

1914-1918: Dashed Dreams of Decisive War

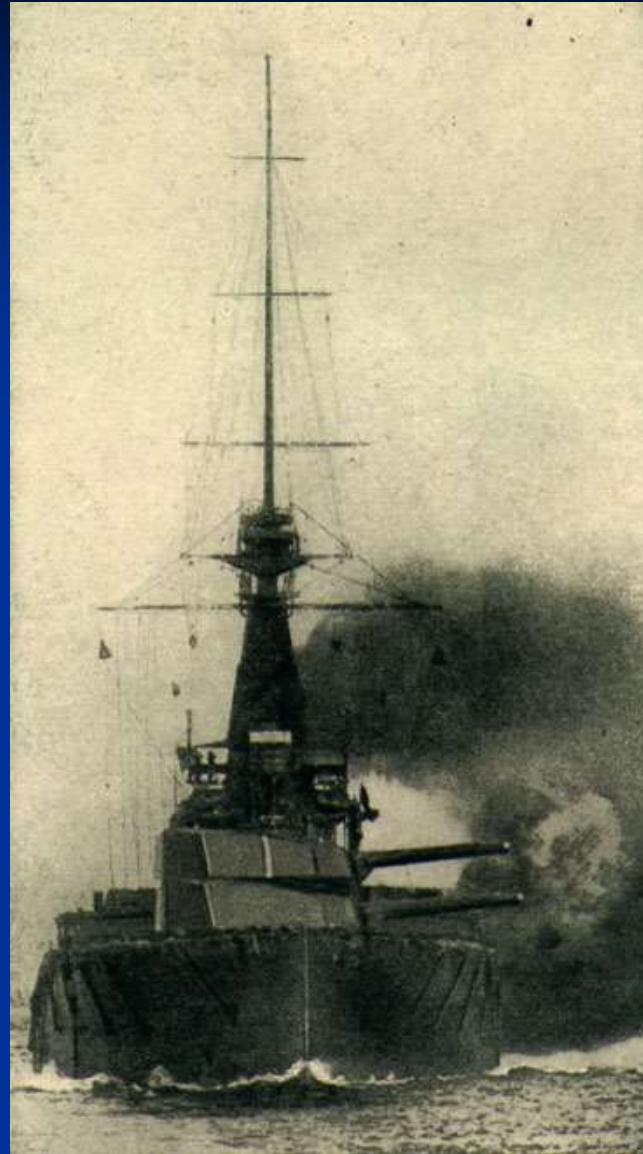
Roger Sarty

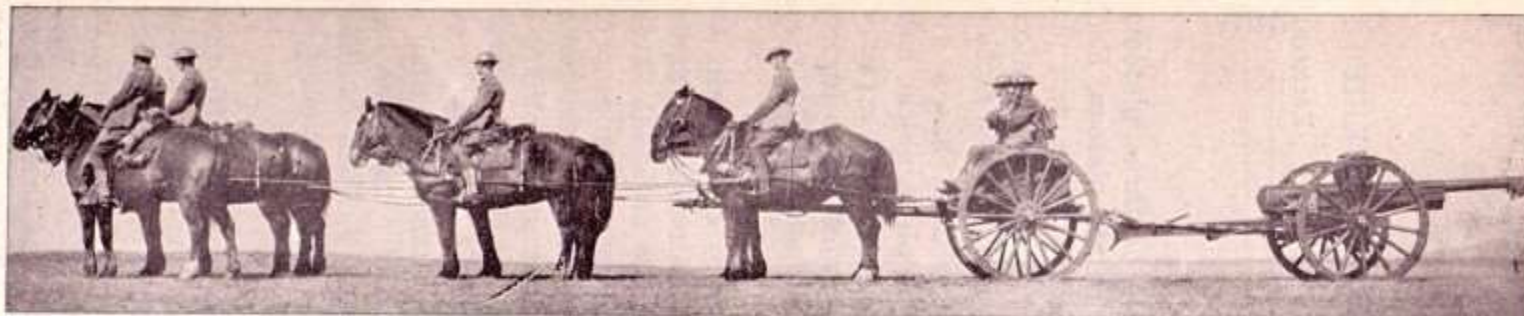
Wilfrid Laurier University

H.M.S. "IRON DUKE"
ADMIRAL JELlicoe's FLAGSHIP

- 14, - 18







Lead driver

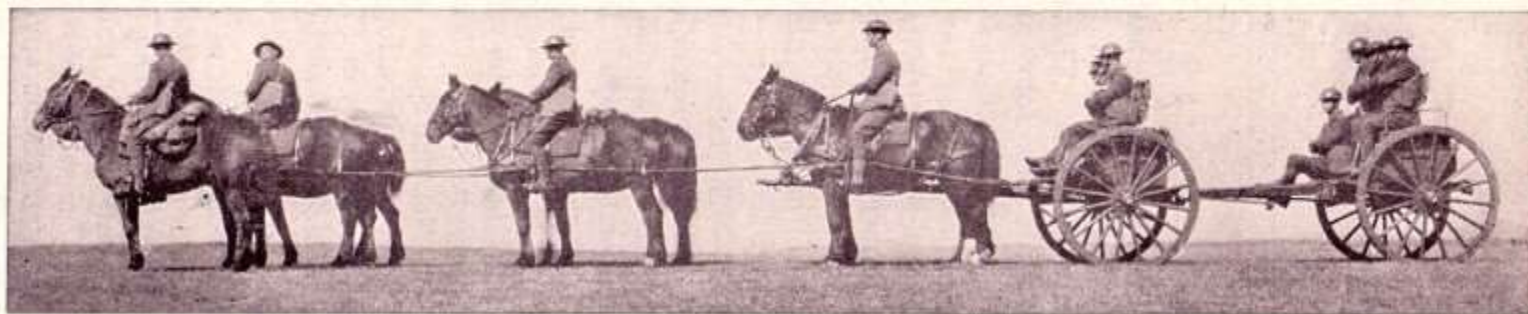
Chief of section (Sgt.)

Team, 6-horse
Swing driver

Wheel driver

Limber
Gunner (Corp)
2 cannoneers

Gun



Lead driver
Caisson corporal

Swing driver
Team, 6-horse

Wheel driver

Limber
3 cannoneers

Caisson body
4 cannoneers



The North Sea

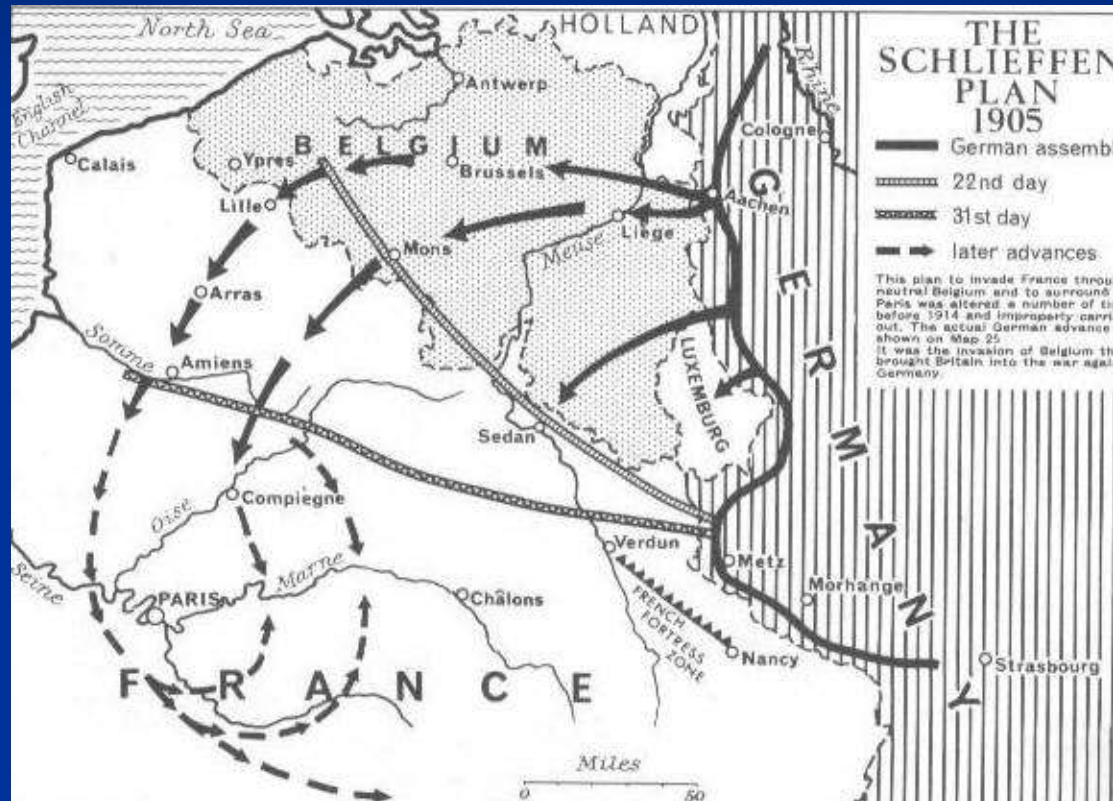


Underwater Warfare

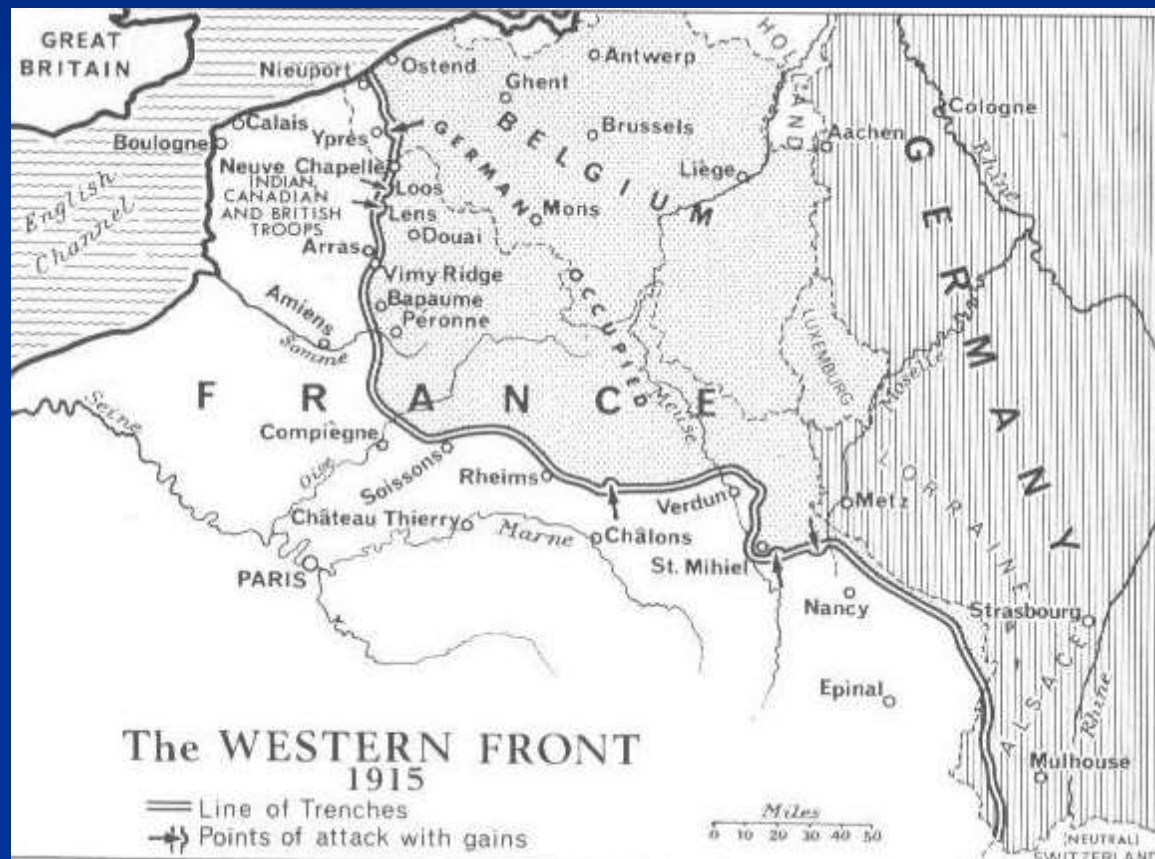


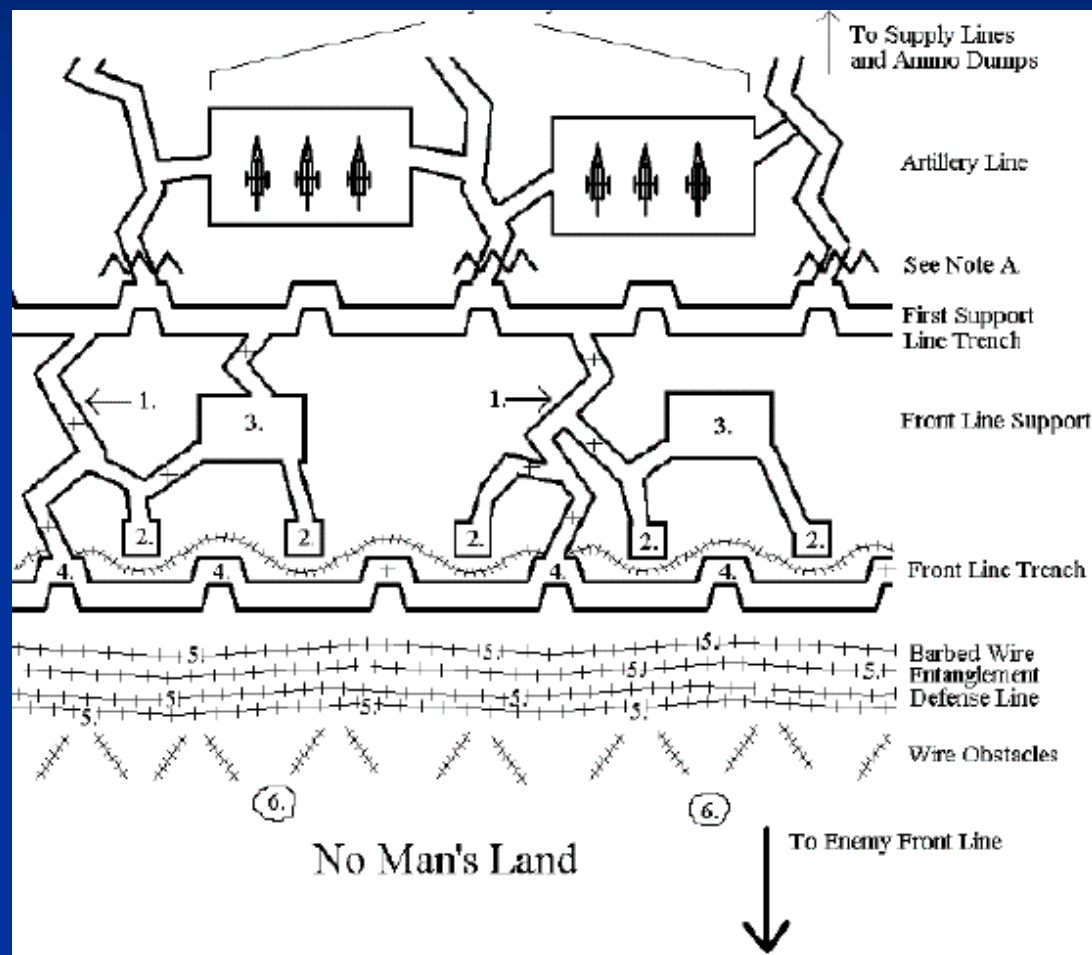
Mine Warfare

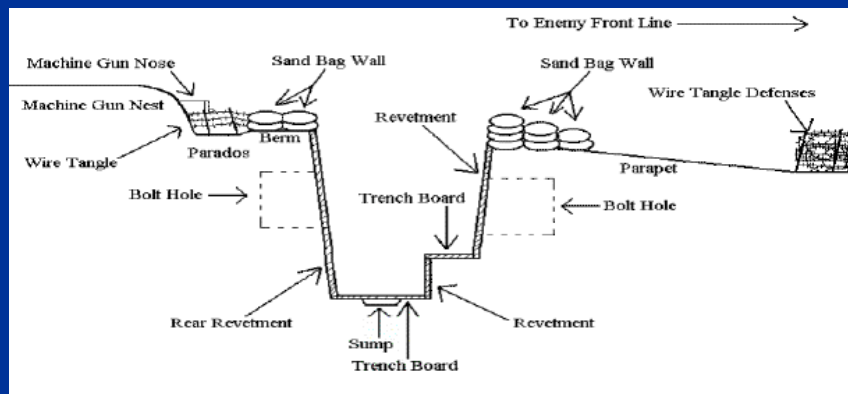














Kenneth Forbes (1862-1980)

Canadian Artillery in Action, c. 1918
Oil on canvas
107.5 x 141.5 cm - 42 1/4 x 55 3/4 in.

For Kenneth Forbes, then in the British Army, the call to become a war artist in 1918 was unexpected, but perhaps not unreasonable. He had been wounded twice and gassed. "I had

been in the front line trenches for over two years and had just been promoted to second-in-command of the 2nd Machine Gun Co., which included the task of Captain, when I received an order to report to Col. Barry.... He informed me that I was to report to the Canadian War Memorials, London and be transferred to the Canadian Army."

Canadian Artillery in Action commemorates an incident on July 26, 1918, during the Battle of the Somme. Suffering under an intense barrage that resulted in many casualties, the Canadian gunners nevertheless stayed at their posts.

Vimy Ridge -- Artillery

- 245 heavy guns (mostly 60-pounder (54), 6-inch howitzer (104), and 8-inch and 9.2-inch howitzers (36 each), but also 12-inch (4) and 15-inch howitzers (3).
- One heavy gun for every 20 yards of front, as compared to one per 57 yards at Somme.
- 480 18 pounders; 138 4.5-inch howitzers; 120 trench mortars.
- 1-8 April 1917 553,000 rounds (13,005 tons)
- 9 April 212,000 rounds (4,299 tons)





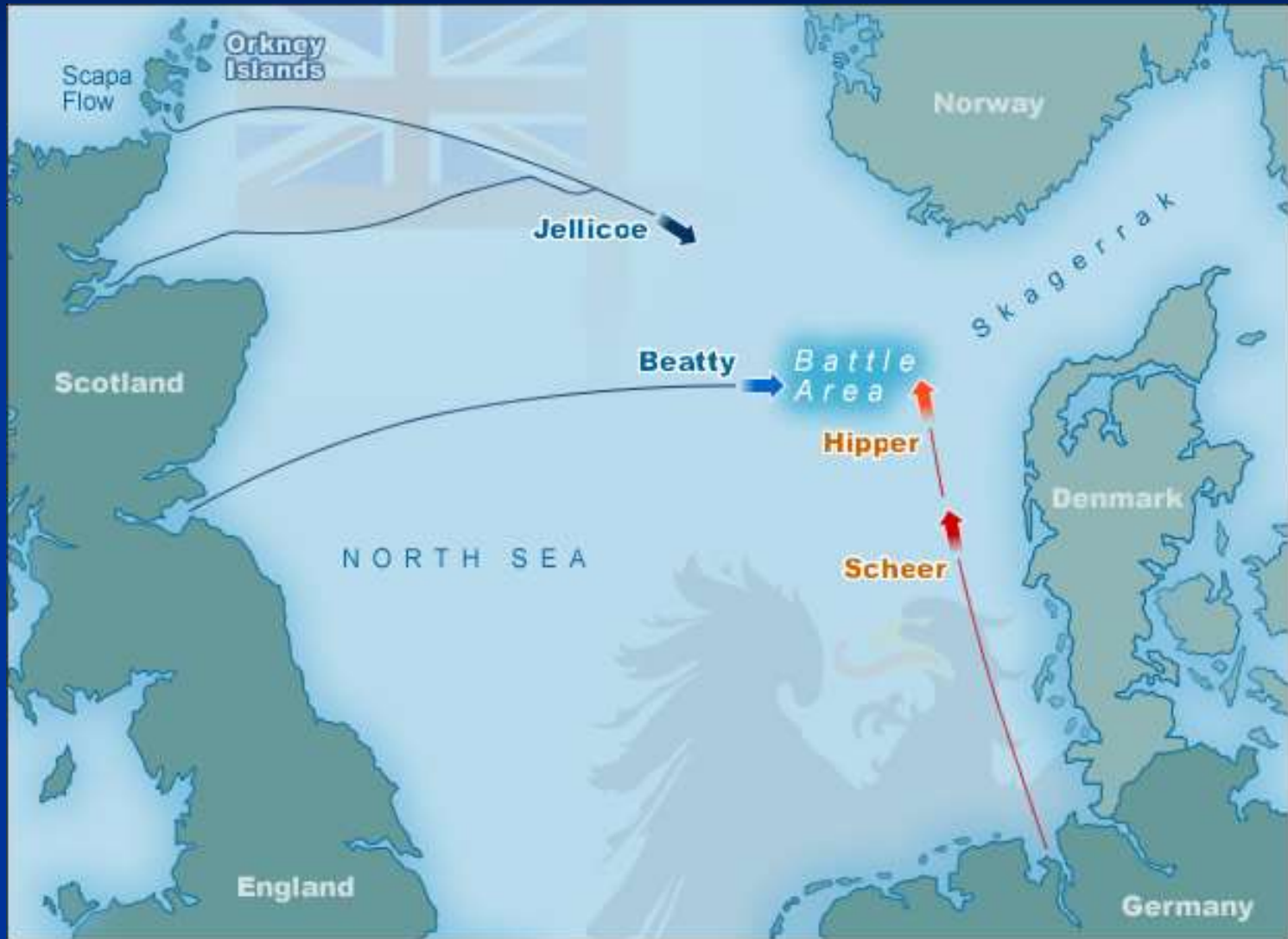
landscape of the western front in this painting, which was originally entitled *The Victims*. As in a late medieval altarpiece, below their feet rests a skeleton, a form of *memento mori*. Some of the living are clearly dying, their legs metamorphosing into the quagmire through which they march.

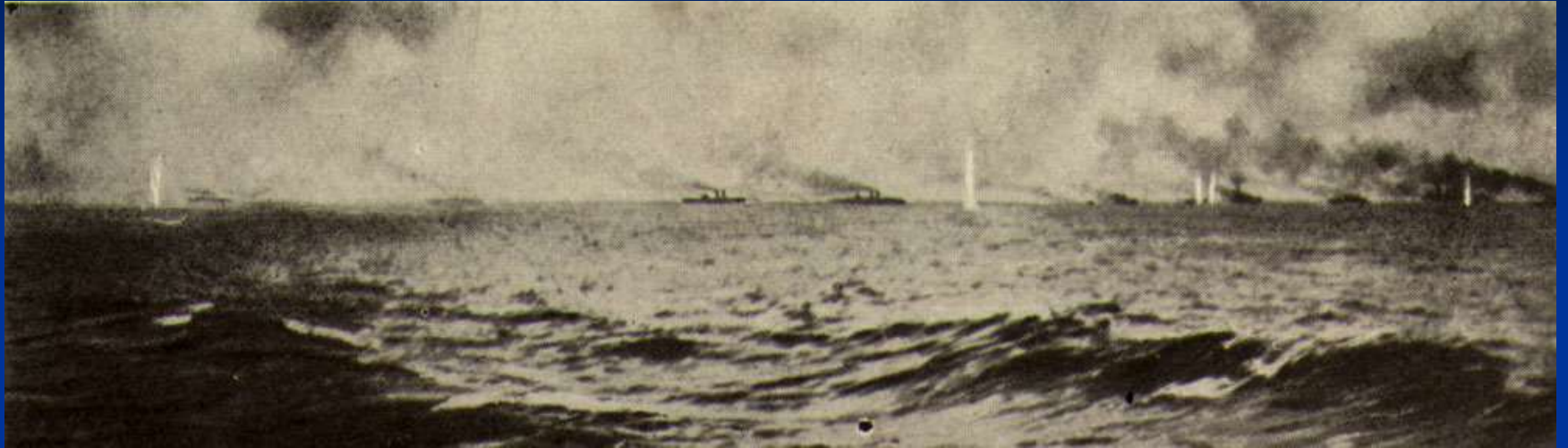
A future governor general of Canada, Lord Tweedsmuir, had a poor opinion of the British artist's work. "I am very doubtful about Eric Kennington," he wrote, "his whole style of work is utterly remote from and unresponsive to the western front, and is no use for purposes of record. He might just as well paint his pictures at home."

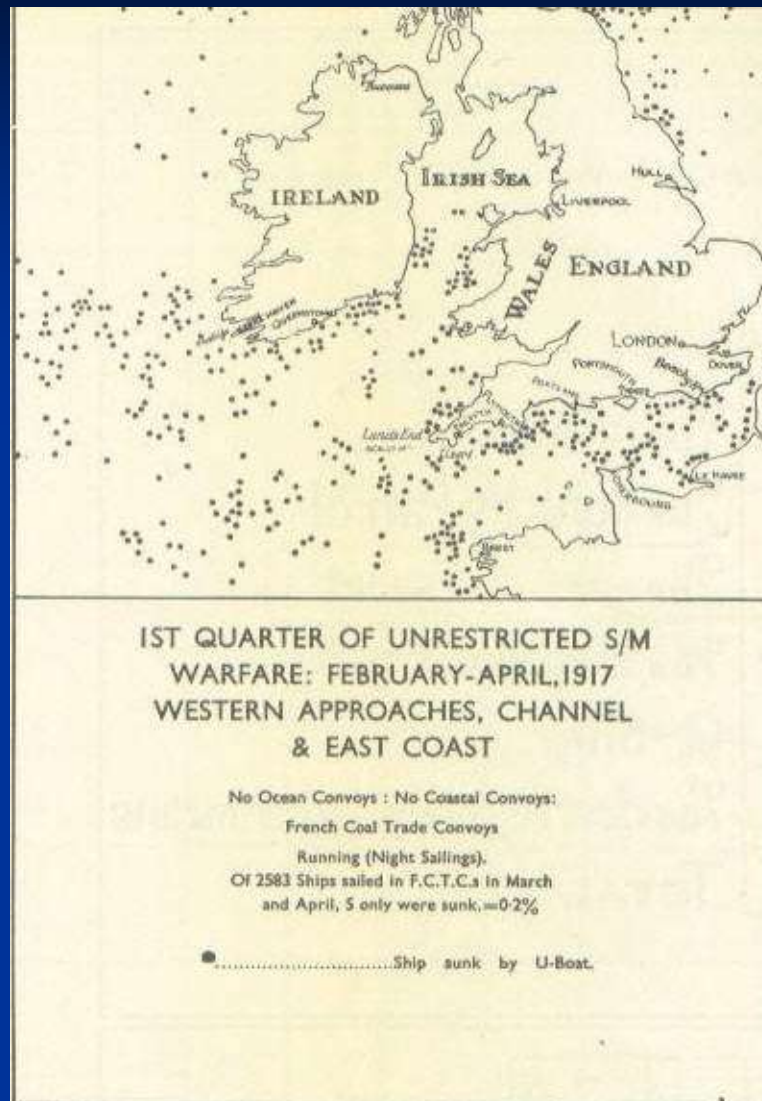
Kennington's own assessment of his war art is interesting, and perhaps ironic given the powerful imagery in *The Conquerors*. "[I] did not attempt to depict any of the horror & tragedy, realizing that it was too vast & that I was not capable. . . ."

Nevertheless, he enjoyed being a war artist. "Had a warm reception everywhere artists are welcomed at front. The difficulty is that if an artist remains back he is safe & comfortable & does not really see the war, & if he goes really 'forward' he sees the war, and life is so disturbed and full of apprehensions, dangers and sudden changes that he cannot really apply himself to his work."

The Fleets Collide









U-Boat running down the Survivors of the *Llandovery Castle*

