

base our art wholeheartedly on steel-mills and railroads and Science, because the spirit of *our* age is scientific. All talk about "modernizing Gothic" is nonsense. Indeed so! The only way to argue, if you want to preserve the past, is from the fact and not from Hegelian theory: the fact being, that it is *not* true the Middle Ages built in medieval style and the Renaissance in Renaissance and so forth. In every age you can find all sorts of styles overlapping. For what determines style is not some spirit of the age obeyed by its artists, as Wölfflin, following Hegel, would argue (and indeed as the Dom Bellotistes were forced to argue too); it is the social function a given building performs. *Style depends upon social function, on what a building is intended to do, in and for society.* If the style of a given building is understood by the people who use that building to connote or allude to ideas which the builders or the inventors of the style intended, then that style is alive and working, no matter whether it was a product of modern times or ten centuries earlier. There is no reason to change it. Had the Dom Bellotistes seen style in this way, their arguments would have been sounder and their cause gone better. But they argued on their opponents' grounds. Inevitably they lost. And they lost the past as well. Yet at least the Dom Bellotistes' mistakes were made in a generous spirit which is more than can be said for the spirit of their rivals. How infinitely better to have destroyed unwittingly than to have been the conscious purposeful obliterator of our past. It is a pleasure to recall these people through the medium of Tardif-Painchaud's lucid prose and well-chosen illustrations.

I do wish, though, she had found space for mentioning some of the Dom Bellot related churches that were executed by others besides the monk-architect's three main disciples; for example the admirable church and presbytery of St. Clare in Windsor Ontario, by Albert J. Lothian (1931). Even though not in Québec, it is such a magnificent example of the style that it deserves a mention. Equally the Dom-Bellotiste église St-Pierre of 1953 in Joliette might have been cited. Maybe she does mention it. Since there

is no index and I might have missed a reference, I can't be sure. (Incidentally, *why* would a first-class press like Laval put out a book without an index?) But these are minor points which perhaps can be acted upon in a second edition, and by no means criticisms of a piece of scholarly work that reflects creditably upon all concerned.

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The New Brunswick Landscape Print: 1760-1877

Paul A. Hachey
Beaverbrook Art Gallery,
Fredericton, 1980
111 p. 122 ill., \$12.00

The *New Brunswick Landscape Print...* does not claim to be a definitive study, but is seen by its author as a foundation for further research and analysis. Given the textual content of the catalogue, there would appear to be much room for such exploration. A one-page introduction hints at a variety of important points, but rarely expands on them or refers to actual examples to illustrate them.

Of the 117 prints included in the fully illustrated catalogue, Hachey is careful to point out that seventy-nine are lithographs, nineteen are aquatints and nineteen are engravings; further counting reveals that of the thirty-nine artists identified, twelve served in the British Army; twenty-four of the prints were produced in England, thirty-two in the United States, four in Canada and seven are of unknown origin. Apart from its statistical value, no conclusions are derived from this ciphering. Throughout the catalogue, the reader is left to draw his own associations between the text and the prints. This is unfortunate, since it is evident that a great deal of research went into assembling the exhibition, yet this is not always reflected in the introduction or the catalogue notes.

Hachey points to several phenomena that served as motivation for the production of the prints and lists military strategy, civic pride, economic development, tourism and reportage of news events among them. However, the catalogue is not arranged to reflect such aspects, but instead is presented chronologically, starting with a 1760 engraving of *Miramichi* after Hervey Smyth and ending with a lithograph of the *Great Fire of St. John* done about 1877.

The exhibition is limited to engravings, aquatints and lithographs to the exclusion of wood-engravings, chromolithographs and photoprocess prints. The reasons for excluding the latter are not explained but one guesses that it was done in order to limit the size of the exhibition. Inclusion of a few examples of these types of prints would have given a more balanced representation and an earlier cut-off date would have better defined the purpose of the exhibition. Even though wood-engraving and photography are ignored, this does not preclude the presence of lithographs done after photographs (such as those by Thomas Pye) or the inclusion of an engraving after a wood-engraving (*St. John after Carson Flood*). Such examples serve to confuse the rationale for excluding these newer media, unless the purpose was to illustrate the declining popularity of the lithograph, aquatint and engraving as commercial printing processes.

Hachey attempts to discuss the relationship between the artist, engraver/lithographer, printer and publisher and states that none of the artists "responsible for the original design also engraved the printing plate." While this is largely true, there are two cases in which the artists was apparently responsible for preparing the lithographic stone for printing. According to the inscriptions on the prints after Mary Hall and Robert Petley, both artists drew their compositions "on stone," as well as being the originators of the design. The first print known to have been wholly produced in New Brunswick is included, but there is little discussion of this important work by Timothy O'Connor. More complete information can be found in Mary Allodi's *Printmaking in Canada* (Toronto: Royal

Ontario Museum, 1980, p. 209).

The juxtaposition of drawing and prints is done to advantage, and, as in the case of the Levinge drawing and lithograph of the *Sleigh Club*, the results often speak highly of the skills of the lithographers and printers who translated the watercolours and drawings into prints. Wash drawings by Bartlett are put along side the well-known engravings, but again the viewer is left to ponder the connection with little help from the catalogue notes. There is also a failure to make any links between certain prints in the exhibition. For instance, an 1815 aquatint book illustration of *Great Falls* after Joseph Bouchette reappears fifteen years later in almost the same size with only minor changes and designed for inclusion in another book by Bouchette. Catalogue notes do not refer one print to the other nor do they comment on this phenomenon. This recycling of images is an important part of iconographic study and should also have been discussed in connection with the Currier and Ives lithographs after Bartlett.

The landscape prints document the growth of New Brunswick. This point can be demonstrated by comparing various views of Saint John starting with the Ralph Stennett view of 1815 and ending with the 1864 view after George Bowron. The nature and accuracy of the views is not accounted for in the text, and those weak on New Brunswick history are not given much background information. Additional mention of the artistic landscape traditions at work over the 120 year span under consideration would have enhanced the viewer's appreciation of the prints as a mixture of document and art. Even though Hachey claims this is not a definitive study, more cultural and art historical background material would have increased the impact of the catalogue.

The *Bouchette Great Falls* aquatint of 1815 could have been compared to the set of William Hickman lithographs of the *Nipisauquit River* of 1860. The transition from wilderness to sportsman's paradise is effectively demonstrated when the contemplative Indian in the Bouchette is replaced in the Hickman by active fishermen and campers. Further development of this theme

could include the Currier and Ives prints after Bartlett which reflect a nostalgia and sentimentality for the past rather than accurately documenting New Brunswick of the late nineteenth century.

The catalogue entries contain good basic information about the works, including carefully transcribed inscriptions taken from each print. This is a boon to further research since the catalogue reproductions are cropped to the image and are of only fair quality. Unfortunately, the measurements are given only for the image, while platemark and even sheet sizes are equally important for further study of these prints. In general, the catalogue information is accurate and reliable; however, in some instances there is a lack of information which could be misleading. For instance, two states of a view of the *St. John River* from the *Atlantic Neptune* are included, but no mention is made of the fact that they are insets on much larger maps. It is only upon viewing the exhibition that this point is discovered.

Another curious catalogue entry appears for a panoramic view of Saint John after W.H. Hunt. The print is actually two prints joined to form a larger view, but this is not mentioned. Dates are given to some prints, such as the view of Long Reach, where dates are not documented in inscriptions or other publication information. However, no reason for the attributed dates is given. An index of artists' biographies (incomplete, however) is provided with information drawn from standard dictionaries. There is also a useful selected bibliography, but it does not contain a listing of the books from which a number of the prints are taken. Two indices for subjects and artists are included at the end of the catalogue.

A number of minor criticisms could also be made but it is enough to say that more complete comments on the prints and their subjects would have greatly increased the value of this catalogue. One feels Hachey withdrew too soon from his examination, assuming, as stated in his introduction, that he could leave the material for others to analyze further.

Alongside Charles de Volpi's books of Canadian views, this catalogue will

serve as useful *aide memoire* with its reproductions and basic catalogue data. Together with the recent exhibitions prepared by Mary Sparling (*Great Expectations*, Mount Saint Vincent University, Halifax, 1980) and Mary Allodi, this exhibition enhances the appreciation of our visual heritage and encourages further thought and research. The comparison with Sparling and Allodi, however, does not fully hold since one feels Hachey has not fully shared his knowledge and ideas on the New Brunswick landscape print.

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Jock Macdonald: The Inner Landscape/A Retrospective Exhibition

Joyce Zemans
Toronto: The Art Gallery of Ontario,
1981
288 pages, 203 ill., \$17.50

Joyce Zemans' catalogue comes as a welcome addition to scholarly art historical writing, especially for an artist as crucially important and as little known in a critical sense as Jock Macdonald. The author, with her diligent research, immensely readable prose and masterful organization, has eliminated many of the lacunae which plague the serious study of Macdonald.

Professor Zemans' method of approaching her subject from a chronological viewpoint works remarkably well. Such an approach runs the risk of turning biography and criticism into an incoherent stream of facts and comments. Yet Macdonald emerges not as a character in search of a novelist, but as a celebrity in need of just such a biographer as Zemans. Her success in this regard is due largely to her decision to use Macdonald's striving, from the early 1930's onwards for an art which would match his own philosophical beliefs, as the leitmotiv of the catalogue. So strong is this current that the reader feels a disappointing sense