Radical Landscape / Romantic Consciousness[1]

Caspar David Friedrich (1774-1840), J.M.W. Turner (1775-1851)
and Joseph Wright of Derby (1734-1797)
with additional examples from
John Constable (1776-1837) and Thomas Girtin (1775-1802)

For Glasfryn Seminars 23 April 2016

Today we are going to look at Romantic landscape painting. To be true to this subject at the outset this idea will include many paintings that depict representations of the sky as an overt subject, in many paintings this subject will in fact be the sea and, in two examples, interior scenes looking out to the sunlight. The attention to landscape will of necessity be prospective, an attention to contemplative practice that implicitly notes that a meditational landscape would be a contradiction in terms.[2]

Interleaving the discussion today is another which will not be fully expressed, but will no doubt intrude upon what is said. This is my work in progress on the concept of the Sublime in relation to the beautiful, and my attentions to the complex of Frenzy and Self-Control. The former concept is being elaborated from the seventeenth-century work of John Dennis, particularly regarding Homer, Virgil, Horace and Milton, and the subsequent work in the eighteenth-century by Edmund Burke and Immanuel Kant. Then the former concept and latter attentions in the work of Friedrich Nietzsche, Aby Warburg and, in our own time, Gilles Deleuze, Gene Ray and Philippe-Alain Michaud. Examples from Dennis, Burke, Nietzsche, Ray and Michaud have been added as an addendum. Examples from Kant and Deleuze have been included in the text and in footnotes.

To facilitate our aesthetic comprehension, the pictures have been organised into constructive groups. The inevitable consequence of this, given the practical caution of our situation, will mean that some pictures with more than one implicit design, and thus offering the potential of dual productive consequence, will nonetheless only be shown once. This means that I will often refer to more than one constructive attention within what would at first appear to be a singular aesthetic focus. The session has been organised into two sections. In the first I will give attention to horizons and

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[1] The seminar events are being led by Peter Larkin and myself. This title, provided by Peter, is the heading for all of these events.

[2] The meditational is distinct from the contemplative in painting, made evident most clearly in the distinction between *trompe-l'oeil* and *Still Life*, between the iconic and the perspectival. A few artists in the twentieth century have set out to be both in the same picture. (For example in some of Braque's constructionist work like *Violin and Palette,* 1909 and in the work of the 1970s and later work of Jasper Johns., such as *Racing Thoughts,* 1983.) Characteristics of *trompe-l'oeil,* noted by Jean Baudrillard include a 'vertical field, the absence of a horizon …' (Baudrillard. 'The Trompe-l'oeil' in Norman Bryson (ed.). *Calligram. Essays in New Art History from France,* Cambridge, New York, &c.: Cambridge University Press, 1988: 53)

contemplation, the dynamic sublime and the constructed diagonal and then the dynamic construction I have named hollowing. In part two we will look at proportional planning, Gothic and Romanesque arching, a review of hollowing, contemplation and attention to displaced centres and focal areas.

part one
horizons and contemplation
Caspar David Friedrich (1774-1840)

***Wanderer Across the Sea of Fog,* Caspar David Friedrich, 1818.**
The Wanderer stands directly on the central plumb-line contemplating almost exactly at the vortex of an inverted triangle and in two constructed diagonals, but most emphatically from his own place of gaze out towards the peaks beyond the descending hills, over a sea of fog or cloud or both, above the world of the living towards the cosmos beyond, on a route defined by the design of the picture.

This is 1818, the changes consequent in scientific and industrial opportunity in northern Europe are fully underway. This is also the period when aesthetic judgement has for many philosophers, poets and artists can be considered to have what Gilles Deleuze names as two types: 'As long as we remain with aesthetic judgment of the type '"this is beautiful" reason seems to have no role: only understanding and imagination intervene. Moreover, it is a higher form of pleasure which is discovered, not a higher form of pain. But the judgement "this is beautiful" is only one type of aesthetic judgement. We must examine the other type; "this is sublime". In the Sublime, imagination surrenders itself to an activity quite distinct from that of formal reflection. The feeling of the sublime is experienced when faced with the formless or the deformed (immensity or power). It is as if imagination were confronted with its own limit, forced to strain to its utmost, experiencing a violence which stretches it to the extremity of its power …' (Deleuze 1984: 50)[3]

***The Monk by the Sea,* Friedrich, 1809-10.**
A few years before 1818, in a longer tunic, the monk stands on a modulating beach contemplating the cosmos over a low constructed horizon. In August Wiedmann's words, 'unimpeded contemplation of the magnitude and mystery of Creation' and in '… contemplation of nature … longing to fuse with the Whole.' (Wiedmann 1986: 113)[4] Von Kleist remarked, … as if one's eyelids had been cut away.' [5] 'The projected vastness at the same time communicates a feeling of dreadfulness, a form of

[3] Gilles Deleuze. *Kant's Critical Philosophy. The Doctrine of the Faculties,* 1963, translated by Hugh Tomlindson and Barbara Haberjam, Minneapolis: University of Minnesota Press, 1984.

[4] August Wiedmann. *Romantic Art Theories,* Henley-on-Thames: Gresham Books, 1986.

[5] S. Streller (ed.). Heinrich von Kleist. *Werke und Briefe,* 4 volumes, Heidelberg, 1968, in Wiedmann.

metaphysical disquiet which [humans experience] confronting the overpowering oppressiveness of an illuminated inexplicable universe.' (1986: 114)

He stands to the left of the constructive division of what the nineteenth century named the Golden Section.[6] These divisions appear to be almost incidentally inherited from neo-classical design and not conceptually applied.The very low horizon spells out its Romanticism, the cosmos above the horizon dominates his contemplation, gives considerable weight down upon the small section below in a ratio of more than 4: 1.

***Drifting Clouds,* Friedrich, 1821.**

These proportions are almost repeated in *Drifting Clouds,* eleven years later, where the horizon of the green hills marks out a distinction from the more distant hills, that recur across the canvas almost to the top partly lost in cloud cover indicative of the elevation, an echo of the Wanderer's view. Wiedmann recalls that 'A.W. Schlegel noted … "Nature at its flattest and most monotonous is the best teacher of a landscape painter", This impoverished nature makes for "a sense of frugality" in the artist which knows how to please the mind with but "the slightest hint of higher life" in the landscape. (1986: 133)

***The Large Enclosure near Dresden,* Friedrich, ca. 1832.**

The Large Enclosure, near Dresden, continues the use of a low horizon and develops a curving foreground centrally constructed with comparative symmetry in the tree forms and sky shape with its valley off centred as part of the contemplative construction, the eye led in, after its initial left to right Euro-reading, led in by the boat sail and mast, off centre diagonally left to the single tree and from the left via the mast to the opening between the distant tree line. Wiedmann notes, 'the overwhelming effect is of a monumental simplicity based on sweeping horizontals and complementing diagonals and parabolic curves.' (1986: 114-115)

***Morning in the Riesengebirge*,Friedrich, 1811,**

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[6] The geometry for the 'Golden Section' can be seen in Euclid's *Elements* (300 BCE) and in Luca Pacioli's *Divine Proportions* (1509). The term "Goldener Schnitt" can first be read in lesson-books on geometry and mathematics in Germany in the 1830s: in Ferdinand Wolff, *Lehrbuch der Geometrie*. Berlin: Reimer, 1833: 127; in Martin Ohm. *Die reine Elementar-Mathematik*. Berlin: Jonas, 1835: 194, n. on Prop. 5; and in Johann F. Kroll. *Grundriß der Mathematik für Gymnasien und andere höhere Lehranstalten*. Eisleben: Reichardt, 1839: sec. 178, p. 189. In 1849 a small book about the special properties of the Golden Section from a mathematical-geometrical point of view came out, August Wiegand. *Der allgemeine goldene Schnitt und sein Zusammenhang mit der harmonischen Teilung*. Halle: H. W. Schmidt, 1849.
The term was made clear to architects and artists in 1854 by Adolf Zeising. *Neue Lehre von den Proportionen des menschlichen Körpers aus einem bisher unerkannt gebliebenen, die ganze Natur und Kunst durchdringenden morphologischen Grundgesetze entwickelt und mit einer vollständigen historischen Uebersicht der bisherigen Systeme begleitet*. [A new theory of proportions of the human body from a previously undetected source, the whole nature and art penetrating morphological fundamental laws and accompanied with a complete historical survey of the previous systems]. Leipzig: Weigel, 1854.

The reading from the right corner in this early morning in the Riesengebirge in 1811 takes the viewer immediately to the invented crucifix on the mountain top with two figures before it, one in white lifting or laying a hand on a figure in black. This private narrative remains private. The viewer's eye taken from the foreground across the top of hills into a misted and faded horizon. The red stone foreground leads us through middle ground blues and greys into a white background. Wiedmann notes, 'Deficient in drawing the human form, Friedrich had his close friend, the painter Georg Friedrich Kersting sketch in the tiny male and female figure. The latter, lightly clad, pulls the former meant to be Friedrich himself—towards the base of the Cross.' (1986: 151)

***Moonrise over the Sea,* Friedrich, 1822.**

The diagonal dynamic is re-emphasised in the evening *Moonrise over the Sea* ten years later. Three figures on the shore watch the approaching ships. This is a typical construction on the dynamic in which the viewer travels in a contra-direction to the oncoming signifiers of movement in the ships and contra to the reading from left to right. Wiedmann sees, 'a "boundless Whole" illuminated by a rising moon whose light turns into a silvery streak on the silent sea.' (1986: 131) 'The contemplative repose of these figures recalls F. Schlegel's notion that only in longing does [humankind] find stability and peace.' (Wiedmann 1986: 131) A.W. Schlegel wrote, 'To begin with, each thing represents itself … its essence being revealed in its appearance. (Hence it is a symbol of itself.) Subsequently, it represents that to which it is related and by which it is affected. Lastly, it is a mirror of the universe.' [7]

Abbey in the Oakwood, Friedrich, 1809-10.

The dynamic of *Moonrise over the Sea* contrasts with the stillness of the ruined Gothic abbey, the imagined slow movement of the monks around it, the symmetry of treated trees, the foreground grave yard and indications of spaded earth in the centre dug in readiness for a grave. The coffin appears to be approaching bourn by a small group of figures in the centre beneath the arch and to the side of a crucifix. The slight upward line from right to left in the darkness above the whiteness of the sky above the faint Moon leads the eyes out of the picture in the funeral direction, from left to right. The painting was exhibited as the companion to *The Monk by the Sea.*

Full size sketch for *Hadleigh Castle,* John Constable, ca. 1828-29, and *Hadlieigh Castle. The Mouth of the Thames — Morning after a Stormy Night,* Constable, 1829.

This is John Constable's full size oil sketch in the Tate, factured in 1828; the final painting derived from it was exhibited in spring 1829. The consequent painting, altogether calmer, is in Yale. The work is part of a response to the death of Constable's wife. The horizon is lifted to the midpoint. The scene is a thirteenth-century ruined castle near the end of the Thames estuary, 150 feet above the river. In the distance the Thames meets the Nore and then the North Sea on the horizon.

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[7] E. Lohner (ed.). August Wilhelm Schlegel. *Kritische Schriften und Briefe* II, p. 83.

The picture confirms the funeral direction. The coastal path to the ruin with the walker and dog towards diagonally from the left lower corner directly towards the top right. In the later finished painting now in Yale there is an optimistic and newly accentuated diagonal from the right. In this large sketch the clouds and storm birds reenforce the solemn production that only hints at an optimism in the shifts of sunlight crossing over the left to right diagonal.
It is proposed that Constable only made one visit to this site, fourteen years before this sketch was painted. This proposal is in need of reappraisal in the light of the accuracy of the visual description.
In July 1814 Constable had written to Maria Bicknell, who was to become his wife, 'I walked upon the beach at South End. I was always delighted with the melancholy grandeur of a sea shore. At Hadleigh there is a ruin of a castle which from its situation is really a fine place — it commands a view of the Kent hills, the Nore and North Foreland & looking many miles to sea.' [8]
When he exhibited the final painting in 1829 he included with it an extract from the 'Summer' section of James Thomson's *The Seasons* in the Royal Academy catalogue:

'… The Desert joys
Wildly, through all his melancholy bounds.
Rude Ruins glitter; and the briny Deep,
Seen from some pointed promontory's top,
Far to the dim[9] horizon's utmost verge,
Restless, reflects a floating gleam.' [10]

dynamic sublime and the constructed diagonal
Friedrich (1774-1840) and J.M.W. Turner (1775-1851)

***Arctic Sea* (aka *The Wreck of the Hope*), Friedrich, 1823-24.**
Friedrich's *Artic Sea*, sometimes known as *The Wreck of the Hope*, demonstrates the concept quickly and convincingly. The terror of the shifting ice almost entirely conceals the shipwrecked *Hope*. The phenomenon of ice landscape like this, which may at first appear to be imaginary, in fact describes Friedrich's realist intent. This is Jim Brandenberg's photograph of an ice landscape in 2016.[11]

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[8] R.B. Beckett (ed.). *John Constable's Correspondence,* Volume II. 'Early Friends and Maria Bicknell (Mrs. Constable)', Ipswich: Suffolk Records Society, 1964: 127.

[9] This word is printed as 'blue' in the printed editions of Thomson. e.g. James Thomson. *Thomson's Poetical Works,* edited by George Gilfillan, Edinburgh: James Nichol, 1853: 42.

[10] James Thomson. *The Seasons*, lines I65- I70, as printed in the Royal Academy catalogue, 1829, cited by Graham Reynolds. *Constable's England,* New York: The Metropolitan Museum of Art, 1983: 160.

[11] From *93 Days of Spring,* National Geographic, 2016.

Photograph of ice landscape from *93 Days of Spring, Jim Brandenberg, 2016, photograph, National Geographic* magazine, April 2016, digital edition.

In Friedrich, the foreground perspective has been displaced by the middle ground perspective — the viewer looks up in the former and looks slightly down into the middle in the latter. This dual viewing area is common in north European paining, particularly evident in earlier Flemish and Prussian art before and after the work of Dürer offered a more rational geometry.

***The Fall of an Avalanche in the Grisons,* J.M.W. Turner, 1810.**
The dynamic diagonal from the righthand corner is again iterated by Turner in his falling avalanche in the Grisons. The diagonal is contra-shifted to the fall of the rock crushing the wooden building in the foreground. The diagonal dynamic is picked up again in the rain mist in the distance.

***The Shipwreck,* Turner, exhibited 1805.**
Turner's *Shipwreck* offers this counter force again where the direction of the mast and sail run at ninety degrees to the sinking hollow of the rescue boat and passengers as the sea prepares to descend upon them.

Pages 12 & 18 of 21 from *Shipwreck sketchbook,* Turner, ca. 1805.
You can see from Turner's wonderful drawings in his *Shipwreck sketchbook* ho
w that contrast — originally with a focus on the disruption and the hollowing sea — was then contrasted with a constructional dynamic.

the dynamic hollowing
Turner

***Peace. Burial at Sea,* Turner, 1842.**
Turner's *Peace: Burial at Sea* commemorates the burial of David Wilkie off the coast of Gibraltar, he had died during his journey from the Levant. The picture shows a steamboat and two ships bracketing what almost seems like a nativity, in any case another ship caught in the fire of the sun across which Turner has depicted smoke in a dynamic diagonal. The black foregrounded shipping produces a hollow or window in the centre. The horizon is at halfway — a realist intrusion into the sublime proposal.

***Snowstorm: Hannibal and his Army Crossing the Alps,* Turner, 1812.**
In Turner's *Snowstorm: Hannibal and His Army Crossing the Alps,* the hollowing takes on a dynamic role in a sublime construction with flows of diagonals and a vast hollowing sky described by the blue black storm around the bright sun, pointed to by the

participants on the ground as if pointing to a portent in the sky. This demonstration of the Dynamically Sublime in 1812 provides a precedent for what can follow.[12]

Ruskin writes of Turner's persistent "sadness" which came to conquer him: "He was without hope" and wherever he looked "he saw ruin and twilight", the "Faint breathing of the sorrow of night".[13]

***Valley of Aosta: Snowstorm, Avalanche, and Thunderstorm,* Turner, 1836-37.**
In 1836-37 we see comparable construction in Turner's *Valley of Aosta: Snowstorm, Avalanche and Thunderstorm,* with a soft diagonal valley from the right in a seminar with the fierce water moving in from the left and producing a scenic valley beneath the roaring turn of the weather and landscape above it. It is almost apocalyptic and an almost complete circle.

***Snowstorm: Steamboat off a Harbour's Mouth,* Turner, 1842.**
The dynamic sublime is again demonstrated in 1842, *Snowstorm: Steamboat off a Harbour's Mouth* with its sloping horizon, its black and red smoke moving diagonally to the right hollowing white light off-centre on the right parallel to the righthand rain sheets, the mast bowing in the fierceness of the storm.

All of these works of hollowing in Turner anticipate his 1843 *Light and Colour (Goethe's Theory) - the Morning after the Deluge - Moses Writing the Book of Genesis,* with its encompassing geometric circle.

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[12] After the section heading 'The Dynamically Sublime in Nature' … Immanuel Kant notes: '*Might* is a power which is superior to great hindrances. It is termed *dominion* if it is also superior to the resistance of that which itself possesses might. Nature considered in an aesthetic judgement as might that has no dominion over us, is *dynamically sublime.*
'If we are to estimate nature as dynamically sublime, it must be represented as a source of fear (though the converse, that every object that is a source of fear is, in our aesthetic judgement, sublime, does not hold). For in forming an aesthetic estimate (no concept being present) the superiority to hindrances can only be estimated according to the greatness of the resistance.' (Immanuel Kant. *The Critique of Judgement* [1790], translated by James Creed Meredith, Oxford: Clarendon Press, 1952 [1991]: 109)

[13] Robert L. Herbert (ed.). John Ruskin. *Modern Painters* V, London, 1856-60, p. 328.

***Buttermere Lake, with Part of Cromackwater, Cumberland, a Shower,* Turner, 1798.**
This dynamic calms down in Buttermere and takes on the mathematical Sublime.[14] The hollow in the sky over the fells, the low horizon of the lakeside. The lifting curve of the rainbow and its reflection in the water. The hollow in the sky illuminates the fields in the middle ground between the dark lake and the hills.

In all of these works there is a new interest in weather, but also the weather's capacity to signal inner turmoils of the self in a process of construction. The hollowing out structures are one of the characteristics of sublime work and why many artists include bridge and arch forms as windows into a world beyond.

***Abergavenny Bridge, Monmouth,* (aka *Llanfoist Bridge*)**
***Clearing up after a Showery Day,* Turner, 1799.**
Here, painted by Turner, is Llanfoist Bridge over the River Usk with the Blorenge Mountain in the background near a confluence with the River Gavenny.
A central cow glances back at the painter as he disturbs the ground beyond the picture, presumably in a boat or on the bank of the river.

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[14] After the section heading 'The Mathematical Sublime' … Immanuel Kant noted: '*Sublime* is the name given to what is *absolutely great.* …It must therefore, be a concept of judgement, or have its source in one, and must introduce as basis of the judgement a subjective finality of the representation with reference to the power of judgement. Given a multiplicity of the homogeneous together constituting one thing, and we may at once cognise from the thing itself that it is a *magnitude* (*quantum*).' (Kant 1790, translated 1952 [1991]: 94-95)
Deleuze noted: '… the common sense which corresponds to the feeling of the sublime is inseparable from a '"culture", as the movement of its genesis. And it is within this genesis that we discover that which is fundamentally to our destiny. In fact, the Ideas of reason are speculatively indeterminate, practically determined. This is the principle of the difference between the mathematical Sublime of the immense and the dynamic Sublime of power (the former brings reason into play from the standpoint of the faculty of knowledge, the latter from the standpoint of the faculty of desire). So that, in the dynamic sublime, the supra-sensible destination of our faculties appears as *that to which a moral being is pre-destined.* The sense of the sublime is engendered within us in such a way that it prepares a higher finality and prepares us ourselves for the advent of the moral law.' (1984: 52)

part two

proportional planning;
Gothic and Romanesque arching;
hollowing and contemplation reviewed;
return to displaced centres;
contemplation; focal areas and hollowing

proportional planning

***Fishermen at Sea,* Turner, 1796.**

From Turner's first oil painting in 1796, *Fishermen at Sea,* we can recognise the proclivity to hollow and plan off-centre foci, in this case the Moon and moonlight and reflected hollow from the sky in the water. The position of the Moon marks an exact Golden Section ratio division[15] with a wonderfully dramatic contrast of light and black. The lantern in the boat falls directly under the Moon. The silhouetted formation of rocks in the background are the Needles, off the Isle of Wight.

***Limekiln at Coalbrookdale,* Turner, ca. 1797.**

A similar division and bias, albeit less exact, informs his *Lime kiln at Coalbrookedale* in the following year.

***The White House at Chelsea,* Thomas Girtin, 1800.**

Girtin in the same period (1800) uses this measured division more casually in his *White House at Chelsea* and the house, in Battersea and its reflection seen from across the reach of the Thames, with a Romantic low horizon. Girtin's division of the picture is to the right of the ideal line.

'Looking upstream from a spot close to the present-day Chelsea Bridge, Girtin's view shows, from left to right, Joseph Freeman's mill, the horizontal air mill, the white house in the area now occupied by Battersea Park, Battersea Bridge, and Chelsea Old Church. Strictly speaking, therefore, the title should read *Chelsea Reach Looking towards Battersea …'* [16]

Gothic and Romanesque arching

This painterly planning and constructive reference is considerably highlighted in the use of Gothic and Romanesque arches and thus hollows or windows within them — described — illustrated by the following four pictures.

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[15] In a 25 cm wide reproduction the ratio is 9.5: 15.5 which reads out as 1: 1.618.

[16] Greg Smith. *Thomas Girtin: The Art of Watercolour,* London: Tate Publishing, 2002: 209.

***Transept of Tintern Abbey,* Turner, 1792 and**
***The Interior of Tintern Abbey Looking Towards the West Window from the Choir*, Girtin, 1793.**
Turner's *Transept of Tintern Abbey* uses the arches and windows in a perspectival series, starting with foreground arch to the right of centre followed by the next arch further off-centre and the background arch another step further off-centre, a practice Turner has learnt from other painters treating the same and similar architectural scenes. Girtin depicts a similar view, but with an increased foliage and variety in the arches depicted.

***Salisbury Cathedral from the Bishop's Meadow,* Constable, 1826.**
Even Constable is persuaded by this approach to this preference in his framing of *Salisbury Cathedral from Bishop Fisher's Meadow,* over the Avon. The cathedral spire is almost exactly at the Golden Section division. In another seventy years Cézanne will pick the preference to contribute to his series of *Large Bathers* in Pennsylvania and in London.

***Interior of a Great House: The Drawing Room, East Cowes Castle,* Turner, ca. 1830 and**
***Interior of a Cottage,* Turner, ca. 1801.**
Turner painted this *Interior of a Great House: The Drawing Room at East Cowes Castle* with its funeral light roaring at the Romanesque doorway —
which was almost anticipated in this earlier watercolour from an interior of a cottage, with the income of light from a doorway and its window on the world beyond in the corner.

hollowing and contemplation reviewed

in Turner's contemporaries like Friedrich, but also in his precedents in the painted work of Joseph Wright of Derby.

***Man and Woman Contemplating the Moon,* Friedrich, ca. 1824.**
This fashionable couple gaze out to an off centre Moon, with a lead back into the painting from the righthand slope and menaced by, animated by, the lower branches or roots of a tree leaning to the right.

***Chalk Cliffs on Rügen,* Friedrich, ca, 1818.**
This opens up to a clear window in which Friedrich and his wife join Friedrich's brother on Rügen island to celebrate their new marriage. At first I thought that the couple were discussing plants, whilst the brother contemplated the sea and yachts. In fact they are contemplating or being sublimely whelmed by the sheer cliff drop beneath them, a potential for the mathematical sublime.

return to displaced centres;
contemplation; focal areas and hollowing

***Cave at Evening* (aka *Grotto in the Gulf of Salerno*), Joseph Wright of Derby, 1774.**
The tradition of hollowing and windowing was strongly evident in Wright of Derby's work in the eighteenth century (from 1753 until his death in1797) using a variety of descriptions. The most dramatic and obvious are his views out from the interior of a cave, a grotto at the Gulf of Salerno, from darkness to daylight,

and from darkness to moonlight.
***Grotto in the Gulf of Salerno, Moonlight,* Wright, 1774.**

or through the arch to Virgil's tomb in Naples
***Virgil's Tomb: Sun Breaking through a Cloud,* Wright, 1785.**

or towards the fall of water in Rydall near the Wordsworths' cottage in Cumberland.
***Rydall Waterfall, Cumbria,* Wright, 1795.**

***Bridge through a Cavern, Moonlight,* Wright, 1791.**
Wright in fact anticipates many Romantic and modern traits. His hollow with a displaced Moon, over a bridge formed window and in this moonlit moment at Matlock Tor,
***Matlock Tor by Moonlight,* Wright, between 1777 and 1780.**

or this one against a lighthouse in Tuscany.
***Moonlight with a Lighthouse, Coast of Tuscany,* Wright, exhibited 1789.**

In fact Wright had a passion for off-centred foci.

***Cottage on Fire,* Wright, 1793.**
The Moon literally in the shadow of this *Cottage on Fire,*

or as a contrast to an iron foundry.
***Ironworking,* Attributed to Wright of Derby, undated, on display at Ironbridge Gorge Museum Trust, Coalbrookedale.**

***The Annual Gitandola at the Castel Sant'Angelo,* Rome, Wright, 1775-76.**
The Moon almost pushed into oblivion in contrast to the fireworks at the Castel Sant'Angelo in Rome.

***Derwent Water, with Skiddaw in the distance,* Wright, between 1795 and 1796.**
These contrasts and displacements are to the fore in changing weathers and planned-for descriptions at *Derwent Water with Skiddaw,*

none more so than the *Eruption of Vesuvius* in 1776.
***Vesuvius in Eruption, with a View over the Islands in the Bay of Naples,* Wright, 1776.**

Additional Notes for Radical Landscape / Romantic Consciousness

This Addendum includes examples (1) regarding the Sublime: John Dennis, Thomas Gray, Edmund Burke and Gene Ray; (2) regarding Frenzy and Self-Control: Friedrich Nietzsche, Philippe-Alain Michaud, ,Aby Warburg, J. J. Wincklemann and G.E. Lessing.

1. Regarding the Sublime.

John Dennis was a pioneer of the concept of the sublime as an aesthetic quality. After taking the Grand Tour of the Alps he published his comments in a journal letter published as *Miscellanies* in 1693, giving an account of crossing the Alps where, contrary to his prior feelings for the beauty of nature as a "delight that is consistent with reason", the experience of the journey was at once a "pleasure to the eye as music is to the ear", but "mingled with Horrours, and sometimes almost with despair." The significance of his account is that the concept of the sublime, at the time a rhetoric term primarily relevant to literary criticism, was used to describe a positive appreciation for horror and terror in aesthetic experience, in contrast to Ashley Cooper, The Third Earl of Shaftesbury's more timid response to the sublime.

'For tho mear Enthusiasm is but Madness, nothing can be more noble than that which is rightly regulated; and nothing can come nearer that which I fancy to be a true description of Wit; which is a just mixture of Reason and Extravagance, that is, such a mixture as reason may always be sure to predominate, and make its mortal Enemy subservient to its grand design of discovering and illustrating sacred Truth.' (Preface to Miscellanies in Verse and Prose 1693 [1939: 6])[17]

Now let us consider Two very Masterly Images, out of the Second Book of *Virgil;* the First is the Hewing down of a Tree, which appear'd so admirable to *Julius Scaliger,* that he affirm'd, that *Jupiter* could never have mended it; and the Second gave Occasion for that incomparable Statue of *Laocoon,* which I saw at *Rome,* in the Gardens of *Belvidere,* and which is so astonishing, that it does not appear to be the Work of Art, but the miserable Creature himself, like *Niobe,* benumm'd and petrify'd with Grief and Horror.

The First, besides its Greatness, carries Terror along with it. *Virgil* compares the Destruction of *Troy,* which had been Ten Years besieg'd, to the Fall of a Mountain Ash, at whose Root the labouring Swains had been a long Time hewing with their Axes.

And as when sturdy Swains, with frequent Strokes,
Hewing with all their stretcht-out Arms, let drive At
the firm Root of some aspiring Oak,
Which long the Glory of the Mountain stood,
That ev'ry Moment formidably nods,

[17] Edward Niles Hooker (ed.). *The Critical Works of John Dennis,* Volume I, 1692-1711, Baltimore: The John Hopkins Press, 1939.

And shakes the lofty Glories oj its Crown, Till,
broken by repeated Wounds, at last, Down it
comes rushing with a fatal Groan,
And tears the Earth, and rends the solid Rock, And
still is dreadful in its hideous Fall.

Now here I desire the Reader to consider, how the Poet raises his Spirit, as soon as he sets his Image in Motion, and brings in Terror to his Relief. ..
'For all the Passions, when they are very great, carry Fury along with them, and all the afflicting Passions, together with Fury, carry Vehemence and Severity. And the Poet hereby setting his Image in motion, had set it before his Eyes, and so made it the more terrible. Let us now consider that of *Laocoön*… Which in *English* Blank Verse runs thus;

Laocoön, *now great* Neptune's *Priest, by Lot,*
The solemn Sacrifice, a mighty Bull,
Prepar'd to slay it when, lo! from Tenedos
Two huge Twin Serpents of prodigious Size,
(A shiv'ring Horror chills all my Life Blood,
At the bare Thought, and freezes ev'ry Nerve!)
Their monstrous Folds incumbent on *the Main,*
With equal haste come rowling tow'rds the Shore.
Their spotty Breasts erect above the Waves,
And bloody Crests, look fearful to the Eye.
Their other Parts come winding throuqh: the Flood,
In many a waving Spire in the Sea resounds,
While with the scaly Horrors of their Tails,
They swinge the foaming Brine.
And now they land! now dart their flaming Eyes,
Distain'd with Blood, and streaming all with Fire!
We, pale and bloodless at the dismal Sight,
All in a *Moment, trembling, disappear.*
They to the Priest direct their flaming Way,
And of his little Sons, each seizing one,
Around their Limbs they twine their snaky Spires,
And on their little trembling Joints they feed:
A dismal Feast! And while their wretched Sire,
With piercing Shrieks, comes rushing to their Aid,
At him, with Fury both, at once, they dart,
And clasping him with their vast pois'nous Folds,
Twice round his Waste they twist, and twice his Neck;
And stretching o'er his Hand, their dismal Heads
And lofty Crests, upon the dying Wretch
They dreadfully look down: He, all in vain,

With all his Might, his brawny Muscles strains,
And stretches his extended Arms, to tear
The pois'nous and inextricable Folds,
And from their Intrails squeezes horrid Gore.
And now, tormented, hideously he roars,
And, stamping, stares from his distracted Eyes.
Thus madly bounds about the impetuous Bull,
When from his Wound he shakes th' uncertain Ax,
And, bellowing, from the bloods) Altar broke.

And now here we find a deal of Enthusiasm; which is nothing but the Elevation, and Vehemence, and Fury proceeding from the Great, and Terrible, and Horrible Ideas. For the Poet setting his Image in so much Motion, and expressing it with so much Action, his inflam'd Imagination set it before his very Eyes, so that he participated of the Danger which he describ'd, was shaken by the Terror, and shiver'd with the Horror. And what is it but the Expression of the Passions he felt, that moves the Reader in such an extraordinary Manner. But here let us observe, how the Spirit of the Poet rises, as the Danger comes nearer, and the Terror grows upon him …

Let us consider beside, what prodigious Force all this must have in the Connexion, where Religion adds to the Terror, increases the Astonishment, and augments the Horror. For 'twas by the Direction of *Minerva,* that this terrible Incident was brought about, who had combin'd with *Juno* to destroy the *Trojans,* as has been at large declar'd in a former Critical Treatise. And thus we have endeavour'd to shew, how the Enthusiasm proceeds from the Thoughts, and consequently from the Subject. But one Thing we have omitted, That as Thoughts produce the Spirit, the Spirit produces and makes the Expression; which is known by Experience to all who are Poets: for never any one, while he was rapt with Enthusiasm, wanted either Words or Harmony; and is self evident to all who consider, that the Expression conveys and shews the Spirit, and therefore must be produced by it. So that from what we have said, we may venture to lay down this Definition of Poetical Genius: Poetical Genius, in a Poem, is the true Expression of Ordinary or Enthusiastick Passions proceeding from Ideas to which it naturally belongs; and Poetical Genius, in a Poet, is the Power of expressing such Passion worthily: And the Sublime is a great Thought, express'd with the Enthusiasm that belongs to it, which the Reader will find agreeable to the Doctrine of *Cecilius. Longinus,* I must confess, has not told us what the Sublime is, because *Cecilius,* it seems, had done that before him. Tho' methinks, it was a very great Fault, in so great a Man as *Longinus,* to write a Book which could not be understood, but by another Man's Writings; especially when he saw that those Writings were so very defective, that they were not likely to last. But tho' *Longinus* does not directly tell us what the Sublime is, yet in the first Six or Seven Chapters of his Book, he takes a great deal of Pains to set before us the Effects which it produces in the Minds of Men; as for Example, That it causes in them Admiration and Surprize; a noble Pride, and a noble Vigour, an invincible Force, transporting the Soul from its ordinary Situation, and a Transport, and a Fulness of Joy mingled with Astonishment. These are the Effects that *Longinus* tells us, the Sublime produces in the Minds of Men. Now I have endeavour'd to shew, what it is in Poetry that works these Effects. So that, take the Cause and the Effects together, and you have the Sublime. (1939: 221-222)

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I now come to the Precepts of *Longinus,* and pretend to shew from them, that the greatest Sublimity is to be deriv'd from Religious Ideas. But why then, says the Reader, has not *Longinus* plainly told us so? He was not ignorant that he ought to make his Subject as plain as he could. For he has told us in the beginning of his Treatise, that everyone who gives Instruction concerning an Art, ought to endeavour two things: The first is to make his Reader clearly understand what that is which he pretends to teach: The second is to shew him how it may be attain'd. And he blames *Oecilius* very severely for neglecting the last; how then, says the Objector, comes he himself to have taken no care of the first? Is it because *Oecilius* had done it before him? If so, it was a very great Fault in *Longinus* to publish a Book which could not be understood but by another Man's Writings; especially when he saw that those Writings were so very defective, that they would not probably last. But what, continues the Objector, if *Oecilius* had not done it before him? For *Longinus* tells us, that *Oecilius* makes use of a multitude of Words to shew what it is; now he who knows any thing clearly, may in a few Words explain it clearly to others; and he who does not, will make it obscure by many.

To this I answer, that tho *Longinus* did by long Study and Habitude know the Sublime when he saw it, as well as any Man, yet he had not so clear a Knowledge of the nature of it, as to explain it clearly to others. For if he had done that, as the Objector says, he would have defin'd it; but he has been so far from defining it, that in one place he has given an account of it that is contrary to the true nature of it. For he tells us in that Chapter which treats of the Fountains of Sublimity, that Loftiness is often without any Passion at all; which is contrary to the true nature of it. The Sublime is indeed often without common Passion, as ordinary Passion is often without that. But then it is never without Enthusiastick Passion: For the Sublime is nothing else but a great Thought, or great Thoughts moving the Soul from its ordinary Situation by the Enthusiasm which naturally attends them. Now *Longinus* had a notion of Enthusiastick Passion, for he establishes it in that very Chapter for the second Source of Sublimity. Now *Longinus,* by affirming that the Sublime may be without not only that, but ordinary Passion, says a thing that is not only contrary to the true nature of it, but contradictory to himself. For he tells us in the beginning of the Treatise, that the Sublime does not so properly persuade us, as it ravishes and transports us, and produces in us a certain Admiration, mingled with Astonishment and with Surprize, which is quite another thing than the barely pleasing, or the barely persuading; that it gives a noble Vigour to a Discourse, an invincible Force, which commits a pleasing Rape upon the very Soul of the Reader; that whenever it breaks out where it ought to do, like the Artillery of *Jove,* it thunders, blazes, and strikes at once, and shews all

the united Force of a Writer. Now I leave the Reader to judge, whether *Longinus* has not been saying here all along that Sublimity is never without Passion.

That the forementioned Definition is just and good, I have reason to believe, because it takes in all the Sources of Sublimity which *Longinus* has establish'd. For, first, Greatness of Thought supposes Elevation, they being synonymous Terms: And, secondly, the Enthusiasm or the Pathetique, as *Longinus* calls it, follows of course; for if a Man is not strongly mov'd by great Thoughts, he does not sufficiently and effectually conceive them. And, thirdly, the figurative Language is but a Consequence of the Enthusiasm, that being the natural Language of the Passions. And so is, fourthly, the Nobleness of the Expression, supposing a Man to be Master of the Language in which he writes. For as the Thoughts produce the Spirit or the Passion, the Spirit produces and makes the Expression, which is known by Experience to all who are Poets; for never anyone, while he was wrapt with Enthusiasm or ordinary Passion, wanted either Words or Harmony, as is self-evident to all who consider that the Expression conveys and shows the Spirit, and consequently must be produc'd by it.

Thus the Definition which we have laid down being, according to *Longinus's* own Doctrine, the true Definition of the Sublime, and shewing clearly the thing which he has not done, nor given any Definition at all of it; it seems plain to me, that he had no clear and distinct Idea of it; and consequently Religion might be the thing from which 'tis chiefly to be deriv'd, and he but obscurely know it: but that Religion is that thing from which the Sublime is chiefly to be deriv'd, let us shew by the Marks which he has given of the latter; which will further strengthen our Definition. 1. Says he, that which is truly Sublime has this peculiar to it, that it exalts the Soul, and makes it conceive a greater Idea of it self, filling it with Joy, and with a certain noble Pride, as if it self had produc'd what it but barely reads.

Now here it is plain, that the highest Ideas must most exalt the Soul, but Religious Ideas are the highest.

The more the Soul is moved by the greatest Ideas, the more it conceives them; but the more it conceives of the greatest Ideas, the greater Opinion it must have of its own Capacity. By consequence the more it is moved by the Wonders of Religion, the more it values it self upon its own Excellences. Again, the more the Soul sees its Excellence, the more it rejoices. Besides, neligious Ideas are the most admirable; and what is most admirable, according to the Doctrine of *Aristotle*, is most delightful. Besides, Religious Ideas create Passion in such a manner, as to turn and incline the Soul to its primitive Object. So that Reason and Passion are of the same side, and this Peace between the Faculties causes the Soul to rejoice; of which we shall have occasion to say more anon.

2. The second Mark that *Longinus* gives of the Sublime, is, when a Discourse leaves a great deal for us to think. But now this is certain, that the Wonders of Religion are never to be exhausted; for they are always new, and the more you enter into them, the more they are sure to surprize.

3. The third Mark is, when it leaves in the Reader an Idea above its Expression. Now no Expressions can come up to the Ideas which we draw from the Attributes of God, or from his wondrous Works, which only the Author of them can comprehend.

4. The fourth Mark is, when it makes an Impression upon us, which it is impossible to resist.

God, who made Man for himself, and for his own Glory, and who requires chiefly his Heart, must by consequence have form'd him of such a nature, as to be most strongly moved with Religious

Ideas, if once he enters into them. So that the Impressions which they make, are impossible to be resisted.

5. The fifth Mark is, when the Impression lasts, and is difficult to be defaced.

Now that the Impressions which Religion makes upon us are difficult to be defaced, is plain from this, that they who think it their Interest to deface them, can never bring it about.

6. The sixth Mark is, when it pleases universally, People of different Humours, Inclinations, Sexes, Ages, Times, Climates. Now there is nothing so agreeable to the Soul, or that makes so universal an Impression, as the Wonders of Religion. Some Persons are moved by Love, and are not touch'd by Ambition; others are animated by Ambition, and only laugh at Love. Some are pleas'd with a brave Revenge, others with a generous Contempt of Injuries; but the Eternal Power, and the Infinite Knowledge of God, the Wonders of the Creation, and the beautiful Brightness of Virtue, make a powerful Impression on all.

I must confess I have wonder'd very much, upon Reflection, how it could happen that so great a Man as *Longinus,* who whenever he met a Passage in any Discourse that was lofty enough to please him, had Discernment enough to see that it had some of the preceding Marks, should miss of finding so easy a thing as this, that never any Passage had all these Marks, or so much as the Majority of them, unless it were Religious.

But to return to Terror, we may plainly see by the foregoing Precepts and Examples of *Longinus,* that this Enthusiastick Terror contributes extremely to the Sublime; and, secondly, that it is most produced by Religious Ideas.

Thomas Gray travelling the Alps with Horace Walpole in 1739, writes Richard West, 'Not a precipice, not a torrent, not a cliff, but is pregnant with religion snd poetry.' From the Lake District in 1769 addressed to Thomas Wharton he writes, '…that turbulent chaos of mountain behind mountain roll'd in confusion.' (Gray 1935: 125 and 127)[18]

Edmund Burke wrote: 'The passion caused by the great and sublime in *nature,* when those causes operate most powerfully, is Astonishment; and astonishment is that state of the soul, in which all its motions are suspended, with some degree of horror. In this case the mind is so entirely filled with its object, that it cannot entertain any other, nor by consequence reason on that object which employs it. Hence arises the great power of the sublime, that far from being produced by them, it anticipates our reasonings, and hurries us on by an irresistible force. Astonishment, as I have said, is the effect of the sublime in its highest degree; the inferior effects are admiration, reverence and respect.' (1958 [1987]: 57)[19]

In his introduction, **Gene Ray** noted: 'In traditional bourgeois aesthetic, the feelings nearest to what we now associate with trauma went by the name of the sublime. In the seventeenth and

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[18] Paget Toynbee and Leonard Whibley (eds.). *Correspondence of Thomas Gray,* 3 volumes, Oxford University Press, 1935.

[19] Edmund Burke. *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful,* 1754, edited by James T. Boulton, Oxford: Basil Blackwell, 1958 (1987).

eighteenth centuries, the material effects of developing capitalism reconstructed subjectivity according to its needs. The new bourgeois subject that emerged was strung between two contradictory logics: that of an economic self compelled to wage the war of all against all and that of a legal and political self with claims to formal equality and a shared national identity. Reflecting the ideological role of natural law and right in bourgeois rationalism, and in partial compensation for this splitting in the structure of subjectivity, new aesthetic experiences of nature emerged and were codified into a new discipline. While the feeling of the beautiful simulated that reconciliation with nature missing from modern bourgeois life, the feeling of the sublime was a complex mix of terror and enjoyable awe, triggered by encounters with the power or magnitude of raw nature.
In the twentieth century, the genocidal catastrophes of human making displaced the natural disaster as the source of sublime feelings and effects— but with a crucial difference. In bourgeois aesthetics, exemplified by Kant's 1790 *Critique of Judgment*, the pain of imagination's failure before the power or size of raw nature was compensated for by reason's reflection on its own super-sensible dignity and destination. Nature's threat to dominate the human was contained by human capacities for self-admiration. In the wake of Auschwitz and Hiroshima, however, the ruined dignity and destiny of human reason and its moral law can offer no compensatory pleasure. The terror of the sublime becomes a permanent, ghastly latency, compounded by the anguish of shame. "And shame, as Marx said, is a revolutionary sentiment."?
These essays take seriously Adorno's call to confront the categories of traditional aesthetics with catastrophic history. These engagements with contemporary an and politics work to demystify and reorient the sublime through a dialectical treatment that opens it to history and links it to the psychoanalytic category of trauma. They ask whether a sufficiently historicised and demystified category of the sublime would liberate the "transformed truth" of its feeling for the work of mourning and radical politics. Adorno had begun to push the sublime in this direction in his unfinished *Aesthetic Theory.* Bur the link had already been made, if implicitly, by Walter Benjamin as early as 1939, when he revised his notion of "aura" by heuristically conflating Proust's *memoire inuolontaire* with Freud's theory of trauma from the 1920 *Beyond the Pleasure Principle.'* (Gene Ray 2005: 5)[20]

2. Regarding Frenzy & Self-Control.

Extract from Friedrich Nietzsche.

'We will have achieved much for the study of aesthetics when we come, not merely to a logical understanding, but also to the immediately certain apprehension of the fact that the further development of art is bound up with the duality of the Apollonian and the Dionysian, just as reproduction depends upon the duality of the sexes, their continuing strife and only periodically occurring reconciliation. We take these names from the Greeks who gave a clear voice to the profound secret teachings of their contemplative art, not in ideas, but in the powerfully clear forms of their divine world.

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[20] Gene Ray. *Terror and the Sublime in Art and Critical Theory. From Auschwitz to Hiroshima to September 11.* New York: Palgrave Macmillan, 2005.

With those two gods of art, Apollo and Dionysus, we link our recognition that in the Greek world there exists a huge contrast, in origins and purposes, between visual (plastic) arts, the Apollonian, and the non-visual art of music, the Dionysian. Both very different drives go hand in hand, for the most part in open conflict with each other and simultaneously provoking each other all the time to new and more powerful offspring, in order to perpetuate for themselves the contest of opposites which the common word "Art" only seems to bridge, until they finally, through a marvellous metaphysical act, seem to pair up with each other and, as this pair, produce Attic tragedy, just as much a Dionysian as an Apollonian work of art.
In order to get closer to these two instinctual drives, let us think of them next as the separate artistic worlds of dreams and of intoxication, physiological phenomena between which we can observe an opposition corresponding to the one between the Apollonian and the Dionysian….' (Nietzsche 2008)[21]

The following is from a chapter by **Philippe-Alain Machaud** which I have annotated in relation to **Aby Warburg**, but also in relation to **J. J. Wincklemann** and **G.E. Lessing.**[22]

Warburg defines the recording of motion as a persistence of intermediary states in the displacement of the figure: for the onlooker, its perception requires an identificatory attention —of an almost hypnotic type— through which an exchange takes place between the subject and the object. The discrete, controlled hallucination to which the art historian surrendered in the figure of the nymph (undoubtedly a photographic reproduction) has a precedent— and possibly finds its deeper meaning — in an experiment conducted by Goethe, a century earlier, as he contemplated the *Laocoön* group:

> To seize well the attention of the Laocoön, let us place ourselves before the groupe with our eyes shut, and at the necessary distance; let us open and shut them alternately and we shall see all the marble in motion; we shall be afraid to find the groupe changed when we open our eyes again. I would readily say, as the groupe is now exposed, it is a flash of lightning fixed, a wave petrified at the instant when it is approaching the shore. We see the same effect when we see the groupe at night, by the light of flambeaux.[23]

Like Warburg with the nymph, Goethe called upon an artificial perceptual stimulus to activate the image unfolding before his eyes as if by a flicker effect. That this image was the Laocoön is clearly not insignificant: it is a sign of the intimate collusion, to which Warburg would repeatedly return, between the motif of the snake and the representation of movement.

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[21] Friedrich Wilhelm Nietzsche. *The Birth of Tragedy Out of the Spirit of Music*, 1872, translated by Ian C. Johnston, Vancouver, 2008.

[22] An annotated copy of chapter two. 'Florence 1: Bodies in Motion' from Philippe-Alain Michaud. *Aby Warburg and the Images in Motion*, translated by Sophie Hawkes, New York: Zone Books, 2004, pp. 67-91 and notes at pp. 349-352.

[23] J.W. Goethe, *Goethe on Art*, trans. John Gaze (Berkeley: University of California Press, 1980), p. 81.

For Winckelmann, the *Laocoön* was an example of static serenity, the violent contradiction between the calm appearance of the hero's face and the twisting of his limbs compressed by the snakes squeezing them, an image of mastered and transfigured pain:

> The pain is revealed in all the muscles and sinews of his body, and we ourselves can almost feel it as we observe the painful contraction of the abdomen alone without regarding the face and other parts of the body. This pain, however, expresses itself with no sign of rage in his face or in his entire bearing.[24]

Goethe, by blinking at the group representing the hero and his sons being overwhelmed by snakes, causes the undulating movement of the reptiles, which had been arrested, to surge forth. At the moment in which the figures become animated, the spectator witnesses the dislocation of the principle of composition stipulating that the plastic arts and painting depict one action alone, at the very moment this action takes place. Such was Lessing's opinion, likewise using the example of Laocoön, as he compared the visual arts (painting and sculpture) with poetry:

> The artist can never, in the presence of ever-changing Nature, choose and use more than one single moment, and the painter in particular can use this single moment only from one point of vision .... [I]t is certain that that single moment, and the single view point of that moment, can never be chosen too significantly. The more we see, the more we must be able to add by thinking. The more we add thereto by thinking, so much the more we can believe ourselves to see.[25]

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[24] J.J. Winckelmann, *Reflections on the Imitation of Greek Works in Painting and Sculpture*, trans. Elfriede Heyer and Roger C. Norton (La Salle, IL: Open Court, 1989), p. 33.

[25] G.E. Lessing, *Laocoön* (New York: Dutton, 1961), p. 14.

Radical Landscape / Romantic Consciousness

Caspar David Friedrich, J.M.W. Turner and Joseph Wright of Derby
with additional examples from John Constable and Thomas Girtin

For Glasfryn Seminars 23 April 2016
Allen Fisher

part one		
Wanderer Across the Sea of Fog	Caspar David Friedrich, 1818, oil on canvas, 98 x 75 cm (37 x 29”)	Kunsthalle Hamburg
The Monk by the Sea	Friedrich, 1809-10, oil on canvas, 110 x 172 cm (43 x 68”)	Alte Nationalgalerie Berlin
Drifting Clouds	Friedrich, 1821, oil on canvas, 18 x 25 cm (7 x 10”)	Kunsthalle Hamburg
The Large Enclosure near Dresden	Friedrich, ca. 1832, oil on canvas, 74 x 103 cm (29 x 41”)	Gemäldegalerie Alte Meister, Dresden
Morning in the Riesengebirge	Friedrich, 1811, oil on canvas, 108 x 170 cm (43 x 67”)	Alte Nationalgalerie Berlin
Moonrise over the Sea	Friedrich, 1822, oil on canvas, 55 x 71 cm (22 x 28”)	Alte Nationalgalerie Berlin
Abbey in the Oakwood	Friedrich, 1809-10, oil on canvas, 110 x 171 cm (43 x 67”)	Alte Nationalgalerie Berlin
Full size sketch for *Hadleigh Castle*	John Constable, ca. 1828-29, oil on canvas, 123 x 167 cm (48 x 66”)	Tate Collection
Hadlieigh Castle. The Mouth of the Thames — Morning after a Stormy Night	Constable, 1829, oil on canvas, 122 x 165 cm (48 x 65”)	Yale Center for British Art, New Haven
Arctic Sea (aka *The Wreck of the Hope*)	Friedrich, 1823-24, oil on canvas, 97 x 127 cm (38 x 50”)	Kunsthalle Hamburg
Photograph of ice landscape from *93 Days of Spring*	Jim Brandenberg, 2016, photograph	*National Geographic* magazine, April 2016, digital edition
The Fall of an Avalanche in the Grisons	J.M.W. Turner, 1810, oil on canvas, 90 x 120 cm (35 x 47”)	Tate Collection
The Shipwreck	Turner, exhibited 1805, oil on canvas, 170 x 241 cm (67 x 95”)	Tate Collection
Page 12 of 21 from *Shipwreck sketchbook*	Turner, ca. 1805, pen and ink on cream paper with red ink mark by John Ruskin, 12 x 19 cm (5 x 7”)	Tate Collection
Page 18 of 21 from *Shipwreck sketchbook*	Turner, ca. 1805 ditto	Tate Collection

Peace. Burial at Sea	Turner, 1842, oil on canvas, 87 x 87 cm (34 x 34”)	Tate Collection
Snowstorm: Hannibal and his Army Crossing the Alps	Turner, 1812, oil on canvas, 146 x 238 cm (57 x 94”)	Tate Collection
Valley of Aosta: Snowstorm, Avalanche, and Thunderstorm	Turner, 1836-37, oil on canvas, 92 x 123 cm (36 x 48”)	Art Institute of Chicago
Snowstorm: Steamboat off a Harbour’s Mouth	Turner, 1842, oil on canvas, 91 x 122 cm (36 x 48”)	Tate Collection
Buttermere Lake, with Part of Cromackwater, Cumberland, a Shower	Turner, 1798, oil on canvas, 89 x 119 cm (35 x 47”)	Tate Collection
Abergavenny Bridge, Monmouth, (aka *Llanfoist Bridge*) *Clearing up after a Showery Day*	Turner, 1799, watercolour on paper, 41 x 63 cm (16 x 25”)	Victoria and Albert Museum, London
part two		
Fishermen at Sea	Turner, 1796, oil on canvas, 91 x 122 cm (36 x 48”)	Tate Collection
Limekiln at Coalbrookdale	Turner, ca. 1797, oil on canvas, 29 x 40 cm (11 x 16”)	Yale Center for British Art, New Haven
The White House at Chelsea	Thomas Girtin, 1800, watercolour on paper, 30 x 51 cm (12 x 20”)	Tate Collection
Transept of Tintern Abbey	Turner, 1792, watercolour on paper, 30 x 22 cm (12 x 9”)	Ashmolean Museum, Oxford
The Interior of Tintern Abbey Looking Towards the West Window from the Choir	Girtin, 1793, watercolour, pen and ink on wove paper, 38 x 27 cm (15 x 11”)	Norwich Castle
Salisbury Cathedral from the Bishop’s Meadow	Constable, 1826, oil on canvas, 90 x 112 cm (35 x 44”)	Frick Collection, New York
Interior of a Great House: The Drawing Room, East Cowes Castle	Turner, ca. 1830, oil on canvas, 91 x 122 cm (36 x 48”)	Tate Collection
Interior of a Cottage	Turner, ca. 1801, oil, watercolour and ink on paper, 28 x 39 cm (11 x 15”)	Tate Collection
Man and Woman Contemplating the Moon	Friedrich, ca. 1824, oil on canvas, 34 x 44 cm (13 x 17”)	Alte Nationalgalerie Berlin
Chalk Cliffs on Rügen	Friedrich, ca, 1818, oil on canvas, 91 x 71 cm (36 x 28”)	Stiftung Oskar Reinhart, Winterthur
Cave at Evening (aka *Grotto in the Gulf of Salerno*)	Joseph Wright of Derby, 1774, oil on canvas, 102 x 127 cm (40 x 50")	Smith College Museum of Art, Northampton, Mass.
Grotto in the Gulf of Salerno, Moonlight	Wright, 1774, oil on canvas, 102 x 127 cm (40 x 50”)	Derby Museum and Art Gallery

Virgil's Tomb: Sun Breaking through a Cloud	Wright, 1785, oil on canvas, 47 x 65 cm (19 x 26")	Ulster Museum, Belfast
Rydall Waterfall, Cumbria	Wright, 1795, oil on canvas, 57 x 76 cm (22 x 30")	Derby Museum and Art Gallery
Bridge through a Cavern, Moonlight	Wright, 1791, oil on canvas, 64 x 76 cm (25 x 30")	Derby Museum and Art Gallery
Matlock Tor by Moonlight	Wright, between 1777 and 1780, oil on canvas, 64 x 76 cm (25 x 30")	Yale Center for British Art, New Haven
Moonlight with a Lighthouse, Coast of Tuscany	Wright, exhibited 1789, oil on canvas, 102 x 128 cm (40 x 50")	Tate collection
Cottage on Fire	Wright, 1793, oil on canvas, 64 x 76 cm (25 x 30")	Derby Museum and Art Gallery
Ironworking	Attributed to Wright of Derby, no date, oil on board, 17 x 24 cm (7 x 9")	Ironbridge Gorge Museum Trust, Coalbrookedale
The Annual Gitandola at the Castel Sant'Angelo, Rome	Wright, 1775-76, oil on canvas, 138 x 173 cm (54 x 68")	Walker Art Gallery, Liverpool
Derwent Water, with Skiddaw in the distance	Wright, between 1795 and 1796, oil on canvas, 57 x 80 cm (22 x 32")	Yale Center for British Art, New Haven
Vesuvius in Eruption, with a View over the Islands in the Bay of Naples	Wright, 1776, oil on canvas, 122 x 1764 cm (48 x 695")	Tate collection