. It is cold and dull. At its brightest it scarcely gives light enough to throw a shadow. A funeral gloom hangs in the twilight sky. This is the period between life and death. This is the way the world will look to the last man when it dies." (Richard E. Byrd, *Alone*, 1938, 73-4)



William H. Smyth (1788–1865)

British

Sketches from HMS Terror, 1837

Watercolor and ink on paper

6 1/4 x 8 1/2 inches (15.9 x 21.6 cm)

Peabody Essex Museum, Gift of the Heritage Book Shop, Inc., 1998, M27405

"I crossed off another date on the big calendar on the wall, and each morning consulted the calendar the first thing, to make sure that I hadn't forgotten. Above me the day was dying; the night was rising in its place...I found myself watching it as one might watch a departing lover." (Richard E. Byrd, *Alone*, 1938, 81)



William H. Smyth (1788–1865)

British

Sketches from HMS Terror, 1837

Watercolor and ink on paper

4 ½ x 6 ½ inches (11.4 x 16.5 cm)

Peabody Essex Museum, Gift of the Heritage Book Shop, Inc., 1998, M27405

“We continued all that day laboriously boring our way through heavy streams of ice, or vainly endeavoring to weather the larger masses, under the disadvantage of a dense fog: but the ship at length received so many blows, and the ice closed so fast while we were continually drifting to leeward, that it would have been rash to have continued any longer the unequal and profitless contest. I therefore made fast, with an ice-anchor, to an adjoining floe, and, having furled the sails, employed the men in making a few necessary reparations.” (George Back, Narrative of an Expedition in H.M.S. Terror, 1838, 45)



David Abbey Paige (1901–1979)

American

Halo, dogs, snow drift, ca. 1934

Oil on board

16 x 20 inches (40.6 x 50.8 cm)

Courtesy of The Ohio State University Archives, Papers of Admiral Richard E. Byrd, 455-54

“Please God we will get through all right. Great anxiety.” (Ernest H. Shackleton, The Heart of the Antarctic, Vol. I, 1909, 353)

7. Trapped

"This morning I had to admit to myself that I was lonely. Try as I may, I find I can't take my loneliness casually; it is too big. But I must not dwell on it. Otherwise I am undone." (Richard E. Byrd, *Alone*, 1938, 94)



Richard Brydges Beechey (1808–1895)

British

HMS Erebus Passing through the Chain of Bergs, 1842

Oil on canvas

31 x 44 inches (78.7 x 111.8 cm)

Courtesy National Maritime Museum, Greenwich, London, BHC3654

"No sooner had we cleared it, than another was seen directly astern of us, against which we were running; and the difficulty now was to get the ship's head turned round and pointed fairly through between the two bergs, the breadth of the intervening space not exceeding three times her own breadth; this, however, we happily accomplished; and in a few minutes after getting before the wind, she dashed through the narrow channel, between two perpendicular walls of ice, and the foaming breakers which stretched across it, and the next moment we were in smooth water under its lee." (James Clark Ross, *A voyage of Discovery and Research in the Southern and Antarctic Regions*, Vol. I, 1847, 220)



William Bradford (1823–1892)

American

Sealers Crushed by Icebergs, 1866

Oil on canvas

72 ½ x 120 ½ inches (184.2 x 306 cm)

Courtesy of the New Bedford Whaling Museum, 1972.33

"Then the wind dropped, and in an hour it was calm; and not a living sound, no little gurgling and murmurings of moving water, nor whispering in the shrouds, entered the stillness-only the listless, lifeless creaking of an inert ship. And neither light nor darkness was around me; only a murk, sullen and ominous." (Rockwell Kent, *N by E*, 1930, 100-1)



William H. Smyth (1788–1865)

British

Perilous Position of HMS Terror, Captain Back, in the Arctic Regions in the Summer of 1837

Oil on canvas

33 x 48 inches (83.8 x 121.9 cm)

Courtesy National Maritime Museum, Greenwich, London, BHC3655

“It was indeed an awful crisis, rendered more frightful from the mistiness of the night and dimness of the moon. The poor ship cracked and trembled violently; and no one could say that the next minute would not be her last and, indeed, his own too, for with her our means of safety would probably perish.” (George Back, Narrative of an Expedition in H.M.S. Terror, 1838, 280)

8. The Journey Beyond

“Fear was gone, also. When hope goes, uncertainty goes, too; and men don’t fear certainties.” (Richard E. Byrd, Alone, 1938, 180-1)



Jóhannes S. Kjarval (1885–1972)

Icelandic

Summer Night at Thingvellir, 1931

Oil on canvas

39 1/2 x 59 inches, sight (100 x 150 cm)

National Gallery of Iceland

“There comes a puff of wind from the north, another from the south, and anon one from the east or west, seeming to obey no law, acting on erratic impulses. It is as though we were truly at the world’s end, and were bursting in on the birthplace of the clouds and the nesting home of the four winds, and one has a feeling that we mortals are being watched with a jealous eye by the forces of nature.” (Ernest H. Shackleton, The Heart of the Antarctic, Vol. I, 1909, 285)



Lawren S. Harris (1885–1970)

Canadian

Icebergs, Davis Strait, 1930

Oil on canvas

48 x 60 inches (121.9 x 152.4 cm)

McMichael Canadian Art Collection, Kleinburg, Ontario, Gift of Mr. and Mrs. H. Spencer Clark

1971.17

“I discover myself straining, as if trying to hear something in a place where no sound could possible exist.” (Richard E. Byrd, Alone, 1938, 95)



Lawren S. Harris (1885–1970)

Canadian

Winter Comes from the Arctic to the Temperate Zone, ca. 1935

Oil on canvas

29 x 36 inches (74.1 x 91.2 cm)

McMichael Canadian Art Collection, Kleinburg, Ontario, Purchase 1994

1994.13

“Things just go on. It’s good to have no flag to plant, to bear no silly banner with a strange device, to find it good to stop along the road to nowhere, and look back.” (Rockwell Kent, Salamina, 1935, 176)



George Curtis (1816–1881)

American

Polar Sea (The Cathedral), 1867

Oil on canvas

15 x 26 inches (38.1 x 66 cm)

Private collection

“These were days of great beauty, shadowless (sic) days. Scarcely a cloud marred the sky. Looking upwards, I seemed to be able to see into depths which at home could scarcely be penetrated by a telescope.” (Richard E. Byrd, Alone, 1938, 231)



David Abbey Paige (1901–1979)

American

Halo, wing of the Fokker, 1934

Oil on board

16 x 20 inches (40.6 x 50.8 cm)

Courtesy of The Ohio State University Archives, Papers of Admiral
Richard E. Byrd, 455-53

“So I say in conclusion: A man doesn’t begin to attain wisdom until he recognizes that he is no longer indispensable.” (Richard E. Byrd, *Alone*, 1938, 296)

Artist and Author Biographies

Captain George Back

1796 –1878

George Back, born in Stockport, England participated in five Arctic expeditions, three by sea and two overland. On his last expedition from 1836-1837, he commanded the HMS Terror to examine the coastline of Hudson Bay upon request of the Royal Geographical Society. The quotes are from the official expedition narrative, illustrated with engravings based on sketches by William H. Smyth, a lieutenant on that expedition.

Richard Brydges Beechey,

1808-1895

Admiral Richard Brydges Beechey (1808-1895) was the son of the portrait painter Sir William Beechey. He entered the Royal Naval College in 1821 and probably trained under the drawing master Jon Christian Schetky. During his naval career he also took part in a voyage of discovery taking him to the Pacific. Beechey retired from the Navy in 1864, but continued to paint and to exhibit at the Royal Academy. He specialized in maritime subjects.

William Bradford

1823 –1892

Bradford, a self-taught marine artist developed a distinctive style depicting the interactions between vessels, fishermen, sailors and their environment during the whaling industry boom of the mid-nineteenth century on the shores of New Bedford and Fairhaven. Captivated by what he had read about the Arctic, Bradford embarked on six voyages to far northern latitudes beginning in 1861. Bradford gained the reputation as the foremost American artist of Arctic scenes and also produced a pioneering photographic travel book, *The Arctic Regions* (1873), from which the quoted material is derived.

Richard E. Byrd

1888-1957

Byrd, a Virginian native, embarked on five expeditions to the Antarctic from 1928-1956. These journeys were the first American expeditions to the southern Polar Regions since Charles Wilkes' United States Exploring Expedition in the 19th century. The quotes are from Byrd's personal memoir from his second expedition (1933-35), *Alone*, in which he reflects on his five month solitary on the icy barrier. While in isolation, Byrd also conducted meteorological reports and observed the Aurora Australis. However, he almost died from carbon monoxide poisoning from a faulty stove.

George Chambers (the elder)

1803-1840

English painter, born in Whitby, Yorkshire. At ten years of age he went to sea with his uncle. Following a five-year apprenticeship on board a transport brig, Chambers returned to Whitby and worked for a while as a house and ship painter before leaving to set up in London in 1825. Chambers was a talented draughtsman and watercolorist and an accomplished painter in oils, often working with fluent, colourful bravura. Chambers' career was hampered by personal diffidence in promoting himself and, when he began to succeed, cut short by chronic ill health. A voyage to Madeira in the summer of 1840 failed to bring improvements and he died of heart failure at Brighton on 29 October 1840. His son, also George (1829 – after 1870) was a marine and landscape painter.

Frederic Edwin Church

1826-1900

Church was the only student of famed American landscape painter Thomas Cole. Church's travels in the Arctic and tropics became the foundation of many of his large, breathtaking canvases. He became member of the National Academy of Design in 1850 and elected member of the Century Association, a New York based art association. He was forced eventually to paint with his left hand in 1870, because of his rheumatism of the right arm.

Captain James Cook

1728 –1779

A British navigator and explorer, Cook's voyages are some of the most celebrated of the 18th century. Cook commanded three global voyages of exploration that took him from the Arctic waters of the Bering Strait to the Antarctic seas. The quotes selected are obtained from the official narrative of Cook's third and final voyage (1776-1779). Cook's explorations propelled further polar exploration in the 19th century.

Herbert Barnard John Everett

1876-1949

Everett was born in Dorset on 18 August 1876. In 1896 he enrolled at the Slade School of Art. In May 1898 he traveled aboard the sailing vessel Iquique via South Africa to Australia and back, recording the trip in drawings, sketches and early photography. This was the start of a lifelong enjoyment of representing activities on board sailing ships at sea. During the First World War, Everett worked as an artist for the Ministry of Information. Throughout the 1920s Everett turned his attention to print making. He had modest independent means and neither sought nor achieved success, fame or recognition. He appears to have sold some landscape paintings and done some illustration but he did not sell much of his marine work and at his death, he bequeathed all of this (including 1,000 oil paintings and over 2,000 prints and drawings) to the National Maritime Museum, Greenwich, England.

Lawren S. Harris

1885-1970

Born in Brantford, Ontario, Lawren Harris enjoyed much privilege in his youth, enabling him to concentrate on his painting. At the age of nineteen he travelled to Germany, where he studied for three years. He returned home to serve in the army and following his discharge, Harris organized the first of what were to become the famed boxcar trips to Algoma, Ontario to paint the Canadian wilderness. The last of these trips took place in 1921, on North Shore of Lake Superior. There, Harris encountered a stark and bare landscape – one that was ideally suited to the new direction of his work. Harris' art reflected his interest in philosophy and metaphysics, propelling his search for deeper spiritual meaning. He is also credited with being most responsible for the formation of the Group of Seven in the 1920s.

A.Y. Jackson

1882-1974

A native of Montreal, Québec, Alexander Young Jackson left school at the age of twelve and began work at a Montreal printing firm. In 1906, he began studying art at the Art Institute in Chicago. A year later, he enrolled at the Académie Julian in Paris, remaining in France until 1912. An Impressionist influence is clearly apparent in his work from this period. The Group of Seven founding members Harris and MacDonald were sufficiently impressed by Jackson's work that, in 1913, they invited him to move to Toronto. In 1914 he enlisted in the Canadian infantry during WWI. After two years of service he worked as an artist in the Canadian War Records, and then later worked on the Canadian War Memorials until 1919.

Rockwell Kent

1882 –1971

Born in Tarrytown, New York, Kent's career is noted for his artistic ability, eloquent writing and political activism. In his travels to Alaska, Greenland, Newfoundland and the Adirondacks, Kent captured the landscapes of harsh climates, seeking the expression of the essential spirit of the environment in his work. Quotes are extracted from his two books *N by E* and *Salamina*. *N by E* recounts Kent's journey by boat from New York to Greenland and the aftermath of becoming wrecked on the coast. *Salamina* details his second trip to Greenland and his interactions with Eskimos and the Danish inhabitants.

Jóhannes S. Kjarval

1885-1972

His roots lay in the old Icelandic rural community, but his life and art are tightly bound to the cultural awakening of the nation in the first half of the 20th century. Kjarval is famous for his interpretation of Icelandic nature. He captured the beauty and the mystical quality of the land. He was one of the first Icelandic artists to have his work displayed in the international art exhibition Venice Biennale in 1960..

George Marston

1882-1940

George Marston was born in Southsea, Portsmouth on the 19th of March 1882, and the son of a coach builder. Prior to going to Antarctica, he worked as a School Board Art Teacher. Marston took part in three sledging journeys on the Nimrod expedition, including an ascent of Mount Erebus. He contributed several lithographs to the "Aurora Australis", a limited edition publication produced during 1908. He made sketches of life on the pack-ice and also Elephant Island, once again contributing to Shackleton's official account of the expedition. Shackleton was keen to recruit Marston as artist on the Endurance and was one of the first people he signed up, being promised a salary of £350 per year. As well as being an artist, Marston was assigned as a dog-team leader and driver.

Rev. Louis L. Noble

1813-1882

Noble, a nineteenth century clergyman and scholar, accompanied American landscape artist, Frederic Edwin Church to Labrador and Newfoundland in 1859. The selection of Noble's quotes are from *After Icebergs with a Painter: A Summer Voyage to Labrador and Around Newfoundland*; his account of their journey together. His writing complements the artistic work of Church's icebergs, detailing eyewitness accounts of their emotions when approaching the breathtaking beauty of the ice.

David Abbey Paige

1901-1979

Born in Eastern Turkey, Paige arrived in the United States at the age of ten, living in Fitchburg, Massachusetts. He ran away at age 15 to be an artist and attended the Boston School of Design. With the help of 50 painters, Paige constructed America's largest cyclorama. His work continued to receive recognition for capturing Byrd's Antarctic exploration, focusing on light and color in nature. He also accompanied Richard E. Byrd on his second Antarctic Expedition (1933-35).

Captain James Clark Ross

1800-1862

Ross was born in London and enlisted in the Navy at age eleven. As an explorer and British Naval officer, he discovered the north magnetic pole in 1831 and was promoted to captain in 1834. Ross later sailed to the Antarctic on the HMS Erebus and HMS Terror (1839-43). The quoted material is taken from the published expedition narrative. Ross is noted for his contribution and discoveries in the Antarctic, such as the Ross Sea and the two volcanoes, Mount Erebus and Mount Terror.

Franz Wilhelm Schierz

1813-1887

Franz Wilhelm Schierz was a German-Norwegian painter and architect, and a pupil of J. C. Dahl while in Dresden. He came to settle in Bergen, where he worked as an architect. Schierz participated as an artist on the 1876-1878 Northern Sea Expedition in his later years. His Spitsbergen paintings bear resemblances to Dahl's style of painting, something which Schierz had learned forty years earlier.

Captain Robert Falcon Scott

1868 –1912

Captain Scott, British naval officer and explorer attempted to be the first to reach the South Pole first on the Terra Nova Expedition (1910-13), his second journey to Antarctica. Even though Scott and his party succeeded in reaching the South Pole after having traveled 800 miles over land, Roald Amundsen, a Norwegian explorer, had beaten Scott to the pole by just over a month. Scott and all his party perish on the return march to their base. A rescue party searched for Scott and his men, and found his journal. The quoted passages from his surviving journal reflect upon his bone freezing tale while traveling the frozen land; preserving his voice in the history Antarctic exploration.

Ernest H. Shackleton

1874 –1922

Ernest Shackleton was born in Kilkea, County Kildare, Ireland. He traveled with Captain Robert Scott on the Discovery expedition (1901-1904), but became ill and returned. Proving himself as an explorer, Shackleton embarked on the British Antarctic Expedition (1907-1909), aboard the vessel Nimrod. The quotes are selected from his narrative, *The Heart of the Antarctic: Being the Story of the British Antarctic Expedition*. Shackleton's infamous expedition on the Endurance again proved his heroism and leadership skills, when the vessel was crushed by ice.

William H. Smyth

1788-1865

Royal Naval officer and artist entered the Navy in April 1813. He served his early career in the Pacific rising to the rank of Lieutenant. From June 1831 to early 1835 he was lieutenant under Captain Charles Henry Paget in HMS Samarang, in the Pacific, crossed the Andes and made a voyage down the Amazon. From May 1836, he was senior lieutenant of the HMS Terror on Captain George Back's North-West Passage expedition to the Wager River. Although most naval officers learnt to draw for navigational reasons, Smyth had professional-level artistic talent. He did fine drawings and watercolors of his travels, including ship portraits. His views on Back's expedition were lithographed to illustrate the official account and he became a lifelong Fellow of the Royal Geographical Society from about 1836–37. He rose by seniority to Admiral on the retired list in December 1875 and died on 25 September 1877.

John Webber

1752-1793

The son of a Swiss sculptor, Webber studied in Berne and Paris before entering the Royal Academy Schools in 1775. The following year, however, he went as the official artist on Captain Cook's third voyage to the South Seas. Many of the resulting drawings were engraved for the Admiralty's account of the expedition, published in 1784.

Charles Wilkes

1798 –1877

Charles Wilkes was born in New York City. As an American Naval officer and explorer, he commanded the USS Vincennes, flagship of the United States Exploring Expedition (1838-1842) intended to enhance the commerce, navigation and scientific knowledge of the young nation, including forays into the Antarctic regions. The quotes were derived from this expedition narrative of five volumes. The specimens and artifacts gathered from the voyage formed the foundation of the Smithsonian Institute collections.

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