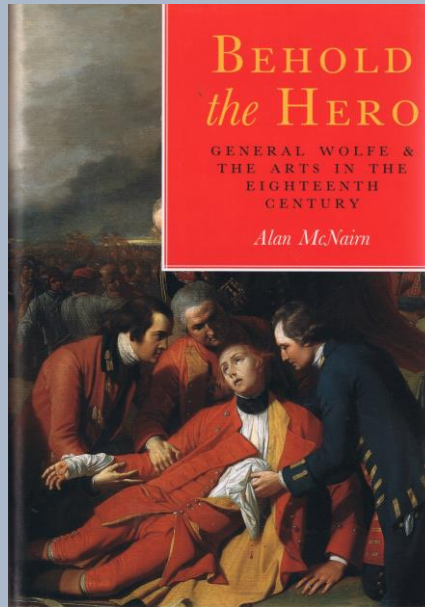
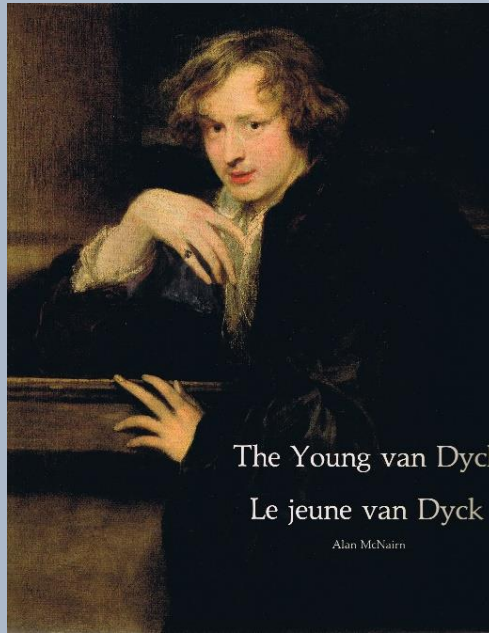


Clips from books by Alan McNairn

Clip from *Behold the Hero*

What Dunlap saw in the death of General Wolfe was invisible to the English audience. There, in images such as West's, the public saw symbols of the inherent justness of the English cause and the inevitability of their control over all of North America. As Wolfe had succeeded in terminating French tyranny, so also would the British triumph over the tyranny of the ungrateful independence-minded colonials. It was this interpretation of Wolfe's political role, one that fed and in turn was nourished by West's image of his death, that led James "Athenian" Stuart to create a "design for a medal in honour of General Wolfe." The design was exhibited at the Society of Artists in the spring of 1775, fifteen years after one might have expected it to appear but only a few months after the skirmish at Lexington. Wolfe, who exemplified the highest form of civic duty, had sacrificed himself, as had the entire nation, to free the American colonials – who now were rejecting the very ideals for which the hero had died.

When the struggle against the revolution in America ended, the symbol of Wolfe was held aloft to protect the nation from renewed threats of French tyranny – first the tyranny of revolutionary anarchy and then the tyranny of Napoleon. To transform Wolfe into a guiding light in purely European disputes one only had to modify his part in the national drama by de-emphasizing the geographical context of his martyrdom. Far from being expunged from the national historical consciousness after the end of hostilities in America, Wolfe continued to thrive as a symbol of unending British military superiority over the French and as a paragon of selflessness.



The Young van Dyck

Le jeune van Dyck

Alan McNairn

Clip from *The Young van Dyck*

The First Antwerp Period

In 1621 Anthony van Dyck, who was twenty two years old, left his native city of Antwerp to travel to Italy. By this time he had been working independently for about seven years, and had been enrolled as a master in the Guild of St Luke for more than three years. He had already created a great number of very good paintings and had assisted Antwerp's foremost painter, Peter Paul Rubens, in major artistic projects. He had served the king of England and received commissions from two eminent, aristocratic English collectors. These unusual accomplishments contrast markedly with those of Rubens who by his twenty-second year had painted only a handful of undistinguished pictures and had been a master in the Guild for only a single year.

Van Dyck's development as an artist was atypical. His early works present a number of peculiar problems not the least of which is the fact that none of them justify the appellation "immature" in the pejorative sense in which it is usually applied to adolescent creations. The genuine *œuvre* of the young van Dyck shows that he was fully versed in the techniques of drawing and painting from the beginning. The works of van Dyck's first Antwerp period merit serious consideration not only because of their inherent quality but also because they reward those who seek to comprehend his great and enduring reputation in Flanders, Italy, and England. In his early paintings and drawings, van Dyck established the foundation of a style that would serve him well in his subsequent career.

Van Dyck's life can be divided into four periods: the first Antwerp period, which includes a short stay in England in 1620/1621; the Italian period (1621-1627); the second Antwerp period (1627-1635); and the English period (1635-1641). Because van Dyck was capable of astute responses to local taste and because of the cumulative nature of artistic experience, his works reflect the geographic and chronological periodization of his life. However, while the creations of each period may differ, the essential elements of their style were those that van Dyck established during his youth in Antwerp.

La première période anversoise

Antoine van Dyck a vingt-deux ans, en 1621, quand il quitte Anvers, sa ville natale, pour se rendre en Italie. Il y a environ sept ans qu'il travaille à son propre compte et près de quatre ans qu'il est reçu maître à la Guilde de Saint-Luc. Il a déjà exécuté un grand nombre de tableaux fort remarquables et a collaboré avec Pierre-Paul Rubens, le peintre le plus en vue d'Anvers, à l'exécution de ses principaux projets artistiques. Il a été au service du roi d'Angleterre et reçu des commandes de deux aristocrates anglais, collectionneurs éminents. Ses étonnantes réalisations diffèrent notablement de celles de Rubens qui lui, à vingt-deux ans, n'avait peint que quelques tableaux ordinaires et n'avait été admis comme maître à la guilde que depuis un an.

L'évolution artistique de van Dyck a été atypique. Ses premières œuvres présentent un certain nombre de curieux problèmes dont le moindre est qu'aucune œuvre ne puisse être qualifiée «d'œuvre d'apprenti», terme péjoratif qui normalement décrivait les œuvres d'adolescents. L'œuvre authentique du jeune van Dyck dénote sa pleine maîtrise, dès le début, des techniques du dessin et de la peinture. Les œuvres de van Dyck datant de sa première période anversoise sont dignes d'une grande estime, non seulement en raison de leur qualité intrinsèque, mais aussi parce qu'elles sont prisées par ceux qui cherchent à comprendre de quoi est faite la grande et durable réputation que van Dyck s'est acquise en Flandres, en Italie et en Angleterre. Dès ses premières œuvres, il établit la base d'un style qu'il utilisera.

La vie de van Dyck peut être divisée en quatre périodes: la première période anversoise, laquelle comprend un court séjour en Angleterre (1620-1621), la période italienne (1621-1627), la seconde période anversoise (1627-1635) et la période anglaise (1635-1641). Parce que van Dyck trouvait réponse intelligente au goût local et à cause de son expérience artistique, ses œuvres reflètent les expériences géographiques et chronologiques de sa vie. Mais si beaucoup d'œuvres de chaque période peuvent ne pas se ressembler, les éléments essentiels de leur style sont ceux que van Dyck a déjà établis durant sa jeunesse à Anvers.



Introduction

Marine painting as a distinct *genre* of art became popular in the 17th century with the rise of bourgeois patronage in the Netherlands and the evolution of mercantilism in the Italian ports of Venice, Naples and Genoa. Taste for marine art spread rapidly throughout Europe in the 18th century. Collectors purchased numbers of picturesque views of ships in port or off a coast, paintings of violent storms at sea with suggestions of imminent destruction of vessels and pictures of dramatic naval engagements.

Beginning in the mid 18th century there developed a specific type of marine painting – the rendering of specific single vessels. Ship portraits, in which the primary intent of the painter was to document the subject rather than produce sophisticated art, were created in enormous numbers in the world's major ports throughout the 19th century.

The shift in creative intent from the painting of marine narratives to ship portraits was connected with a significant change in patronage. Marine paintings of the 17th and 18th centuries were purchased by collectors and wealthy merchants whose experience in sailing or in naval engagement was managerial rather than practical. In the 19th century, ship portraits were commissioned by masters, owners or builders who had intimate knowledge of the vessels in the pictures. These clients demanded accuracy. Most of them lacked refined taste in the visual arts and hence had little use for generalized port scenes or highly imaginative paintings of storms at sea. It was the artist's technical ability to delineate the intricacies of his subject that determined commissions. These general observations on the creation and consumption of ship portraits, however, must not be considered as licence for the marine historian to hypothesize a particular vessel's construction based on supposed visual mimesis.

The story of the rise and fall of marine economy in nineteenth century New Brunswick enhances the significance of the vessels in the pictures. The sheer quantity of surviving paintings of 19th century New Brunswick vessels by portraitists from Shanghai to New York is evidence of the size of the industries of shipbuilding and shipping during the last century in the province. The number of pictures purchased from mid-century on is indicative of changing patterns of investment. The paintings in this exhibition are monuments to the builders and owners who, in true entrepreneurial fashion, identified needs in the marketplace, successfully responded to them and reaped the benefits.

New Brunswick's vast supply of timber was the primary element in the evolution of the province's marine industries. The exploitation of this natural resource, motivated by political and economic circumstances abroad, led to the growth of an economy based on lumbering and the construction of vessels to carry timber.¹ Similar patterns of development occurred in Nova Scotia, Prince Edward Island and Quebec. Together, the Maritime Provinces and Quebec built Canada's 19th century ocean-going merchant fleet.

The beginning of shipbuilding and shipping in New Brunswick can be traced back to the years immediately following the arrival of the Loyalists in the colony in 1783. The quadrupling of the population by these American refugees, created a ripe environment for the exploitation of timber resources and the construction of vessels to transport this commodity. New Brunswick vessels loaded with timber were sailed to Great Britain and