

SABBATICAL LEAVE REPORT

Submitted to
The Board of Trustees
Mt. San Antonio College

by

Richard L. Raynard
Art Department

September, 1989

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* Separate component, Research Project on J. M. W. Turner, 100 pages.

MT. SAN ANTONIO COLLEGE
Salary and Leaves Committee

APPLICATION FOR SABBATICAL LEAVE

Name of Applicant RICHARD LEE RAYNARD

Address 131 South Marywood Avenue, Claremont, California, 91711

Employed at Mt. San Antonio College beginning September 1966

Dates of last sabbatical leave:

From September 1981 To June 1982

Department Art Division Humanities

Length of sabbatical leave requested: Purpose of sabbatical leave:

One semester _____ Study xx Project _____
Fall _____ Spring _____
Two Semesters xx Travel xx Combination
(specify) _____

NOTE: Sabbatical periods are limited to contractual dates of the academic year.

Effective dates for proposed sabbatical leave:

From September 1988 To June 1989

and (if taken over a two school year period)

From _____ To _____

Attach a comprehensive, written statement of the proposed sabbatical activity(ies) including a description of the nature of the activity(ies), a timeline of the activity(ies), an itinerary, if applicable, the proposed research design and method(s) of investigation, if applicable.

Attach a statement of the anticipated value and benefit of the proposed sabbatical activity(ies) to the applicant, his/her department or service area, and the College.

Any change or modification of the proposed sabbatical activity(ies) as evaluated and approved by the Salary and Leaves Committee must be submitted to the Committee for reconsideration.

Richard L. Raynard NOVEMBER 30-87
Signature of Applicant Date

Applicant's Name Richard L. Raynard

THE ACKNOWLEDGMENT SIGNATURES REFLECT AWARENESS OF THE SABBATICAL PLAN FOR THE PURPOSE OF PERSONNEL REPLACEMENT. COMMENTS REQUESTED ALLOW FOR RECOMMENDATIONS PERTAINING TO THE VALUE OF THE SABBATICAL LEAVE PLAN TO THE COLLEGE.

APPLICANTS MUST OBTAIN THE SIGNATURES OF ACKNOWLEDGMENT PRIOR TO SUBMITTING APPLICATION TO THE SALARY AND LEAVES COMMITTEE.

ACKNOWLEDGMENT BY THE DEPARTMENT/DIVISION

Signature of Department Chairperson [Signature] Date 11/25/87

Comments: Mr. Raynard has been an excellent Art Historian in our department for many years. His proposal for study and travel in Europe will benefit our students in Art History Classes in many ways through the first-hand knowledge and experiences that these travels and studies will provide.

Signature of Division Dean [Signature] Date 11/25/87

Comments: Mr. Raynard has been a valuable and contributing member of our Art Department. The learning experiences provided Mr. Raynard by this sabbatical will greatly benefit students in our division.

ACKNOWLEDGMENT BY THE OFFICE OF INSTRUCTION
Signature of Asst. Superintendent/Vice President Instructional & Student Services [Signature] Date 11/30/87

Comments:

NOTE: DIVISION DEANS ARE REQUESTED TO SUBMIT A STATEMENT OF RECOMMENDATION REGARDING THE VALUE OF THE SABBATICAL PLAN TO THE COLLEGE, DIVISION/DEPARTMENT, AND INDIVIDUAL, IN CONSULTATION WITH THE APPROPRIATE DEPARTMENT CHAIRPERSON.

FINAL ACTION BY THE SALARY AND LEAVES COMMITTEE:

- Recommend approval to the Board of Trustees
- Not recommend approval to the Board of Trustees

[Signature]
Signature - Chairperson, Salary and Leaves Comm. Date 2-23-88

[Signature]
Signature - Authorized Agent of the Board Date 3-4-88

STATEMENT OF PURPOSE

My application for a sabbatical leave includes two areas within the general plan: study/research and travel. Although diverse, these plans are fully integrated and relate directly to my development and growth as an instructor and historian.

Part I

Study and Research at Oxford University and London, England

Oxford University--October, 1988

This study and research proposal involves a semester of study and research and also, observation. Specifically, the plan includes visits to museums and galleries within London and Oxford, England. I am planning to study and conduct research in the Ashmolean Museum of Art History, Oxford University, under the direction and guidance of Michael Vickers, Assistant Curator (Keeper) of the Ashmolean. I have received written permission from Michael Vickers to use the Ashmolean Museum Print Room and Library (the repository for the Turner watercolor sketches). The Ashmolean Museum of Art History serves all of the Oxford University Colleges as a major repository and research center. It has a superb library and works in conjunction with the University's major libraries, including the venerable Bodleian and Radcliffe Camera. My research topic is Turner's Objectives as a Landscape Artist. This research topic (paper) will only be one part of my sabbatical leave report, which will be submitted upon my return. I will be studying the watercolor paintings and sketches of Joseph Mallord William Turner, England's foremost painter of the Romantic Era and a precursor of French Impressionism.

Fortunately, the Ashmolean Museum is the repository for a large collection of Turner's watercolor sketches.

London, England--November, 1988

When my study in Oxford is completed, I plan to return to London. My time in London will be devoted to working with David Brown from the Tate Museum who was recently appointed Keeper (Curator) of the Turner collection. I was informed in December of David Brown's appointment as Curator (Keeper) of the Turner collection at the Tate Museum. The Tate Museum and Gallery owns a very large collection of Turner paintings. Permission to work with David Brown is presently pending. I will also visit the British Museum and attend lectures by authorities and specialists. Additionally, I plan to visit the Victoria and Albert Museum, the National Gallery of Art, the National Portrait Gallery of Art, the Courtauld Institute, the John Soane Museum, and Hampton Court.

Our western culture is dependent upon historic knowledge in all areas of study. My area of teaching and expertise is European Art History. New developments in art history are manifested daily. Many new museums and galleries have been built since 1981, the date of my last sabbatical leave. Through personal observation and travel, I plan to visit many museums and galleries in Western Europe. During the second semester of my sabbatical, I plan to visit most of the western European countries and concentrate on visits to art museums and galleries. The results and benefits of my travels will manifest itself in terms of knowledge and insights into the world of art history through the works of art, i.e., paintings, sculptures, and architecture. This insight and knowledge will translate into vital lectures and discussions within

the classroom and with my fellow colleagues. Enlightened knowledge comes through dialogue on all levels and crosses all boundaries. I anticipate a highly successful growth experience for myself, my students, and my colleagues through the study and travel as provided for in the sabbatical leave program at Mt. San Antonio College.

The first semester of my sabbatical leave is sharply focused but rich in results both personal and professional. The second semester is very broad in terms of actual sites visited, but highly rewarding in terms of diversity. The total impact should prove completely balanced. Ultimately, successful enrichment and growth are transmitted on many levels, but the classroom is the major site for the transmission of knowledge and learning. I truly anticipate a greatly enhanced awareness and heightened perception of European cultural contributions to the world of art history.

This part of my plan also includes simultaneous enrolling in the Independent Travel Study Course at California State University (in Pomona) for three (3) units of credit. The choice of California State University, Pomona, is important because many of the Mt. San Antonio College students transfer there. This connection should help me and our students make the transfer program easier and more expeditious because of my knowledge and insight into their system. My interactions with their Art Department Staff should prove highly beneficial.

Benefits to the College

On a practical level, the college will benefit from my sabbatical leave in terms of the availability of colored slides that I will purchase and make available to our Library's Audio Visual Department. I intend to make my slides, and

those I purchase while in Europe, available to our Library for duplication. The students will benefit directly and indirectly from the knowledge which I gain through the study and tour. My aesthetic awareness and sensitivity will be immeasurable increased both directly and indirectly. An enlightened citizen must be aware of the cultural comparisons and contrasts that are implicit within the European traditions. Our historical roots grow and develop through an enriched environment that is provided through true knowledge and understanding of past and present cultures. It is further anticipated that I will have information to share with my colleagues both directly and indirectly. Informed dialogue is the basis for intelligent decisions. I will also make my research project available to the Sabbatical Leave Committee and the College.

It is the obligation of the teacher in society to impart his knowledge to his students thus contributing to vital understandings and solutions to current problems in art and in living and, therefore, contributing to the fullness of life through art history.

I see my role as a teacher and colleague, as an exemplar and motivator, in part; therefore, my personal growth and development is of major importance to our college.

I am convinced that my personal renewal and growth through research, study, and observation is directly related to my growth experiences professionally. My need for a new perspective is imperative for a vital and fresh approach, and travel is a major avenue toward this end.

I will also conduct a staff development program upon my return.

Part II

Travel in Western Europe

The second semester of my sabbatical leave will be devoted to travel to major culture and art centers within Western Europe, Greece, and Yugoslavia; my major focus will be placed upon visits to museums and galleries. I plan to leave the tour group when other activities are scheduled. Specifically, this tour will include a 42 day schedule, but I personally plan a one week extension in Paris. My extension in Paris will be devoted entirely to museum visits (listed separately) and other areas within the Paris vicinity and other regions of France. Additionally, I plan to spend another week in Rome to visit specific museums also listed separately.

There is no substitute for a work of art, whether it is painting, sculpture, or architecture. My role as a teacher of art history is to impart knowledge in a highly stimulating and vital manner, it behooves me to know what I teach and to teach what I know. Since I can only teach what I know intimately, I must become totally immersed in the works of art per se. Textbook learning and colored slides (transparencies) are valuable aids to learning but are, of necessity, weak and insipid substitutes for the primary source--the work of art. Our students deserve the finest and most inspired teaching that is available to them. I know that this tour combined with my studies will afford me with an unparalleled opportunity to increase and enhance my knowledge in European Art History. This motivation will stimulate me to provide my best to our students.

Itinerary

The following is a list of cities and countries to be visited during the forty-two day tour. My Paris and Rome extensions will be listed with the respective museums and galleries, separately.

April 23 to June 3, 1989:

London, England	2 days	City tours & Museum visits
Brussels, Belgium	1 day	City tours & Museum visits
Amsterdam, Holland	1 day	City tours & Museum visits
Hamburg, Germany	1 day	City tours & Museum visits
Copenhagen, Denmark	2 days	City tours & Museum visits
Berlin, Germany	2 day	City tours & Museum visits
Nuremberg, Germany	1 day	City tours & Museum visits
Lucerne, Switzerland	2 days	City tours & Museum visits
Innsbruck, Austria	1 day	City tours & Museum visits
Vienna, Austria	2 days	City tours & Museum visits
Venice, Italy	1 day	City tours & Museum visits
Zabreb, Yugoslavia	1 day	City tours & Museum visits
Belgrade, Yugoslavia	1 day	City tours & Museum visits
Thessalonica, Greece	1 day	City tours & Museum visits
Delphi, Greece	1 day	City tours & Museum visits
Athens, Greece	2 days	City tours & Museum visits
Olympia, Greece	1 day	City tours & Museum visits
Patras-Ionian Sea crossing	1 day	City tours & Museum visits
Bari, Italy	1 day	City tours & Museum visits
Sorrento, Italy	1 day	City tours & Museum visits
Capri, Italy	1 day	City tours & Museum visits
Rome, Italy	2 days	City tours & Museum visits
Florence, Italy	1 day	City tours & Museum visits
Nice, France	1 day	City tours & Museum visits
Cannes, France	1 day	City tours & Museum visits
Avignon, France	1 day	City tours & Museum visits
Barcelona, Spain	2 days	City tours & Museum visits
Madrid, Spain	2 days	City tours & Museum visits
Vitoria, Spain	1 day	City tours & Museum visits
Bordeaux, France	1 day	City tours & Museum visits
Paris, France	2 days	City tours & Museum visits

Paris, France--Visits to the following museums and galleries:

June 4 to June 11, 1989:

Le Louvre
 Gare D'Orsèy Museum (Jue de Paume Gallery)
 Museum of Modern Art
 The Sârbonne
 Ecole Des Beaux Arts

Pompidou Center of Art
Notre Dame Cathedral
St. Denis Cathedral
Sacre Cour Cathedral
St. Chapelle
St. Germain Des Pres.
Pantheon
L'Opera

Rome, Italy--Visits to the following museums and galleries:

June 12 to June 19, 1989:

St. Peters Basilica and Vatican Museum
Tempietto
Pantheon, Forum, and Coliseum
Palazzo Farnese and Barberini
Contarelli Chapel
Santa Maria della Vittoria
S. Carlo alle Quattro Fontane and San Ivo
San Agnese (Pizza Navona)

Part I

STUDY AND RESEARCH AT THE HUNTINGTON LIBRARY AND MUSEUM IN SAN MARINO
AND STUDY AND RESEARCH AT THE HONNOLD LIBRARY IN CLAREMONT, CALIFORNIA.

October 1988

This proposal involves one semester of study and research in the Huntington Library and Museum, British Studies Division, and the Library Center for the Claremont Colleges and the Graduate School, The Honnold. The Huntington Library and Museum has a small and significant collection of the paintings and sketches of J.M.W. Turner, my topic for research; they also have manuscripts and other material for serious study related to my research topic. I will be working under the guidance and assistance of Shelley Bennett Ph. D. and Jacquelyn Dugas, Ph.D.. I also plan to conduct research and study during October and November in the Honnold Library in Claremont which has an excellent collection (3 million volumes) and serves the Claremont Colleges and Graduate School. My research topic is concerned with selected watercolor sketches and paintings of Joseph Mallord William Turner, England's foremost painter of the Romantic Era and the precursor of French Impressionism. More specifically, I plan to analyze some of the objectives in Turner's paintings i. e.: color, the human element, techniques and results. Additionally I plan to analyze selected works from Turner's topographical landscape watercolor sketches from the Huntington and Ashmolean Museum in Oxford, England. I will make colored slides available to our college audio visual library. I will also make slides available from Turner's "Folkstone Sketches" (1845). These unfinished sketches were recently published and are of great importance to scholars of the 20th century painting because of their abstract expressionist qualities.

November 1988

I will continue my research of Turner in the Honnold Library in Claremont, California.

December through the remainder of the semester.

I will be involved in the actual development and writing of my paper which will be one part of my sabbatical leave report. I will also present a slide-talk for staff development at Mt. San Antonio College.

Benefits to the College

On a practical level, the college will benefit from my sabbatical leave in terms of the availability of colored slides that I will make available to our library's audio visual department. I also intend to make the slides I acquire during the second semester available for duplication.

My affiliation with the Staff of the Huntington Library and Museum should prove beneficial to me and my colleagues. This new professional relationship hasn't previously existed.

The students will benefit directly and indirectly from the knowledge that I gain through research and study. A healthy respect for knowledge needs to be re-emphasized. I see my role as a teacher and colleague, as an exemplar and motivator, in part, therefore, my personal growth and development is of major importance to our college. Scholarly research is central to critical thinking and the interchange of ideas with students and colleagues is a major goal within and outside of the classroom.

Through study-research and observation my aesthetic awareness and sensitivity will be immeasurably increased. An enlightened citizen must be aware of the cultural comparisons and contrasts that are implicit within many traditions. Our historical roots grow and develop through an enriched environment that is provided through true knowledge and understanding of the past and the present cultures. It is further anticipated that I will have information to share with my colleagues. Informed dialogue is the basis for intelligent decisions.

It is the obligation of the teacher in society to impart his knowledge to his students, thus, contributing to vital understandings and solutions to current problems in art and living, and, therefore, contributing to the fullness of life through art history.

I am convinced that my personal renewal and growth through research, study, and observation is directly related to my growth experience professionally. My need for a new perspective is imperative for a vital and fresh approach, and research and study is a major avenue toward this end.

Ultimately, the goal of any sabbatical leave is renewal and rest so that the teacher can perform with vitality and enthusiasm. These benefits are very real although intangible in many cases.

INTRODUCTION

INTRODUCTION

The stated purpose on my sabbatical leave application for 1988-89 was study/research and travel. My precise purposes and goals were (are) to insure my continuous growth and development as an instructor in art history. This growth will manifest itself within the classroom in terms of inspired teaching. Our students deserve the best possible teaching and learning conditions available. Obviously, this process starts with the teacher, who must continually increase his knowledge and gain new insights into his area of expertise, in my case, art history. Enlightened knowledge comes in part from informed dialogue on all levels and crosses all boundaries. Primary source materials are best when studied and observed directly on the site. My research and travels were conducted in this manner. My research at Oxford University and the Huntington Library included the best available primary sources, and my museum visits within 14 countries in Europe further amplified this experience. The museum collections are the finest that Europe has to offer and are understandably diverse and large. The Louvre in Paris exhibits 400,000 works of art; it would require 40 years to observe each work if one spent only one minute in front of each art work. The Louvre is only one of many excellent museums in Europe. It seems obvious that one must be selective and concentrate his efforts. This is what I attempted to do

through research. My travels were highly diverse and very broad in terms of actual sites visited. The total impact proved completely balanced.

The first semester of my sabbatical leave was sharply focused and rich in results, both personally and professionally. It involved research in the area of J. M. W. Turner's goals as an English painter (1775-1851). The second semester was broad based and included visits to most of Europe's finest art museums and galleries. Ultimately, successful enrichment and growth are transmitted on many levels, but the classroom is the major site for the transmission of knowledge and learning. Through the discipline of research and the stimulation of travelling to European museums, I am prepared and excited about my return to the classroom. My growth experiences and personal renewal have energized me in mind and body. The sabbatical leave is a major avenue for achieving these worthy objectives.

PART I

OVERVIEW OF STUDY AND RESEARCH

(J. M. W. TURNER)

PART I

OVERVIEW OF STUDY AND RESEARCH (J. M. W. TURNER)

The study and research component of my sabbatical leave was focussed on Joseph Mallord William Turner and his goals as a landscape artist. He was England's foremost painter of the Romantic Era and a precursor to French Impressionism. His *Folkstone Sketches* (painted in 1845) were first published in 1988 by the Tate Museum and Clore Galleries of London (slides included). David B. Brown authored this book and is England's specialist on Turner. I discussed this book with him in August of 1988 and at that time he indicated that Turner greatly influenced American and European abstract expressionists.

As a preliminary to my sabbatical research in England, I was given permission by our Personnel Director, Walter W. Collins, to enroll in a class at Oxford University titled British Art, 1830-1988; the credit for this course counts toward my professional growth increment.

While I was in England, I conducted research on Turner and observed most of his paintings. I spent considerable time in Oxford's Ashmolean Museum and Library researching under the sponsorship of Michael Vickers, Assistant Curator (Keeper). I also observed all of the Turner paintings in the

Tate Museum and Clore Galleries in London. The Clore is a new addition to the Tate and exhibits most of Turner's paintings permanently; David Brown is the Clore's curator. Turner painted over 400 oils and 19,000 watercolor sketches in his lifetime (1775-1851).

In September I returned to California and requested permission from the Sabbatical Leaves Committee to continue my research at the Huntington Museum-Library and the Honnold Library Center because the Oxford University libraries are closed during September and part of October. Permission was granted and I continued on my research topic. I greatly appreciate the Sabbatical Leaves Committee's decision to contribute to my research success. I also greatly appreciate the assistance of Shelley Bennett, Ph.D., Jacquelyn Dugas, and the library staff members for their generous and helpful assistance in providing me with rare books and Turner sketches. I was also pleased to have the Huntington reproduce colored slides from their Turner collection (included).

I wish to stress that the Huntington Library is a most impressive research center and scholars throughout the world study there. I was permitted to use an 1805 book on Turner and have photocopies reproduced (included in my paper). The Huntington also exhibited their entire Turner collection in their museum during January and February of 1989 and Dr. Shelley Bennett presented a scholarly paper and talk on Turner, which I

attended. The self-discipline involved in research, study, and reading on my selected topic is manifested, in part, in my included research paper and bibliography.

Our western culture is dependent upon historic knowledge in all areas of study, my area of teaching and expertise is European art history. New developments in art history are manifested daily. It was my pleasure to observe several new museums and galleries during my sabbatical. One example is in Paris, France. This is the home for the new Louvre *Pyramid* (described in detail later in this paper), the Orsay Museum, the Pompidou Center, and the Picasso and Rodin Museums. The included list of slides illustrates the significance of these structures and their collections, the collections are truly awesome. The Louvre contains 400,000 works of art.

A separate component involves a 100-page research project on J. M. W. Turner.

PART II

TRAVEL IN EUROPE

PART II

TRAVEL IN EUROPE

The following is a list of the countries and cities that I visited with their respective cultural centers included:

1. **ENGLAND:** London: Our tour included Windsor Castle and Art Gallery, Royal Albert Hall and Albert Memorial, Kensington Museum, Tate Galleries, National Gallery of Art, the British Museum, Chelsea, Knights Bridge, and Buckingham Palace with its changing of the guard, and an intensive tour of Westminster Abbey Cathedral. I took a separate tour of Windsor Castle and Art Gallery, the Windsor Collection includes many paintings by Rubens Van Dyck, Rembrandt and other Baroque and Renaissance Masters. I had visited the Tate and National Museums thoroughly in 1988 during the summer while researching Turner material. We departed London for Dover, England, and crossed the Channel in four and one-half hours.
2. **BELGIUM:** Brugge: We toured the city briefly and observed medieval architecture and cathedrals. Ghent: This city is located in old Flanders and is the site of the early Northern Renaissance. It has much medieval and early Renaissance architecture including a medieval

cathedral. Brussels: This tour included the headquarters of N.A.T.O., the Common Market and the site of the World's Fair. We did a walking tour to the *Grand Place* to observe the *Renaissance Guild Houses* and Gothic Town Hall at night with special lighting. We visited the Royal Church of Laken with royal tombs. This church was built in 1830 in the Neo-Gothic style. We observed the botanical gardens and Japanese pagoda also.

3. **HOLLAND**: Amsterdam: We briefly visited a diamond factory to observe cutting and polishing. I visited the famous Rijks Museum, home of many Baroque Master Artists including: Rembrandt, Hals, Ter-Brugen, Van Goyen, Ruisdael, Heda, De Heem, Steen, and Vermeer. The world famous *Night Watch* is the focal point of this museum. Near the Rijks Museum is the famous Van Gogh Museum, which had a special exhibit of "Nabis" Paintings. Vincent Van Gogh's personal letters were also on exhibit. The main collection is the work of Vincent Van Gogh. We also toured Amsterdam's canals by boat. We observed the world famous flower auction, the Aalsmeer. The building is a half mile long with 88,800 square meters of space--it is the largest commercial building in the world. The building is owned by a co-op of 4,700 growers (of flowers).

4. **GERMANY:** Koln (Cologne): The twin-spired Koln Cathedral dominates the city and can be viewed for miles. The cathedral was started in 1242 and completed 600 years later. The cathedral contains the relics of the Three Magi within a *gold reliquary*. The most famous artifact in the cathedral is the *Gero Crucifix* dating to the early Medieval Era. This carved wooden masterpiece is highly expressionistic and is considered a major German sculptural accomplishment without peer. The cathedral also has a polychrome mosaic floor. Koln is a highly industrialized city. We followed the Rhine River to Bonn. Between Bonn and Koblenz, we travelled by boat on the Rhine and observed many medieval castles. Flowers and trees were coming into bloom.
- Frankfurt: We spent the night at scenic Frankfurt and travelled to Heidelberg, the famous university city of 89,000. This university of 30,000 students is Germany's oldest (13th century) and was a refuge for Protestants. We toured the famous Heidelberg Castle called "Ottheinrich." It has a wine vat with a capacity for 48,000 gallons; there is also a major library and a king's hall for dining. The castle is surrounded by a dry moat and is situated on the highest mountain overlooking the Renaissance styled university, city, and Neckar River. We continued on to Offenberg en route to Lucerne, Switzerland.

5. **SWITZERLAND:** Lucerne (Luzern): We motored through the Black Forest and to the Rhine Falls near Schaffhausen. Luzern is built adjacent to a picturesque lake. Luzern has several significant art galleries and a Picasso Museum containing paintings from the last 20 years of his life. Luzern has a fine museum of art (Kunst Museum) with a major exhibit of Robert Smithson's early works (1959-62). Luzern is also the site of the covered Lion Bridge built in 1333. In a suburb of Luzern is a unique contemporary church at Meggen. This church is built of thin sheets of translucent alabaster (marble). It is a "Bauhaus" structure with no ornamentation. The west part of the city has a large carved lion built into a cliff near a reflecting pool. The lion is half dead and half alive, symbolizing ideals versus reality. This work was sculpted by the famous Danish sculptor, Thorvaldsen, in 1821. We also took a cable car to the top of Mt. Pilotus for a most scenic perspective of the area.

6. **LIECHTENSTEIN:** This pocket sized principality is famous for the production of postage stamps, its major source of income. They use Swiss currency, but speak their own dialect. The total population is only 23,000 people, no army or jails. Their capitol is Vadu and occupies most of their 23 square miles.

7. **AUSTRIA**: This country of eight million considered merging with Switzerland at one time. We travelled through the nine mile Alberg-Strassen Tunnel in the Alps, west of Innsbruck. The Alps are filled with ski-slides and resorts. The rural homes are picturesque and beautifully maintained. Innsbruck is named for the Inns River and is a city of 100,000. We did a walking tour of Innsbruck after dinner and visited the home of Mozart, the Maria Terresa and Franz Joseph Arch, and also visited their imperial gold and white Summer Palace. The city has a section that is renown for its "Guild Signs" dating from the Medieval Period. We were entertained at dinner with folk musicians dressed in peasant costumes. *The Wilton Church* is an excellent example of the 18th century Rococo style of architecture. We motored onto Salzburg named for salt (salz), a product that was more highly prized than gold at one time, and is still controlled by the government. En route we observed the famous Baroque-Rococo styled *Monastery of Melk* by J. Prandtauer. The Municipal Art Museum had a retrospective art exhibit of Jan Voss, a non-objective, Dutch artist (contemporary). Vienna, Austria, was founded by Romans 2,000 years ago. Its current population is 1,500,000. The city is divided into 23 districts and rings, with the Gothic St. Stephens Cathedral in the center ring, Belvedere Palace with its beautiful view was built by Prince

Eugene of Savoy and is now a major modern art museum. Only Austrian artists are on exhibit. Many of the paintings belonged in his private collection. Vienna also has a major Museum of Modern Art and Photography, which was currently exhibiting surrealist photography. One of the most famous of Vienna's churches of the Baroque-Rococo style is *St. Charles of Borromeus* built in 1716. This "textbook" church is in the center ring (circle) of the city; the architect for this church was Johann Fisher Von Erlach. A major art history museum is also within the first ring. This museum ranks near the top of great museums in the world and its permanent collection is superb and features Rembrandt and many great Renaissance and Baroque Masters including the Austrian Giuseppe Arcimboldo, best known, to put it crudely, as the man who turned human faces into florists' boutiques or greengrocers' shops. His 16th century version of surrealism is unique. The Vienna Museum has a large collection of his paintings. The Hoffburg Palace is the seat of government and is also the residence of many government workers. It is currently under renovation. One of the most luxurious and famous palaces in the world is *Schonbrun Palace*. This Rococo-Baroque edifice contains over 1,000 rooms with major paintings on exhibit. Many are royal portraits by Rubens, Van Dyck, and other Baroque Masters. The

collection of furniture and paintings is largely the result of Maria Theresa and Franz Joseph's efforts. The city is also the site of a major university in the Neo-Gothic style. *Anker Clock* is a major tourist attraction. A contemporary banker has an unprecedented collection of paintings by two major Austrian painters, Klimt and Kokoska. This collection is valued at 4.5 billion shillings. The Vienna State Opera House is world famous; like most of the government buildings, it is Neo-Classical in style.

8. **HUNGARY**: The contrast between Hungary and Austria is enormous in regard to standards of living. The main road into Hungary was only two-laned and was congested with Skodas, the mini-car of the Hungarians. The countryside was flat, near the border, and the fields were wheat, mustard (rapts) and sugar beets. We also observed a major sugar refinery. The soil appeared rich and fertile and most of the villagers had impressive vegetable gardens. The cherry orchards were in full bloom and were profuse. The farm lands near Gyor resembled the mid-western United States. The terrain changed to hills and low mountains near Budapest. We crossed over the Danube River on the Elizabeth Bridge into Budapest. Our hotel was one of the most luxurious in Europe. It was named "Beke" (Peace). It had hair driers and heated towel bars in the rooms. Our city tour director, Shandor,

was excellent. We followed the Lenin Ring Road to the centrally located *Heroes Monument*. The city was originally two cities--Buda and Pest, divided by the Danube River. Its population is two million. The *Heroes Monument* dates to 1896 and is adjacent to two art museums--the Contemporary Art Museum and the Fine Arts Museum, both Neo-Classical in style. The contemporary art museum had an interesting exhibit of contemporary chairs, sculpture, and paintings. The paintings were from native artists and mostly Abstract Expressionism in style. The Fine Arts Museum had a large and impressive collection consisting of Egyptian, Greek, Roman, Byzantine, Renaissance and Baroque art; school children and teachers were involved in museum studies. We also visited the city zoo and park. The park has thermal baths and pools open year around. The city has the largest Jewish synagogue in the world and a most impressive cathedral, *St. Stephens*. The Duna Hill (150 meters tall) is the site of a major Russian monument overlooking the city. The city still has evidence of war damage. Hungary is moving toward a multi-party government. Presently, the state controls the schools, medicine, utilities and housing. Housing is a serious problem and 30% to 40% of the housing is privately owned--one fourth of the citizens' income is spent on housing. A 20% income tax was imposed last year. Free

travel was also introduced--most travel to Austria. Most of the farms are privately owned and grocers have the highest income per capita. We went to the famous Puszta Horse Farm where horses are bred and trained to perform acrobatics. We enjoyed a peasant lunch while there. In the evening we took a Danube River boat tour and cruise.

9. **YUGOSLAVIA**: The northern rural areas of Yugoslavia produce fruit trees, hops, pine trees; we observed some irrigation in progress. The city of Belgrade is sited on two rivers: the Sava and the Danube, which we observed from Kalemegdan Fortress. The city park encompasses this fortress. This fortress is walled and has an army memorial surrounded by tanks, guns, etc. from World War I and II. The fortress was a part of a historic Turkish Fort. In another section of the park--fortress is a colossal sculpture of a nude male (Greek) holding a bird of peace; this sculpture is Classic Greek in style. We observed another significant sculptural ensemble, given by the French, which depicted a woman in agony symbolizing liberty, equality and fraternity. We were in Belgrade during Palm Sunday and observed a Serbian Orthodox Church Service. We observed that the cyrillic alphabet is in use in Yugoslavia. We drove to Titograd to visit the Tito Museum and Tomb and observed the changing of the guard at his simple tomb. We left Belgrade for Skopje and noticed that the rural

areas were quite primitive; the farmers still used oxen, horses, and a few tractors in the fields of wheat, hops, and grapes. Most of the housing and farm buildings were stucco over brick with tile roofing. The terrain near Skopje is very mountainous. The city was completely rebuilt after the earthquake in 1963.

10. **GREECE**: We travelled south through Macedonia past the snow capped mountains--the Jokopiza Range. This area was the home of Alexander the Great. The Greek countryside was a blaze with the color red from all of the poppies in full bloom. Snow capped Mt. Olympus, home of the Greek Gods, contrasted dramatically with the colorful flowers, fields of wheat, and the deep azure blue sky. We observed fields under irrigation near Salonika and also noted almond and cherry trees, as well as some pine and cotton wood. We continued our drive through Thessalonica, the home of Hippocrates. We stopped at the site where the Battle of Thermopolis was fought by King Leonidas in defense of the Greek mainland. There is also a memorial marking the site of the Greek defeat of the Turks in 1831. Greece is a country of nine million people and Athens, its capitol, is a city of 2.7 million. Near Delphi, home of the Oracle, we saw acres of olive and cypress trees. Delphi is high above the Port of Itea, on the side of Mt. Parnassus. The Art History Museum at Delphi is one of the

finest in Greece and is the home of the *Siphnian Treasury Frieze*; its pediment contains carved bas relief of the *Battles of Greeks and Giants*. The museum also houses the *Omphalmus* (Center of Earth or Navel). Two archaic-styled Kouros (male sculptures), 6th century B.C., are the finest in the world. There is the legendary *Antinos* sculpture of Hadrian's lover, but the real jewel is the famous *Charioteer of Delphi* in bronze, in the Severe-Classic style. We had an art historian as a guide. We also toured the Agora and Sacred Precinct with its stadium intact. The Sacred Precinct also has a wonderful Doric-styled *Treasury to Apollo*. The amphitheater has a capacity of 15,000; it has perfect acoustics; as do all Greek amphitheaters of this period. We motored from Delphi to Athens on a new expressway. As we approached Athens from the west, we became aware of the worst smog in the world; the traffic was terrible. We drove through a most luxurious residential development in the suburb west of the city (Athens). Most of these homes were split level, made of stucco, tile roofs, and featured balconies. Our hotel was located down town, near the National Museum of Art and Archaeology. This museum is the largest and most impressive in the world for Greek sculpture, vases, and architectural fragments. I spent one entire day in this museum observing many of the originals that we study in our text in art history

classes. We also visited the world famous *Acropolis* dedicated to Athena (Goddess of Athens) the *Parthenon*, 447-432 B.C., was enclosed in scaffolding. It is being removed to a new location and a replica is replacing it. The Doric-styled *Parthenon* is the most famous building in the western world and has many subtle aesthetic refinements that are invisible but measurable, i.e., a convex floor, tilted columns, irregular columnar spacing. Adjacent to and north of the *Parthenon* is the Ionic-styled *Erectheum* (unfinished). Also within the ensemble is a small Ionic-styled temple to *Athena Nike*. The west front approach is through the *Propylea*. On the east end of the *Acropolis* is the Acropolis Museum, which contains much sculpture and many artifacts from the three previous temples dedicated to Athena. Much of the *Parthenon's* sculpture is in London's British Museum. Most of the sculpture in this museum is Classical or Archaic in style. At night we returned to the *Acropolis* to attend a "Sound and Light Program" relating the history of Classical Greece under the leadership of Pericles. I visited a contemporary art gallery which specialized in serigraphs, but also sold contemporary Greek Art. We visited ancient Corinth, which is about one hour west of Athens. We stopped en route at a Byzantine Monastery built in 1080 A.D. named for *St. Luke*. This Orthodox Monastery contains excellent byzantine

mosaic. West of the monastery is one of the world's largest ship building yards. It is owned by Stavros Niarcos. We also observed a memorial on the Bay of Eliesus commemorating the Battle of Salamis in 480 B.C. where the Greeks fought the Persians. Ancient Corinth was occupied by Rome from 146 B.C. to 330 A.D. The ancient *Agora at Corinth* contains a marker where St. Paul preached. The site also has a museum of art containing Corinthian Greek vases and small sculptures. There is also a Doric-styled, 6th century B.C. temple dedicated to Apollo. We crossed the 19th century Canal at Corinth (4 miles long) which separates the Peloponnesus from the mainland. We continued on to Olympia, the site of the first Olympic Games in 776 B.C. The ancient stadium is still intact. Our tour, through the three precincts, was conducted by Professor Angelos, a local art historian and authority. The three precincts include a Palestra (gym), a religious center, and a stadium built in 776 B.C. The site was excavated in 1875-81 by German archaeologists. Most of the sculpture and architectural fragments are displayed in an excellent museum adjacent to the site. One of the most important Greek sculptures in the world is located in this museum; the sculpture is *Hermes with Infant Dionysos* by Praxiteles. There are also many sculptural remains from the pediments and frieze of the *Temple of Zeus*. Many bronze

votive sculptures from the Geometric and Archaic periods (1100-600 B.C.) are on permanent display as well as some Hellenistic and Roman sculptures. The present museum, on the Hill of Kronos, was finished in 1975 but was not inaugurated until 1982, after all of the exhibits had been rearranged. The first museum was destroyed by an earthquake in 1954. We departed Olympia for Patras, Greece, to board the ship "Greco Expresso" to cross the Adriatic Sea. The night crossing was smooth and we arrived at Brindisi, Italy, the following afternoon.

11. **ITALY:** Brindisi: We motored along the beautiful Adriatic from Brindisi to Bari, Italy, on a new expressway. Bari is in the province of Apulia, a region settled by the early Etruscans, and now famous for olive, wheat, and grapes farms. The farms have unique buildings called "Trullis" for storing wine and olive oil, these structures are cylindrical with pointed roofs and are partly subterranean. Naples (Napoli)/Pompeii: We crossed the Apinnes (mountains) near Mt. Vesuvius east of Naples. Naples is beautifully sited on the Bay of Naples and is famous for cameos. We watched demonstrations of cameo carving and visited galleries of cameos on display, including royal collections. We travelled along the Bay of Naples to Pompeii to see the excavated ruins of the city which was covered by volcanic ash in 79 A.D. Pompeii was excavated in 1748. Mt. Vesuvius also erupted

on nearby Herculaneum. The eruption lasted for three days with a storm of rock and stones followed by a storm of fumes. It was a walled city of 25,000. We had an excellent guide who presented a thorough and complete history of the city including the life of the people and their architecture. The *Casa Da Vetti* is a somewhat typical villa of the wealthy Romans. The home is entered through a long vestibule and features a large atrium with a fountain, pool, and flowers in the center. The walls of the home are painted fresco murals. It is in excellent condition. This home is about 20,000 square feet. The *Forum* of the city is excavated and is typical of Roman city forums. The city had stone streets and lead plumbing, supplying water throughout the city. Many of the remains, including sculpture, furnishings, bathtubs, are in the museum in Naples. Sorrento: This lovely seaside city is also on the Bay of Naples. We had a city tour and took a "hydrofoil" to the Isle of Capri. After arriving at the Isle of Capri, we took the funicular to the top of the highest mountain for lunch and visited tourist-type galleries and shops. We took small boats to the famous *Blue Grotto* on the southwest side of the Isle. Many small four passenger boats were available to enter the small opening and tunnel into the Blue Grotto with its luminous blue waters. We reboarded the hydrofoil for the return to Naples and took the bus to

Rome. En route to Rome we observed the famous Monte Casino (Benedictine Monastery) of World War II fame and Castle Gondolfo. We noticed many vegetable and fruit farms with irrigation systems in use. We arrived in Rome by way of Aurelia via the Circle Belt Line Expressway (Autostrade). We stayed in the Parco Tirreno Hotel in west Rome near the Vatican. After we ate in Old Rome (downtown), we toured and walked to many historic sites including the world renown *Roman Colosseum* with its capacity for 56,000 spectators. This *Flavian Amphitheater*, as the Romans called it, was completed in 80 A.D. by Emperor Titus (Emperor Flavian's son). It used the arch and vault construction system combined with concrete, brick, and stone to produce an architectural masterpiece. Adjacent to the *Colosseum* is the *Arch of Titus* and the *Arch of Constantine*. The Roman *Pantheon* remains the best preserved example of Roman architecture in existence. As soon as one enters this building, one is inspired by its monumental quality. Less expected, perhaps, is the perfect harmony of the interior, with the gentle curve of the dome floating above the uninterrupted expanse beneath. The geometry of the cylinder and half-sphere is echoed by the simplicity of the dimensions, the height and diameter being identical. The *Pantheon* was built between 27 and 25 B.C., but its present appearance dates

to Hadrian, 2nd century A.D. The *Column of Trajan* was dedicated in 113 A.D. to the Emperor to commemorate his victory over the Dacians. It was originally crowned with *Trajan's Statue* but was later replaced by that of St. Peter. It is adjacent to the splendid imperial *Forum of Trajan* with its semi-circular market dedicated to Trajan. The *Forums of Rome* are based upon the Greek Agora Plan but are much larger and more impressive. All forums encompass architecture that serves political, administrative, and commercial activity. The general plan is symmetrical and formal landscaping was integrated within the architectural setting. The *Tempietto* was designed by Bramante who also served as one of four master architects who helped with the design of *St. Peter's Basilica* (to be discussed later). The word *tempietto* translated literally means "little temple." The *Tempietto* was built on the site where St. Peter was crucified upside down, in deference to Christ. This monument is small in size and uses Italian Renaissance features. It is the perfect central plan and is cylindrical. It is surrounded by a Tuscan-styled colonnade. It is covered by a ribbed hemispherical dome. The drum is divided into a frieze with Triglyphs and Metopes and a blank entablature. The columns are placed on a Tuscan base and are non-fluted. There are three steps leading to the floor (stylobate). There are niches within the cylindrical

walls of the building, doubtless intended for sculpture. The *Palazzo Farnese* is Baroque in style and time. It contains some of the finest Baroque fresco ceiling paintings in Europe; the painted ceiling by Annibale Carracci was painted in 1597-1601 and uses Neo-Classical themes, which are shown with great animation, the ceiling is barrel-vaulted. The palace is presently used as a Government Guest House. The *Palazzo Barberini* is also typically Baroque and is of textbook fame because the fresco painted ceiling is "illusionistic" and appears three-dimensional to unprecedented degree--it presents a feeling of infinity achieved through illusionistic perspective. The artist-painter was Pietro da Cortona and the main painting is titled *The Glorification of Pope Urban*. The ceiling exemplifies the total integration of painting, sculpture and architecture. Another textbook example of architecture and sculpture, in the Baroque style, is *Santa Maria Della Victoria*. It is world renown for Bernini's famous sculpture titled *The Ecstasy of St. Theresa*. Bernini was a sculptor-architect without peer during the Baroque Era. he was invited to Paris to redesign the *Louvre*. His sculpture of *St. Theresa* incorporates hidden lighting, concealed suspension, and uses many kinds and colors of marble. The subject matter is animated, in result, to an unrepresented degree; it is truly a theatrical piece of sculpture. The saint is collapsing as she is struck

by a golden arrow wielded by an angel. The total effect is overwhelming. *San Carlo Alle Quattro Fontane* is a Baroque church designed by the architect, Borromini, a major rival to Bernini. His international fame was established as a result of his design for this church (*San Carlo*). This edifice features two facades and combines fountains with architecture and sculpture in a manner that supersedes the baroque in complexity. Much of the architecture becomes ornamental and serves a non-structural role. Foreigners visited this church and were awe-stricken--"There is nothing similar in the world," wrote one. The main facade is undulating and covered with sculptural ornament; the result defies description. The floor plan is completely curvilinear; although it was completed in 1667 and *St. Peters* was completed in 1657 and both are in Rome, they are antithetical in concept and result. Pope Innocent X commissioned Borromini to design the church of *Sant Agnese* in Piazza Navona (Rome) on the spot where Saint Agnes was traditionally supposed to have been stripped for martyrdom, at which point the miraculous growth of her hair covered her shame. Most of the responsibility for this typically curving Baroque design was Borromini's, but his ideas proved too radical, and the church was completed in a more sober style by Carlo Rainaldi. The church (*St. Agnes*) is an example to its own success,

from an architectural point of view. It is an instructive lesson on *St. Peters* (also in Rome). The dome of *St. Peters* is concealed by the facade when viewed at close range. Although it is 430 feet high, *St. Agnes* features a shorter dome that is completely visible at close range because the facade is lower and recessed, as well as enframed by two identical towers. The church is restrained Baroque and is a complete and total contrast from *San Carlo*. In front of the church is *The Fountain of the Four Rivers* by Bernini, with its statues of the Danube, the Ganges, the Nile, and the Plate, representing the four continents of the known world. Rome is truly a city of art--there are 42 art museums, 1,500 fountains, and 500 churches (built since the Renaissance). It would require years instead of one week to become knowledgeable. The one museum that is a must for an art historian-teacher is the world famous Vatican Museum within the *St. Peters* Complex. Rome literally belonged to the popes until 1870. The term "Eternal City" was given to Rome because the art collections in the Vatican are eternal. The Vatican Art Museums have larger collections than the *Louvre* in Paris. The Vatican museums are unique both for the interest of their enormously diverse contents and for the buildings in which the collections are housed. The majority of the buildings in this vast complex were not designed to fulfill their present function, and

this is particularly true of the part nearest to the *Basilica*: the *Sistine Chapel*, *The Loggias*, the *Raphael Stanze*, the *Borgia Apartments* and the *Chapel of Nicolas V*, which originally formed part of the *Papal Private Residence*. The *Pio-Clementine Museum* is housed in the *Palazzetto del Belvedere*. It contains an impressive collection of classical sculpture found during excavations on Papal territory. The Etrugcan and Egyptian museums are also here. Several major works of art in this collection include: the *Augustus from Prima Porta* 27 B.C., the *Apollo Belvedere* (copy) 4th century B.C., the *Biga* (1st century A.D.), *Lacaoön* (50 B.C.), and the *Dogmatic Sarcophagus*. The *Raphael Stanze* contains several fresco murals painted by the great Renaissance Master, Raphael. These murals are priceless and are located in *The Stanze Segnatura*. They include: *The Dispute Over the Holy Sacrament*, *The Mass at Bolsena*, *Mt. Parnasus*, the *School of Athens*, and the *Liberation of St. Peter*. The real highlight, for me, is the *Sistine Chapel Ceiling*, in part, because of the controversy regarding the cleaning, which was started in 1984 and will be finished in 1990. Scholars disagree over the results of the cleaning. Some maintain that the brilliant color is a result of overcleaning (going too deep and exposing the under painting). Others are convinced that the frescos painted by Michelangelo are just the way he painted them.

There is only one canvas painting by Michelangelo and it is brilliant in coloration. I am personally pleased with the cleaning results. The *Sistine Chapel* was built between 1475-81 by Pope Sixtus IV, from whom it takes its name. The fresco painted ceiling by Michelangelo is vaulted, this makes the project considerably more difficult. It was Pope Julius II (1503-13) who commissioned Michelangelo, from Florence, to paint the ceiling; Julius was a nephew of Sixtus IV. Michelangelo was most reluctant to accept--he complained in a sonnet of the extreme discomfort of working on a high scaffold, and protested that he was, in any case, not a painter. The ceiling is 540 square meters and required four years to complete. The subject matter is *The Creation of the Universe*, *The Creation of Man*, and *The Expulsion*, and *The Flood*. *The Last Judgement* on the west wall was painted 20 years later. The spandrels also contain paintings of prophets and sibyls. The *Sistine Ceiling* is probably the most complex and grandiose scheme in western art. The lower walls of the *Sistine Chapel* were painted by other major Renaissance artists including: Perugino, Botticelli, and Rosselli. One could spend days studying these paintings. Two other galleries deserve mention: the Vatican Gallery of Maps and the Gallery of Tapestries (some produced by Raphael). The Apostolic Library, the monumental spiral Vatican

staircase by Guiseppe Momo and the Sala Rotonda are very significant features of this museum complex. The last and most important monument to art in the Vatican is *The Basilica of St. Peters*. It was Pope Julius II who decided on a total reconstruction in 1506. The architect, Bramante, started on the demolition work and the foundation stone for the *Basilica* was laid in 1506, the floor plan was the Greek cross (i.e., all four arms of the cross of the same length). By 1514, both the Pope and architect were dead. In the years that followed, first Raphael, then Sangallo, and later Peruzzi, worked on the design, alternating between Greek cross and Latin cross plans. In 1548 Pope Paul III entrusted the completion of the work to Michelangelo. The dome is essentially his plan. On his death in 1564, Giacomo Della Porta completed the dome, and finally in 1605 Paul V instructed Carlo Maderno to elongate the nave into a Latin Cross and build the facade and portico. The building material is travertine marble, it holds 50,000 people. It is 600 feet long and 420 feet tall. The floor has inset star markers indicating the length of other great cathedrals: *St. Paul's* (London), *Florence Duomo*, *Notre Dame* (Paris) and *St. Patrick's* (New York). The interior gives the impression of genuine grandeur. The lines of the plan have a Renaissance clarity, but the decoration is entirely Baroque. The crossing has a *Baldacchino*, by Bernini, that is

100 feet tall; he also designed the *Throne of St. Peter*. Also to be seen is Cambio's venerable bronze statue of *St. Peter*. Of all these treasures, however, Michelangelo's *Pieta* is the most renowned. He carved it in 1499-1500 at the age of 23, and it is his only signed work. The tenderness of Mary's grief as she cradles the dead Saviour on her knees cannot fail to move, and the softness and humanity of the sculpture remains an everlasting miracle.

St. Peter's Square, designed by Bernini, was built between 1656-67. It is elliptical in shape and is surrounded by a colonnade of 284 Doric columns, four deep, surmounted by 140 statues of Holy Martyrs. It is the work of the Bernini School. A great obelisk 25 meters high stands in the center of the piazza. Florence: We travelled north from Rome to Florence. The countryside was beautiful with many varieties of flowers and trees were in full bloom. We travelled through Etruscan territory en route to Orvieto and viewed its splendid medieval cathedral. We arrived on the south bank of the Arno River and viewed Renaissance Florence from a hill overlooking the city. All the Renaissance monuments could be identified, the two most obvious are the famous *Cathedral (Duomo)* and the *Palazzo Vecchio*. Our city guide had a good art history background. We first visited the *Accademia* to view Michelangelo's unfinished sculptures and his

immortal *David* (Symbol of the City). We were conducted on a walking tour to visit the *Gothic Duomo* (cathedral), *Campanile* (by Giotto), and the *Baptistery* with the golden *Gates of Paradise* by Ghiberti. The dome of the *Duomo* (by Brunelleschi) dominates the city. This entire complex is made of inlaid polychrome marble. In front of the *Palazzo Vecchio* is the *Neptune Fountain* by Michelangelo's pupils. One of the great museums in Europe, *The Uffizi*, contains many Renaissance paintings of world renown. The *Santa Croce (Duomo)* is famous for its murals by Giotto and many tombs, including Michelangelo's, Verdi's, Dante's, etc. It is the *West Minister Abbey* of Italy. Venice: We travelled through the Tuscan Hills and vineyards en route to Venice. We went through Bologna, the site of the world's first university (12th century). We travelled through the Po River Valley and noticed lush crops of grapes, peaches, and vegetables. We were informed that the Po Valley is famous for frogs legs. We arrived in Venice in time for lunch. After lunch we took a boat trip to *San Marco Piazza* with its landmark *Campanile, Duomo, and Clock Tower*. The nearby *Doge Palazzo* is Gothic in style and age. I spent considerable time in the *Peggy Guggenheim Museum* (former home). The numerous paintings and sculptures are 20th century and include works by Max Ernst (her husband), Man Ray, Dali, Pollock, Marini, Braque, Leger, Brancusi, Arp,

Magritte, etc. The Municipal Museum featured a special exhibit from our National Gallery in Washington, D.C. A large exhibit of the paintings and prints of Goya were in a museum located in *San Marco Piazza*. The *San Marco Duomo* is unique in that it represents several styles of architecture including Byzantine, Romanesque and Gothic. The interior uses gold leaf mosaic lavishly. It also has some amazing enamelled gold icons and panels set within the main altar. One gold panel of the Virgin Mary is covered with diamonds, pearls, and rubies. There are two other duomos of great significance--the Baroque church of *Santa Maria Salute* and Vasari's *San Giorgio*. We also visited the Murano Glass Factory.

En route to the French Riviera, we went through Cremona, the home of Amati Strativari (1644-1737), the famous violin maker. In northern Italy, within 50 miles of the Riviera, we passed through 48 mountain tunnels. This area grows carnations for major export and we observed hundreds of hot houses.

12. **MONACO**: We crossed the border into Monaco, a tiny country of 40,000 inhabitants. It is truly the Côte d' Azure. At Monte Carlo we visited the Royal Castle, the Costeau Aquatic Museum, the Cathedral and a gambling casino. We drove through Cannes and miles of beaches for topless bathing. The famous ship *Le Galion* was on

exhibit in the harbor. This area is surrounded by luxurious shops and apartments. Our hotel was in Nice near Grasse, the home of Galimard Perfume since 1747. The "Parfum" factory tour was interesting--it requires five tons of lavender to produce one liter of essence. Our hotel at Nice was ultra-luxurious and near the beach. We went through Provence to Avignon to visit the Papal Palace and Cathedral near the Rhone River. This area is near Vincent Van Gogh's southern residence, where he and Paul Gauguin painted. A major historic attraction is the Roman aqueduct at Nimes. It was built in the 1st century B.C. The *Pont Du Gard* (aqueduct) is three levels--the top is a water conduit lined with 16 inches of concrete and a latex-like mixture of lard, fig leaf juice and lime; the second level is for pedestrian traffic and the bottom is for vehicular traffic.

13. **SPAIN**: We crossed the border into Spain near the Pyrenees Mountains and observed the sculptural *Monument of Friendship* (commemorating the Spanish Civil War). The French sealed this border during the war. Barcelona: Our city tour included many sites en route to the "Spanish Village" which contains architecture from all the provinces of Spain. The city speaks Catalanian and is proud of two great native artists--Picasso and Miro. A large polychrome sculpture of a *Mother and Child* (looks phallic) is sited in a pool within

the major city park and visible at great distances. The former National Palace is a major Archeology Museum with the largest fresco collection in the world. Barcelona also has a major Picasso Museum of his early art. The Joan Miro Art Institute is also of great significance. The Gothic and Neo-Gothic cathedral of *The Holy Cross* contains a historic Sarcophagus by students of Pisano. One of the greatest architectural monuments is the unfinished cathedral, *La Familia*, by Gaudi. This edifice was started in 1882 and features three facades, the newest is dedicated to Mary, Christ, Joseph. The view of the city from Mt. Juic (Jewish mountain) is spectacular. The mountain site is being developed, architecturally, for the 1992 Olympic games. The Japanese architect, Arrata Isozaki, is building much of the "Olympic Village." The university is located in a wealthy district surrounded by many impressive skyscrapers. The shops are elegant and compare favorably with London and New York. We departed from Barcelona for Monsarat, the home of miracle working *Black Madonna*. It was found by a shepherd. Pope Julius II was also from Monsarat. Also in Saragossa is a Spanish Baroque church dedicated to St. Pilar designed by Juan Herrera who also designed the world famous *El Escorial*. It was constructed of brick with a polychrome tile roof. It was built in the 17th century and shows some Moorish influence.

This part of Spain is undergoing a major revival due in part to irrigation canals from the Ebro River and an extension of a new four lane expressway; this region of Aaragon was the home of Kathrine, wife of Henry VIII.

Madrid, Spain, is the home of the world famous *Prado Art Museum*. The *Prado* is situated in a beautiful botanical garden and park in the center of the city. The museum is currently undergoing renovation, which includes air conditioning. Only half of its art collection is on exhibit and plans are being developed for expansion. The *Prado* has a small collection of Greek and Roman sculptures. The major collection includes Italian, Flemish, and Spanish Baroque Masters. The *Prado* has recently acquired a large collection of El Greco paintings from Toledo; other masters include Titian, Tintoretto, Bellini, Ribeira, Murillo and numerous Goya's. The major attraction for tourists is the Bosch Triptych--*The Garden of Delights* purchased by King Philip II and hung in his bedroom. Our guide was a Goya Specialist. Near the *Prado* is a Picasso Museum, which received his *Guernica* from New York's Museum of Modern Art. Several miles west of Madrid is *El Escorial* and *Valley of the Fallen Warriors* (including Franco's Tomb). *El Escorial* is a granite complex which includes a monastery, palace, basilica and college. The complex has 1,000

rooms and is built on the grid plan. It was designed and built in 1560 by Juan Herrera in the severe Baroque style. *El Escorial* has a large and significant collection of art (paintings and tapestries). The *Basilica* is 300 feet tall (30 stories) and has five pipe organs played from one keyboard. The royal family of King Philip is buried under the altar. Near *El Escorial* is the basilica of *The Valley of the Fallen*. It is 1,000 feet long and is surmounted by a 500 foot cross. The dome required ten years to build and is constructed from six million pieces of mosaic. The body of Francisco Franco is in the apse. The city of Segovia has a Roman aqueduct that was in use until very recently. We spent the night in Victoria, a city which is dominated by a large and impressive Neo-Gothic Cathedral. As we departed Victoria, we crossed the Pyrenees Mountains again, not far from St. Sebastian and the sea. We ate lunch in Biarritz . This beautiful sandy beach city was free of tourists because of rain. This former sea-port city is now a trendy resort for the wealthy.

14. **FRANCE:** Bordeaux: This area is famous for excellent wine and cognac. The battle fields south of Tours is where Charles Martel reversed the Muslims in 732. We drove through the Loire Valley through Chateaux country. Bordeaux is an 18th century industrial city on the Gironde River near the Dordogne. More wine is produced here

than anywhere else in the world, 1986 was the highest vintage year. We stopped at *Amboise* to see the castle where Leonardo Da Vinci lived. This castle was given to him by Francis I; he also died here.

Paris: I extended my tour in Paris for one week and resided in the "La Defence Area" (west of the Seine River). This area of Paris was developed in the 1950's as a high rise center and includes 32 sky scrapers, hotels, and expensive shopping malls. It is a ten minute walk to the Metro. A new *Arch de Triomphe* is under construction and the entire area is beautifully landscaped. After taking the usual city tour of Paris, I concentrated on five museums, four major cathedrals (churches) and the *L'Opera*. The newest museum is the *Musée Orsay* (formerly the *Gare D'Orsay*). This building (former train station) was renovated in 1986; it is south of the Seine, across the river from the *Louvre*, and now exhibits the "Jue de Paume Collection," which was formerly in the *Louvre*. The site is perfect and the collections are beautifully exhibited using excellent natural and artificial lighting. The Impressionist and Post-Impressionist painters are featured on the second level (see slides included). The lower level is extensively sculpture (see slides). Several galleries are devoted to prints and paintings. The entire Orsay project was presided over by Jacques Rigaud, former president of Radio Luxembourg. Presidents Georges

Pompidou, Valery Giscard d'Estaing, and Francois Mitterrand asked Rigaud to preside over the project. Jacques Rigaud expects more of Orsay than the simple display of works of art hung in a line. The museum must also approach the public and encourage interest through exhibits, but also with lectures, debates, and concerts; it is truly a living public entity. Françoise Cachin is the director. Her doctoral thesis was on Felix Fénéon. From there she went to the Jeu de Paume, the Museum of Modern Art and then to the Pompidou Centre. Cachin is interested in the relation between art and literature; she has drawn together and published critical texts on painters' written works, Signac among others. Cachin has abolished the old notion of [reserves] all works of art are on exhibit by rotation. In the Orsay Museum, the visitor is amazed by the exceptional dimension of the structure; its volume exceeds the Pompidou Center. The second surprise is the remarkable utilization of the premises. There is more than 17,000 square meters of exhibition space. The interior design is on several levels and enables the maximum number of paintings and sculptures to be shown. It benefits from natural overhead lighting. The included slides present the truly impressive collection of paintings and sculptures from the 19th and 20th centuries in a magnificent setting. Photos, cinema, and furniture are also in *The "New" Louvre*:

"The Grand Louvre Exhibit project has mobilized public opinion in France to an unprecedented extent." Since Francois Mitterrand, the President of France has taken a personal interest in this matter, and because the *Louvre* itself is representative of the very history of the country in the minds of its citizens, every decision which concerns the museum has taken on political overtones. Whatever touches it almost becomes an affair of state." Prior to the construction of the new underground facilities, the *Louvre* was one of the most poorly equipped museums in the world. This was due to several factors. Amongst them, a shortage of reserve areas for the works of art which are not on display, the total inadequacy of office and service areas, mediocre security systems, and, for the public, a notoriously insufficient welcoming service area. The display galleries were clearly too small for the number of works to be presented. In the 1980's the necessary studies for the *Grand Louvre* project were undertaken and I. M. Pei, an architect known the world over for his contributions to major museums, was selected. Mr. Pei's plans included moving the Ministry of Finance out of the entire north wing. The problem was not only one of creating new spaces, but of converting the entire palace into a museum, while respecting the existing architecture and still providing the technical equipment necessary to the life of a modern institution. It was obvious

from the outset that it would be unthinkable to modify the existing structures in outward appearance. The only possible solution was to dig into the main courtyard of the *Louvre*, the Court Napoléon. On the basis of this realization, I. M. Pei proposed an approach which unfolds with radiant simplicity. Without in anyway altering the external aspects of the *Louvre*, the two major long wings of the palace are joined together by the underground structures to form a well defined quadrilateral, with a monumental center to be used as the principal entrance to the museum and a welcoming hall for the public. From this central point, visitors would be able to choose from three major routes into the museum, Richelieu, Sully, and Denon, around which the collections will be redistributed. The distances from one part of the palace to the others have been greatly reduced. Furthermore, the Pyramid, due to its transparency, permits visitors to remain in visual contact with the palace, and provides the underground architecture with an extraordinary source of light. I. M. Pei's architecture should be considered as a tribute to the *Louvre*. His new underground structures provide some 650,000 square feet of additional space, which also includes a 400 seat auditorium, a book store, a space for temporary exhibits, and two restaurants. The plans for the future include an underground shopping mall and parking lot; these projects will emerge

in 1993 when the Richelieu Wing of the palace will be vacated by the Ministry of Finance. The included slides are mostly concerned with the I. M. Pei additions to the *Grand Louvre*. The existing art collection is placed at 400,000 works of art. It would require a person 40 years to view them all if one spent one minute in front of each work of art.

One of the innovations, which the public will discover beneath the Pyramid, is a series of exhibition areas which retrace the history of the *Louvre* as a building, from the palace to the museum. No museum in the world can claim such a prestigious past as the *Louvre*. Documents, works of art, and scale models are presented in chronological order beginning with the reign of Philippe Augustus (1150-1223) and continuing throughout its history; this is a permanent exhibit.

One of the most appealing museums in Paris is the Rodin Museum because of its garden setting, which includes several acres. Rodin's sculpture acquires a special naturalness in this quiet garden-park setting--just east of the *Invalide* (Napoleon's Tomb). Luckily, few visitors are in attendance and the grounds are beautifully maintained. Most of his bronze sculptures, including the famous *Gates of Hell*, which incorporates *The Thinker*, are displayed with ample space for total viewing. There are approximately 50 works of sculpture in the

gardens (see slides included). There is also a splendid house within the grounds and it also contains much of Rodin's sculpture and sketches as well as works of art by Rodin's contemporaries. *The Kiss*, by Rodin, is one of the few sculptures in stone. It is a truly remarkable work of art (slides included).

Musée Picasso: "I am the greatest collector of Picassos in the world." Only one person could have said these words, and that person is Picasso himself. He held onto a large number of his own works. At the time of Picasso's death in 1973, the French government allowed inheritance taxes to be paid with works of art, instead of money. This is what is known as "dation." since Picasso lived in Paris for many years and his studio was full of his art, the bulk of the art in the Musée Picasso was acquired through "dation." Dominique Bozo, a curator of the French National Museums, was appointed to choose from among the considerable body of works that Picasso had assembled. This collection includes works from all periods and of all techniques; highly finished "museum pieces," but also coherent series of studies (such as the drawings and sketchbooks leading to the *Demoiselles d'Avignon*), as well as works of a more experimental nature (such as small cubist constructions) for a total of 203 paintings, 158 sculptures, 29 relief, 88 ceramic pieces, some paper collages,

about 1,500 drawings, some 30 sketchbooks, and more than 1,600 prints. The 1920's and 30's are very well represented. The "dation" also included a number of works by other artists (Chirico, Derain, Degas, Matisse, Seurajo and 21 works of primitive art that belonged to Picasso.

In addition to works by Picasso himself, the museum owns works by other artists that he collected--50 in all. They include Braque, Cezanne, Rousseau, and Matisse. The museum has also been enriched by recent acquisitions. The mansion, which has become the home of the new Musée Picasso, was built between 1656-1659 for Pierre Aubert. It ranks among the finest historic houses of the Morais District of Paris. The front of the building opens onto a semicircular forecourt. The building is crowned by a monumental arched pediment and is flanked by two perfectly symmetrical pavilions (see slides included). Slides (transparencies) include many of the works of art within the museum collection.

Musée National d'art Moderne (*Centre Georges Pompidou*); the architect is Renzo Piano. The Musée National d'Art Moderne is one of the four departments of the Georges Pompidous Centre, the others being Bibliothèque d'Information, the Centre de Creation Industrielle, and the Institut de Recherche et Coordination Acoustique/Musique.

The museum collections were formerly housed at the Luxembourg Museum and the Jeu de Paume Museum. These collections were subsequently enriched by a comprehensive policy of acquisition of 20th century works, both by purchase and donation. In 1977 the museum was moved to the Pompidou Centre and given its own purchasing budget. Today the museum possesses over 15,000 works, which together form one of the most important collections of modern art in the world. The fourth floor exhibits many of the art works (there are 37 galleries on the fourth floor). The galleries include a special graphics room and a temporary exhibit area. The galleries are listed in sequence from south through north and include: Fauvism, Bonnard, Matisse, Matisse Chapelle de Venice, Matisse (1907-1917), Duchamp Villon, Cubism, Gonzalez, Picasso (after 1918), Braque (after 1918), two galleries of Leger, Kandinsky, Klee. German, Italian, and Russian (1905-14): Pevsner and Kupka, Delauney. Abstraction-creation, figurations (1920-30): Chagall, De Rain & Dufy, Rouault. Surrealism after 1940: Miro, Calder, Abstract art in France (1950-60), Dubuffet, Cobra, Balthus, Bacon, and Giacometti. There is also a sculpture terrace of Calder's work. This is the finest Picasso Museum in Europe; it was my privilege to visit and compare it with the Picasso Museum in Madrid, Spain.

The Gothic style of architecture originated near Paris at *St. Denis* with the ideas of its architect, Abbot Suger. It is a cathedral style of architecture that had a precise origin--it was started in 1140. Only the choir and ambulatory of *St. Denis* (Abbey Church) are extant, the remainder is Late Gothic. This discussion will include three additional Gothic architectural monuments in Paris and will incorporate a contrast-comparison approach. An interior visit to a Gothic building reveals the overwhelming presence of colored light admitted through large stained glass windows. This luminosity is a characteristic of *Notre Dame*, *St. Germain*, and especially *St. Chapelle*, as well as *St. Denis*. This feature is a result of the use of pointed arches and vaults. The pointed (Gothic) vaults and ribs can be any height and width. Additionally, they are stronger than round arches. Gothic architecture is a vertical manifestation in stone which is supported with "flying buttresses" (stone arm-like wall supports). *St. Chapelle* is, as the name implies, a royal chapel and is, therefore, smaller. Its obvious luminosity is violet in coloration--violet was a French royal color. The chapel's apsidal windows comprise more than 50 percent of the east (Apse) end. Unlike *St. Chapelle*, *Notre Dame*, uses flying buttresses for structural support. This French Gothic cathedral was begun in 1163 and has been cleaned recently. It is carefully lighted (at night)

on the exterior to reveal its architectural sculpture. There are 28 carved figures on the west facade, representing kings of the "Old Testament." Much of the sculpture is concerned with the Virgin Mary--hence the name--Notre Dame. *Notre Dame* incorporates several styles of French gothic architectural features, as well as Romanesque (see included slides). *Notre Dame* was completed in 1250 and remains the most visited of French Gothic cathedrals. My visit in May 1989 was on Pentecost Sunday and thousands of visitors were present.

The Panthéon (St. Genevieve) by Jacques Soufflot (1755-92) epitomizes the Neo-Classical style in French architecture. The east portico is Roman in inspiration. The columns were reproduced with studied archaeological exactitude. The walls are windowless and severely blank. The colonnaded dome is a neo-classical version of those on *St. Peter's* in Rome.

The last significant Parisian architecture that I observed is *L'Opera* by Charles Garnier (1861-1874). This style is Neo-Baroque or "Second Empire." The extravagant opulence of this building is a reflection of the nouveau riche and their taste for decadent luxury. The over-abundance of nonstructural detailing defies description. The upper level of the facade incorporates sculptural relief with architecture

in an ornamental fashion. The paired columns are nonstructural and are in front of a single row of structural columns. The ground floor arcade uses sculpture and relief to conceal structural elements, the interior contains 2,200 seats and features a painted ceiling by the late Marc Chagall. The Orsay Museum has a model of *L'Opera* with all of its details revealed in a cut-away view. This building is the epitome of opulence in parisian architecture of the 19th century and is my least favorite.

BENEFITS TO THE COLLEGE

BENEFITS TO THE COLLEGE

On a practical level, our college will benefit from my sabbatical leave in terms of the availability of colored slides, which I have made available to our library's audio-visual department for duplication and filing. The audio-visual department is currently duplicating my slides.

As a preliminary to my sabbatical, I enrolled in a course titled British Art: 1830-1988 during the summer of 1988 at Oxford University in England. I received permission from the Director of Personnel to use this credit for a professional growth increment. While I was at Oxford University, I conducted research on my sabbatical leave topic, "The Goals and Objectives of J. M. W. Turner." I returned to America following my research in England and requested permission from the Sabbatical Leaves Committee to continue research at the Huntington Library and Museum and also the Honnold Library Center. The Huntington Library is the finest facility in America for its collections of British Romantic Art and Literature; it has an excellent rare book section, which I was permitted to use. My affiliation with the staff at the Huntington proved most beneficial and helpful. I also purchased slides (copies) from their Turner Collection, which our library is duplicating.

While I was in London, I visited and studied in the Tate Museum and the Clore Galleries. The Clore is a recent addition to the Tate and was

designed by the architect, James Stirling, in 1987. It is the largest repository of Turner paintings in the world where they are on permanent exhibit. The Keeper (Curator) of the Turner paintings in the Clore is David B. Brown, a friend of mine and England's specialist on Turner; he has just published a new book on Turner. I also purchased slides for duplication at the Clore.

While I was in Oxford, I studied and researched material at the Ashmolean Museum and Library. It has a large Turner collection of his architectural watercolor sketches. I also purchased Turner slides from the Ashmolean Museum for duplication by our audio-visual department.

The students will benefit directly and indirectly from my knowledge, which I gained through research and study. A healthy respect for knowledge needs to be re-emphasized. I see my role as a teacher and colleague, as an exemplar and motivator; in part, therefore, my personal growth and development is of major importance to our college. Scholarly research is central to critical thinking and the interchange of ideas with students and colleagues is a major goal within and outside of the classroom. Through study-research and observation, my aesthetic sensitivity level was immeasurably increased. An enlightened citizen must be aware of the cultural comparisons and contrasts that are implicit within many traditions. Our historical roots grow and develop through an enriched environment that is provided through true knowledge and understanding through past and

present cultures. I have gained considerable information from my research and travels, which I will share with my students and colleagues. Informed dialogue is the basis for intelligent decisions.

It is the obligation of the teacher in society to impart his knowledge to his students, thus, contributing to vital understandings and solutions to current problems in art and living and, therefore, contributing to the fullness of life through art history.

I am convinced that my personal renewal and growth, through research, study, and travel, is directly related to my growth experience professionally. My need for a new perspective was imperative for a vital and fresh approach to teaching, and research and travel is a major avenue toward this end.

Ultimately, the goal of any sabbatical leave is renewal and rest so that the teacher can perform with vitality and enthusiasm. These benefits are very real, although intangible in many cases.

There is no substitute for a work of art, whether it is a painting, sculpture, or an architectural construction. My role as a teacher of art history is to impart and share knowledge in a highly stimulating and vital manner, and it behooves me to know what I teach and to teach what I know. Since I can only teach what I know intimately, I must become totally immersed in the works of art per se. This sabbatical leave permitted me to become

saturated in works of art from most of Europe's finest museums within 14 countries. I know that this tour, combined with my research, afforded me with an unparalleled opportunity to increase and enhance my knowledge of European Art History. This motivation will stimulate me to provide my best to our students, and they deserve the best.

While I was in Europe visiting museums and galleries, I was also enrolled in a course offered through California State University, Pomona, titled Independent Travel Study. This course included a serious and detailed diary of my travels to museums and galleries in Europe. It also afforded me with the opportunity to become acquainted with their resident Art Historian, Robert Staton, who will read my diary. Since many of our students transfer to Cal Poly, this should facilitate our efforts and increase communication on many levels.

I also plan to conduct a staff development program during the Fall semester of 1989. This program will include a slide presentation.

CONCLUSIONS

TRAVEL MAP

TRAVELLING ITINERARY

CONCLUSIONS

A summary is never adequate in itself, but I shall try to convey some of the positive benefits of my sabbatical leave experience. Obviously, this was a year of enriching and stimulating experiences that provided for renewal, increased enthusiasm for learning and teaching, enhancement of knowledge and understanding of European cultures through direct observation and study of their artistic heritage, past and present. I am unquestionably certain that my growth in these areas will, of necessity, manifest itself in the classroom in many and diverse ways. A specific number of benefits are tangible and will be enumerated. I purchased and took slides (color transparencies) in Europe that our audio-visual department is currently duplicating. Also, importantly, I can objectify my own growth experiences, to some degree, and make valid and meaningful comparisons and contrasts with European and American artistic cultural heritages. My attitude is a critical factor in the dissemination of valid and meaningful information to the students. I feel positive that my attitude is balanced and non-prejudicial and that with the increased knowledge that I obtained through direct observation and study, I can and did observe the major factors in the origins, growth, and development of European artistic and historic cultures. I anticipate that much dialogue will ensue between me and my colleagues regarding this positive

and meaningful sabbatical leave experience. Only through informed dialogue can one become a worthy citizen and teacher and help our students to understand that the accretion of man's accomplishments, in the cultural arts, is an endless quest that must continue. We presently have available the best that man has produced throughout all history. It is the obligation of the teacher in society to impart this knowledge to his students thus contributing to vital understandings and solutions to the current problems in art and in living and therefore contributing to the fullness of life through art history.

TRAVEL MAP

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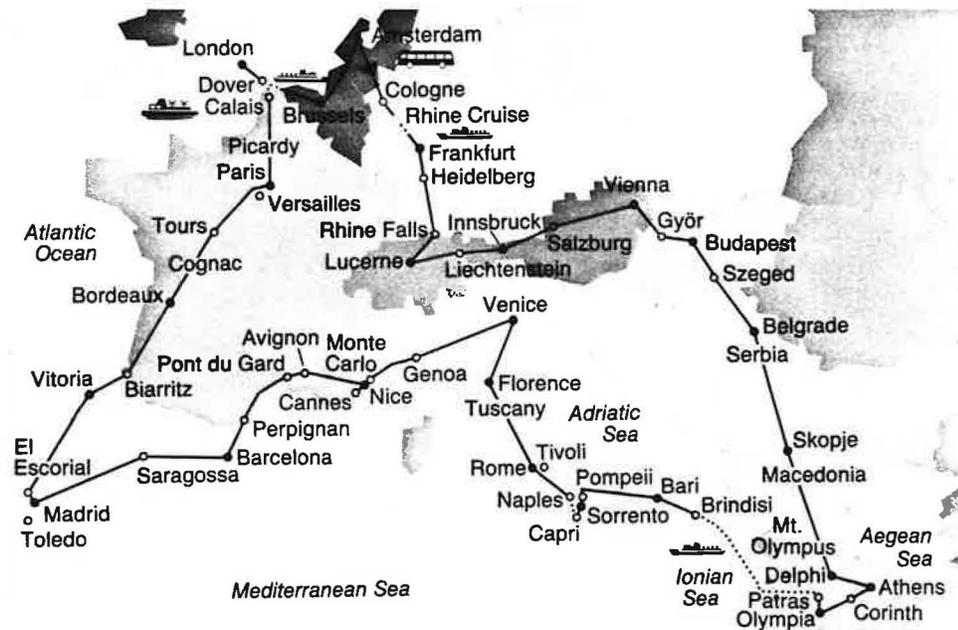
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- All local taxes
- Globus-Gateway travel bag and portfolio of travel documents

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Note: A separate bibliography for the research on J .M .W. Turner is listed with my enclosed paper on Turner.

COLOR TRANSPARENCIES LIST

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		Orsay Museum: Central Hall	3.
		" Upper Galleries	4.
		" Train Station, c.1897 (B/W)	5.
		" " " remodeled c.1986 for the Orsay Museum	6.
		" Main Hall of Railway Station	7.
		Meunier Constantin: Bronze, 1890	8.
		Orsay: Waiting Room of Former Station	9.
		Peduzzi R.: Scale model of Opera Dist. (Paris)	10.
		Bouquerequ: La Danse, 1856	11.
		Orsay: Central Hall view of Manet Painting	12.
		" Steel archway & Plaster coffers	13.
		" Upper Galleries, with three works by Gauguin	14.
		Careaux: La Danse, 1869	15.
		Bernard, Joseph: Danse, 1910-12	16.
		Pradier James: Sapho, 1852	17.
		Mercie, Antonin: David, 1872	18.
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		Orsay:View of Central Hall before Art work work	20.

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		Lacombe, Georges: Isis, 1894-95	24
		Segoffin, Victor: Ballroom	25
		Ingres: La Source, 1856	26
		Cabanel: Venus 1863	27
		Pils, Isidore: Death of Mother Superior 1846	28
		Lepage: Les Foins 1877	29
		Lhermite: La Paye des Moissonneurs 1882	30
		Courbet: L'homme blesse, 1844-54	31
		Bashkirtseff: The meeting 1884	32
		Walden: The Docks of Cardiff 1894	33
		Monet: La Pie	34
		Signac: Venise la Voil Verte, 1904	35
		Cezanne: L'Estaque, 1878-79	36
		Monet: La Cathedrale 1894	37
		Gogh Van: Portrait of Dr. Paul Gachet, 1890	38
		" La Salle de danse a Arles, 1888	39
		Munch: Nuit d'ele a Aasgaardstrand	40

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		Sisley: Port-Narly 1876	43
		Manet: La Serveuse de Docks 1879	44
		Renoir: The dance and Campagne 1880	45
		Toulouse-Lautrec: Jane Avril 1892	46
		Seurat: The Circus	47
		Monet: Le dejeuner sur l'herbe 1865-66	48
		Gauguin: Le Cheval Blanc 1898	49
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		" Eiffel Tower	2
		" Champs Elysees & the Triumphal Arc	3
		" Arc de Triomphe	4
		" Southern face of Norte Dame	5
		" Facade, Norte Dame	6
		" L'Opera	7
		" Overview of La Concorde	8
		" Church of The Madeleine	9
		" Vendome Square	10
		" Conciergerie	11
		" The Louvre Museum	12
		" Chaillot Palace	13
		" Radio & Television House	14
		" Invalides Hospital	15
		" Montmartre: The place du Tertre	16
		" Saint-Germain-des-Pres Church	17
		" The Pantheon	18
		" The Sainte Chapelle	19
		" Le Moulin Rouge	20

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		Paris: Exterior view of Pyramid	1
		" Napoleon Courtyard, 1900	2.
		" Pavillon, Statue & Pyramid	3.
		" Fireworks over the Louvre	4.
		" Clock Pavillon	5.
		" Sunset over Pyramid	6.
		Paris: Evening over Pyramid	7.
		" View of Staircase in Pyramid	8.
		" Another view of Staircase	9.
		" Second floor of the Pavillon, (Turgot)	10
		" Exhibit of Greco Roman & Etruscan Art	11
		" View of Tourists at Pyramid	12
		" Pavillon Sully	13
		Brun Charles Le: Battle of Arbeles	14
		" "	15
		Subleyras, Pierre: Le Repas Chez Simon	16
		Sueur Eustache Le: L'amour derobe ... Jupiter	17
		Paris: Scale model of the Louvre in 1572	18
		" View of statues through Pyramid	19
		" Detail of the Louvre	20

The New Louvre, complete guide, 1989

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Art

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		Paris: Le Vau Wall, built about 1660	21
		" Saint Louis Room, built about 1230-40	22
		Robert, Hubert: Grande Galerie	23
		Zix, Benjamin: Marriage of Napoleon & Louise	24
		Paris: View of the Pyramid	25
		" Inside view of Pyramid	26
		" Top view of Pyramid	27
		" View of Pyramid	28
		" Inside view of Pyramid	29
		" Inside view of lower level of Pyramid	30
		" Partial view of pavillon & Pyramid	31
		" Pyramid in lit-up room	32
		" View of construction of Pyramid	33
		" View of reinforcement bars of Pyramid	34
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		Dupuis Pierre: Plums, Melons & Peaches	37
		Paris: Ground floor of Pyramid	38
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 COURSE Art Louvre

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		Paris: View of East Moat of the Louvre	4
		" View of Archeological Dig, 1984	4
		" Reproduction of Charles VI Metal Helmet	4
		" 16th & 17th century Terra Cotta Bust	4
		" Ceramic Pieces found in Moat	4
		" Full size plaster cast for woman Portrait	4
		Paris: Terra cotta models 17th century	4
		" Polychrome Monkeys head	4
		" Monkeys Musician & virgin & child	4
		Palissy, Bernard: Plaster mold for plate	5
		" Enameled snake, lizard, frog, fruits	5
		Paris: Polychrome faience figure of a seated man	5
		" Series of 14th century pitchers	5
		" Part of the Nevers faience service, 1650	5
		" View of Pyramid	5
		" Fold Out Plan of Louvre	5
		" View of Pyramid	5
		Goujon: Bas relief sculptures	5

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		" Woman with a Mantilla, Vase 1949	15.
		" She-goat-plaster, 1950	16.
		" Woman with out stretched arms 1961	17.
		" Goat skull, bottle & candle 1951-53	18.

RESEARCH PROJECT
ON
JOSEPH MALLORD WILLIAM TURNER
by
Richard L. Raynard

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A BRIEF BIOGRAPHY OF JOSEPH MALLORD WILLIAM TURNER

Joseph Mallord William Turner was born on April 23, 1775, in Maiden Lane, off Coven Garden, London, where his father, William, had a small barber's shop.

The child's precocious talent was soon apparent: his first drawings, mostly copies of magazine illustrations, seem to have met with considerable success, and his father's customers bought them for a few shillings. He went to school at Brentford, and when he was barely nine years of age a local brewer asked him to color some engravings (an activity to which Turner was to return later). These early successes were not without their lucrative aspect, and William Turner was encouraged to further his son's precocious talent. In 1788 he apprenticed him to Thomas Malton, a watercolorist of architectonic and topographical views. After a year with Malton, Turner entered the Royal Academy School to study painting; he was then only fourteen years old. Meanwhile, his father had retired from his barber's shop and until his death in 1829, devoted himself entirely to helping his son. In 1793 Turner already had his own studio, where his father helped him with the preparation of his paints and canvases and undertook the domestic work; in this way he filled the gap in Turner's life left by his mother, a violent woman, who died insane.

Turner was influenced by the kind of painting produced in Malton's studio and made a great number of architectonic and topographical drawings (watercolor sketches) which were very much in fashion at the time. He used to wander about the country side and kept a kind of traveller's notebook in which he made many precise drawings.

of the landscape, of castles and abbeys, which were so faithful to the original that they were later engraved and used to illustrate books of travel. He was often asked by the owners of country houses and castles to make precise and accurate drawings of their possessions. He was also working very hard at this time as a copyist (a very lucrative form of employment) and was employed by several architects to color their plans. There is no doubt that Turner's position in the mainstream of English watercolor landscape painting originated in these youthful contacts with the English countryside. In 1794 he met a patron, Dr. Monro, who asked him, together with Thomas Girtin, another painter who had a decisive influence on Turner's art, to produce a series of watercolors taken from J. R. Cozens' travel sketches. A study of the works of this very accomplished landscape artist led Turner to consider landscape from a livelier and more imaginative point of view than he had so far shown in his topographical works. Meticulous copying of the subject (which was characteristic of topographical artists from Dayes to Hearne) made way for a more interpretative and imaginative approach which a technique such as watercolor could readily encompass.

At the age of twenty-one, Turner exhibited his first oil painting (BRIDGEWATER SEA PIECE, 1797) at the Royal Academy, where he was elected a member in 1799; in the same year he painted the famous work, NORHAM CASTLE, considered by his biographers to be the first of his official successes in the medium of watercolor. Turner did not, of course, neglect oil painting, but his

first works in this medium were still no more than topographical studies. He soon abandoned this form, however, and turned to historical and mythological subjects (Turner's interest in epic themes was aroused during his journeys to Wales and the Isle of Wight). These paintings are classical in inspiration and very much influenced by Poussin and Claude Lorrain. It was at this time too that Turner painted the first of the seascapes, which were to prove such a faithful source of inspiration throughout his life.

In 1802 he travelled abroad for the first time, visiting Paris and Switzerland. He found the Alpine landscape very impressive and romantic: in fact, he admitted that on the whole these countries were more beautiful than Wales and Scotland. In 1817 he travelled to Belgium and Holland and along the Rhine. When he was only twenty-seven years of age, he was made a Royal Academician (one of the youngest members ever). His fame, already well established, grew rapidly, and by 1819 a vast number of paintings had already been produced (it is estimated that Turner's total output was in the region of 20,000 works); among these early paintings there are some authentic and undisputed masterpieces, epic works, seascapes and landscapes. Before 1819 Turner had worked on the unfinished series of seventy engravings which he entitled LIBER STUDIORUM, on the lines of Claude Lorrain's LIBER VERITATIS.

Turner's first journey to Italy took place in 1819; from his stay in Rome we have a number of sketches (about 1,500 pencil and pen drawings) which are extremely interesting from a documen-

tary as well as an artistic point. Few oils were produced at the time of this first visit to Italy, however. He returned to Italy on another four occasions between 1819 and 1840 and was able to visit almost all parts of the country: Venice, Turin, Como, Genoa, Milan, Bologna, Rimini, Orvieto, Ancona, Florence, Naples and Viterbo.

Very little is known of Turner's private life and there is conflicting evidence regarding certain aspects of his character: his withdrawn and intractable temperament prevented him from having many friends, and he never married. After his father's death in 1829, this cantankerous, fat little man became more and more misanthropic and solitary, evading all the social relationships and connections which his great and constant success could have brought him.

Turner's passion for long journeys abroad never left him. His eccentricities, his proverbial avarice (although this has been denied by some people who knew him), his paradoxical and suspicious conduct, gave rise to many false rumors, among them that he was insane (the publicity unleashed by Walter Thornbury's biography in 1861 caused him great harm). John Ruskin, one of the few who were able to observe Turner at close quarters and visit him as close friends, denied the truth of these rumors. The last, fully active, years of Turner's life were spent at Chelsea where his identity was disguised under the name of his landlady, Booth. He was found by his housekeeper, Miss Danby and taken home shortly before his death.

He died on December 19, 1851, at the age of seventy-six, an embittered and gout-ridden old man. He left a legacy of 140,000 pounds (sterling) (well over a million dollars) in securities, two houses in London, and a collection of his works whose value is inestimable. His will, which bequeathed all his property to old and poor artists and his art collection to the State, was contested by his relatives and annulled. He is buried in St. Paul's Cathedral, beside Sir Joshua Reynolds.

In 1987 the Clore Gallery (Museum) was opened to the public; this gallery is a major new addition to the Tate Museum in London and contains nine galleries devoted entirely to the paintings of Turner. This highly controversial Gallery, designed by James Sterling, houses the Turner Bequest which Turner had willed to the nation (England). This paper will discuss the design of the Clore Gallery and include colored slides of the building and some of the paintings by Turner as a separate topic.

CHRONOLOGY OF TURNER'S LIFE 1775 to 1851

- 1775 Joseph Mallord William Turner born to William Turner, barber and wig-maker and Mary Marshall at 21 Maiden Lane, Covent Garden, London, England. His birth-date is still uncertain, but he maintained that it was April 23, The Feast of St. George, patron of England and also Shakespeare's birthday.
- 1784 Turner with his maternal uncle and aunt at Brent-
85 ford, Middlesex, attending John White's school and coloring engravings. First surviving drawings from nature, in and around Margate, on the Kent coast.
- 1786 Death of Turner's sister, Mary Ann aged eight.
- 1787 First signed and dated watercolor, a copy from an engraving of Bacon's Tower, Oxford.
- 1788 Working with the architectural draftsman, Thomas Malton, and the architect, Thomas Hardwick.
- 1789 Sketching from nature while staying with his maternal uncle at Sunningwell, near Oxford.
December 11: admitted to the Plaister Academy of the Royal Academy Schools, under the sponsorship of J. F. Rigud, R. A. after a term's probation.
- 1790 First exhibit at the Royal Academy, a watercolor of THE ARCHBISHOP'S at Lambeth, commissioned by Hardwick to make a replica.
- 1791 Two watercolors at the R.A.
Coloring prints for engravers and print-sellers.
Sketching in and around Bristol, Bath and Malmsbury while staying with his father's friend, John Narraway.
Studying perspective and copying a Gainsborough print.
- 1792 First contact with John Soane, the architect.
May: two watercolors at the R.A.
June 25: Admitted to the R.A. Life Class.
July and August: Touring in north and central Wales.
Earliest contact with the watercolorist, W.F. Wells.
- 1793 March 27: Awarded 'Greater Silver Palette' by the Society of Arts, for a landscape drawing.
May: two watercolors accepted at R. A.
First documented contact with Dr. Thomas Monro.
First experiments with oil painting.
Begins to study etching techniques by this date.
- 1794 May: First engraving after a Turner drawing of Rochester, published in the "Copper Plate Magazine". A large oil of ROCHESTER CASTLE also seems to date from this year
five watercolors at the R. A., praised in "St. James Chronicle and Morning Post".

First recorded activity as a drawing-master.
Sells three versions of Llanthony Abbey for 2½ guineas.
First Midland Tour, chiefly to make drawings for engravings.
Met Thomas Girtin at Dr. Monro's evening 'Academy' making joint versions of designs by J. R. Cozens, Thomas Hearne and others.

- 1795 May: Eight watercolors at R. A.
Tours in Wales and Isle of Wight produce commissions for engravings and several private collectors, including Viscount Malden and Sir Richard Hoare.
- 1796 May: Ten watercolors at the R. A. including the first clear reference to an Old Master style.
First exhibited oil, FISHERMEN OFF THE NEEDLES, Praised by Anthony Pasquin and sold for 10 Pounds.
Sketching on the estate of William Lock of Norbury and in and around Brighton.
- 1797 May: Teaching drawing to Julia Bennet, later Lady Gordon; two oils and four watercolors.
Touring north England, including Lake District; working at Harewood.
- 1798 April: Short Tour of Kent with Rev. R. Nixon and the history painter S. F. Rigaud.
May: Six watercolors and four oils at R.A., including three oils and two watercolors given captions from Milton and Thompson.
Tour to Malmsbury, Bristol, and north Wales; visits Richard Wilson's birthplace and makes watercolor copies for his paintings.
Probable date of two decorative panels commissioned for library at Harewood. Possible date of first classical picture, LAKE AVERNUS WITH AENEAS AND THE SYBIL, painted for Colt Hoare in a Wilsonian style.
- 1790 November: competes unsuccessfully for Associate Membership of R. A. Buys large collection of figure studies by C. R. Ryley.
- 1799 April: Recommended to Lord Elgin to make topographical drawings in Greece; disagreement over terms and plan dropped.
May: Goes to see Altieri Claudes at Beckford's London house. Four oils and seven watercolors at R.A.; sells watercolor of CAERNARVON CASTLE for 40 Guineas.
July: has orders for 60 drawings in hand.
August/September: working for Beckford at Fonthill.
Autum: Tour Lancashire, sometimes in the company of Fuseli (painter), and North Wales.
November 4: elected Associate of R. A.; joins Academy Club; moves to 64 Harley St, London, sharing with marine-painter, J.T. Serres.
First substantial essays in poetry, including glees of the type written by John Danby, whose widow, Sarah

becomes Turner's mistress at this time. Birth of Evelina, the first of Turner's three children by Sarah Danby.

- 1800 May: two oils whose verse captions may be by Turner, shown at the R.A. with six watercolours, five of them of Fonthill.
May 17: dines with other Academicians at Fuseli's Milton Gallery
December 27: Turner's mother admitted to Bethlehem Hospital for the insane, where Dr. Monro is the physician.
- 1801 March: Attends Fuseli's lectures on Painting at R.A.
May: Two oils and four watercolours at R.A. Praised by Fuseli and Beaumont as superior to Rembrandt, and sold for 250 gns.
June/ August: tours in Scotland with Nicolas Smith, returns through Lake District and Chester.
- 1802 February 12: elected full Academician: W. Turner becomes J.M.W. Turner.
Three watercolours and three oils at R.A. including SHIPS BEARING UP FOR ANCHORAGE acquired by the third Earl of Egremont, and JASON the first exhibited classical subject.
July/October: visits France and Switzerland, probably with sponsorship of the Earl of Yarbrough and Walter Fawkes. Some weeks spent in the Louvres; visits studios of David and Guerin.
November: attends Girtin's funeral.
December: Applies to be a Visitor Professor in Academy Schools. Presents a dozen dessert spoons to the Academy.
- 1803 Member of Academy Council and of Hanging Committee.
February: Reported that 'had no pictures, gone as fast as he paints them, commissions for 20 years.
February/March : attends Fuseli's lectures on painting.
May: Two watercolours and five oils at R.A., including first Claudian subject, MACON; Beaumont and several Academicians critical of his lack of finish. First review of Turner's work by John Britton in "The British Press".
- 1804 Member of Royal Academy Council.
Death of Turner's mother in Bethleham Hospital.
April 18: Turner's private gallery opened in Queen Anne's Street, London.
- 1805 May/July: THE SHIPWRECK exhibited at Turner's Gallery; acquired by Sir John Leicester for 315 Pounds; the first oil to be engraved and the first large single plate after Turner's work; impressions sold to 130 subscribers.
December: sketches VICTORY on return from Trafaagar.

- 1806 February: Two oils at first exhibition of British Institution (Museum).
May: One oil and one watercolor at R. A.; first important signs of a Turner "School" in the work of W. Havell and A. W. Callcott. BATTLE OF TRAFALGAR among paintings at Turner Gallery.
Summer: Staying with W. F. Wells; genesis of LIBER STUDIORUM.
August 7: Congratulates Lord Elgin on the acquisition of the Parthenon Marbles
Winter: Takes a house at 6 West End, Upper Mall.
- 1807 April: Attends Opie's funeral.
May: Two oils at R. A., buys a plot of building-land at Twickenham. Thames views shown at Turner Gallery---West calls them crude blotches.
June 11: first number of LIBER STUDIORUM published.
November: elected Professor of Perspective at R.A.
First independent French notice of Turner in magazine "Magasin Encyclopedique".
- 1808 February: Two oils at British Institution (including JASON).
May: THE UNPAID BILL at R.A. Long review by John Landseer in "Review of Publications of Art" identifies twelve oils in Turner Gallery, together with LIBER STUDIORUM drawings.
First German notice, in J. D. Fiorillo, "Geschichte der Zeichnenden Kunste"
- 1809 March: helping Soane with the presentation of his Academy lectures on architecture.
May: Two watercolors and six oils shown at Turner Gallery, including Thomson's AEOLIAN HARP. 4 Oils.
Summer: visit to Petworth, Sussex, home of Lord Egremont.
August: visit to Yorkshire; visits Egremont at Cocker mouth Castle, Cumberland.
December: Shows plans for a new design for lighting at R. A. Lecture Room. Visits Oxford in connection with works for engraving.
- 1810 May: Changes London address to 47 Queen Anne St. Fifteen oils shown at Turner's Gallery, including: AVALANCHE. Three oils at R. A. Visits Sussex to make drawings for Jack Fuller.
August: visit to Yorkshire; probably Farnley.
- 1811 Member of Academy Council and of Hanging Comm.
Reading Sir Walter Scott's poems by this date.
January: first series of six perspective lectures begins. Proposes that a Professorship of Landscape be established at R.A.
May: Four oils and five watercolors at R. A.
July/September: Touring West Country in search

of material for Cooke's "Southern Coast" for which he also writes longest poem. Meets C.L. Eastlake's family at Plymouth and his own father's relatives at Barnstaple and Exeter. October/November: Visits Farnley.

- 1812 Member of R. A. Council; visitor to Academy Schools. January/February: Six lectures on perspective at R. A. Spring: begins building Sandycombe Lodge, Twickenham, to his own designs. May/June: Turner Gallery open; seven oils noticed. Four oils at R. A. including HANNIBAL. November/December: visits Farnley.
- 1813 Visitor to Academy Schools May: Two oils, FROSTY MORNING and DELUGE at R. A. Sandycombe Lodge completed and occupied. Constable visits Turner Gallery; and sitting next to him at R. A. banquet, is impressed with his "wonderful range of mind." Summer: Tour of Devon, partly with Eastlake, A. B. Johns and Cyrus Redding
- 1814 January/February: Six lectures at R. A. on perspective. First instalments of PICTURESQUE VIEWS ON THE SOUTHERN COAST OF ENGLAND (without Turner's Text). Submits APULIA IN SEARCH OF APPULLUS to British Institution landscape competition; is disqualified, but the work is exhibited. May: DIDO AND AENEAS shown at R. A. William Hazlitt's first notices of Turner. Summer: Tour of Devon.
- 1815 January/February: Six perspective lectures at R. A. May: Shows four oils: DIDO BUILDING CARTHAGE, CROSSING THE BROOK and four watercolors at R. A. August: may have been considering marriage to Clara Wells. November: exhibits BLIGH SAND and JASON at Plymouth. Haydon visits Turner Gallery with Canova, who calls Turner a 'Grand Genie' December: Turner attends dinner in honor of Canova at R.A. Reading Byron's "Childe Harold's Pilgrimage" by this date.
- 1816 Chairman of Directors of Artists' General Benevolent Institution; visitor to newly founded R.A. Painting School. January: Chairs Fuseli's lecture on painting at R. A. six lectures on perspective at R. A. July/August: Travelling in Yorkshire for HISTORY OF RICHESHIRE, based at Farnley.
- 1817 August/September: visits Belgium, the Rhineland, Holland, and makes 51 Rhine watercolors, bought by Fawkes. October/November: Sketching around Durham and Yorkshire, based at Farnley. Helps authenticate a Claude for the collector Gray. Started work on Hakewill's PICTURESQUE TOUR OF ITALY.

- 1818 Chairman and Treasurer of Artists' General Benevolent Institution. January: six perspective lectures. April: Attends at least two of Hazlitt's lectures on "English Poets" with Soane.
May: Three oils, and one watercolor at the R.A.
August: Acquires further land at Twickenham.
October: W. B. Cooke commissions twelve Rhine drawings for engraving; only 3 executed and not engraved.
October/November: In Scotland to discuss Scott's "Provincial Antiquities of Scotland", spent November at Farnley.
- 1819 Member of R. A. Council and Inspector of Academy Library. January: Six perspective lectures at R. A. Attends Haydon's exhibition of studies from Raphael Cartoons and Elgin Marbles.
February: Commission from Cooke extended to 36 Rhine drawings.
March: eight oils shown at Sir J. Leicester's new Gallery in London.
April/June: Sixty watercolors exhibited at Walter Fawkes' London house.
May: two oils at R. A.
August: first visit to Italy, principally Rome, but also visits Venice and travels as far south as Paestum.
November: elected to honorary membership of the Roman Academy of St. Luke, through Canova's sponsorship.
December: Second Gallery under construction in London.
- 1820 February: returns from Italy. Member of R. A. Council; Inspector of cast collection.
April/June: Fawkes' collection again open.
May: ROME FROM THE VATICAN painting exhibit at R.A.
June: inherits cottages in Wapping (London), which he converts into the "Ship and Bladebone" tavern.
July: sits next to Constable at the King's birthday dinner at the R.A.
August: supports purchase of Marco d'Oggino's copy of Leonardo's LAST SUPPER, and Cumberland's collection of prints by the R. A.
- 1821 February/March: six lectures on perspective at R.A.
April: Turner well represented with SOUTHERN COAST and other engravings in W. B. Cooke's exhibition of modern British engravings.
May: Buys three oil sketches by Reynolds at auction
Late Summer to Autumn: visits Paris Rouen, Dieppe; makes pencil copies after Claude in the Louvre.
December: first visit to David Wilkie; Christmas at Farnely.
- 1822: Visitor to R. A. Painting School.
February/August: 24 watercolors exhibited at Cooke's.
May: first exhibition in Turner's new Gallery.
WHAT YOU WILL shown at R.A.

December: commissioned by George IV to paint THE BATTLE OF TRAFALGAR by this date.

- 1823 Visitor to the R. A. Painting School. January: W. B. Cooke's second watercolor exhibition, with eleven watercolors.
March/April: surreptitious pencil copy of Ruben's CHAPEAU DE PAILLE, exhibited in London.
May: BAY OF BAIAE at R. A. June: first RIVERS OF ENGLAND engravings published.
September/October: sketching English and French coasts from the Channel. October at Farnley.
- 1824 Auditor of R. A. accounts. January/February: six perspective lectures at R.A.
April: W. B. Cooke's third watercolor exhibition, with sixteen watercolora.
June: one of the foundations members of the Athenaeum Club. Sketching on south and east coasts.
November/December: last visit to Farnely.
- 1825 Visitor to R.A. Painting School, and Auditor of Accounts. January and February: six perspective lectures. First four drawings for PICTURESQUE VIEWS IN ENGLAND AND WALES ready.
May/August: one watercolor at R.A. August: Tour of Holland and Belgium.
October 25: Death of Walter Fawkes.
- 1826 Auditor of R. A. accounts
April: FIRST PORTS OF ENGLAND engravings published.
May: Two oils at R. A. also LAST SOUTHER COAST engravings published. Meets Washington Allston and at Fawkes' London house.
June 19: Sandycombe Lodge sold.
August 29: 29 watercolors shown at Northern Society in Leeds. Visits Meuse, Moselle, Brittany, and Loire. Makes first vignette for Roger's ITALY.
- 1827 Auditor of R. A. accounts. January/February: four perspective lectures.
May: Five oils at R.A.
July 7: buys back two of his early paintings at de Rableys sale. With John Nash at East Cowes Castle.
October: at Petworth with Rogers; makes last Italy vignette
- 1828 Member of R.A. Council and Hanging Committee; auditor of accounts R.A.
January/February: Last series of six perspective lectures.
May: four oils at R.A. Two watercolors from Swinburne collection shown at Northern Academy of Arts, Newcastle.
August: visits Rome, via Paris, Lyon, Avignon, Florence.
December 18: shows two paintings at the Palazzo

Trulli, via del Quirinale, Rome: REGULUS and ORVIETO, later adding MEDEA; exhibition was widely attacked. Also studied in Sistine Chapel.

- 1829 Member of R.A. Council and Hanging Committee; Auditor of Accounts.
February: return to England via Loreto, Ancona, Bologna, Turin, Cenis (Mont), Mont Tarare, Lyon. Member of Academy Council; inspector of Cast Collection
May: One watercolor and three oils, including ULYSSES DERIDING POLYPHEMUS at R.A.
June/July: Charles Heath shows 36 ENGLAND AND WALES watercolors at the Egyptian Hall, Piccadilly, plus two used in his "Annuals and three for a work on Italy which was never published. Six works shown later at Birmingham Society of Artists.
August/September: visits Paris, Normandy, Brittany. Early September at Petworth. September 21: death of Turner's father. September 30: Turner's first will, providing for a Professorship at R.A. a Turner Gold Medal for landscape painting and and a College or Charity for decayed English landscape artists; also leaving DIDO BUILDING CARTHAGE and DECLINE OF CARTHAGE to the National Gallery, to hang beside Claude's SEA PORT AND MILL. December: Resigns as Chairman and Treasurer of Artists' General Benevolent Institution.
- 1830 Visitor to the Life Academy and the Painting School; Auditor of Accounts.
May: One watercolor and six oils at R.A., including ORVIETO, JESSICA, and CALAIS SANDS. Two works shown at the Birmingham Society of Artists.
July: Publication of Rogers's "Italy".
August/ September: tour of the Midlands.
November: Turner opposed to the acquisition of the Lawrence collection of Old Master drawings by R.A.
- 1831 Visitor to the Life Academy and Painting School; Auditor of Accounts.
October: Ruskin (critic) writes his first defense of Turner against the critic of "Blackwood's" Turner dissuades him from publishing.
December: Turner persuades the R. A. to hold a farewell dinner at Somerset House, before the move to Trafalgar Square.
- 1837 Member of Academy Council and Hanging Committee; visitor to Life Academy; Auditor of Accounts.
February: REGULUS shown at British Institution. Presents J. F. Rigaud's portrait of Bartolozzi Carlini and Cipriani to R. A.

May: four oils 'at R.A. Duke of Bridgewater lends DUTCH BOATS IN A GALE to 'Old Master" exhibition at British Institution, with the Van de Velde to which it was a companion.

October: At Petworth.

November 11: Death of Lord Egremont.

December 28: Resigns Professorship of Perspective.

Publication of Thomas Campbell's "Poems" with 20 illustrations by Turner

- 1838 Member of R.A. Council and Hanging Committee; visitor to Life Academy and Painting School; Inspector of Library and Cast Collection; Auditor of Accounts.
February: one oil at British Institution
May: three oils at R. A. Last of ENGLAND AND WALES published.
- 1839 Visitor to R.A. Painting School, Auditor of Accounts.
February: FOUNTAIN OF FALLACY at British Institution.
May: Ceases to be a Trustee of Artists' General Benevolent Inst. Five oils, including FIGHTING TEMERAIRE and ANCIENT ROME at R. A. 42 Farnley drawings exhibited at Leeds.
August: Tour of Belgium.
December: The collector and amateur J.H. Maw offers Turner a large 'Painting Room and Studio' at Hastings, but it is not known whether he accepted.
- 1840 February: One oil at the British Institution.
May: Seven oils at R.A., including SLAVERS, now in Boston Museum.
June 22: Meets Ruskin for first time.
August/October: Visit to Venice, travelling via Rotterdam, and the Rhine and returning via Munich and Coburg.
- 1841 Auditor of Accounts.
Two oils at British Institution.
August/October: Tour of Switzerland, visiting Lucern, Constance, Zurich.
- 1842 Visitor to R.A. Painting School; Auditor of Accounts.
Presents the R.A. with a cast of "Belvedere" Torso.
Makes series of 10 Swiss watercolors to be sold through his dealer, Griffith; only nine sold.
May: Five oils at R.A.
August/October: Tour in Switzerland, via Belgium and the Rhineland.
- 1843 Visitor to R.A. Painting School; Auditor of Accounts.
January: Offers to make ten more Swiss drawings for sale through Griffith, but can attract only five commissions.
May: First volume of Ruskin's "Modern Painters"

published. Six oils at R.A.
August/November: Visits Tyrol and northern Italy.

1844

Auditor of Accounts.
May: seven oils at R. A. including RAIN, STEAM AND SPEED (Now at the National Gallery).
June/July: Attends Charles Dicken's farewell dinner with Clarkson Stanfield.
August/October: Last visit to Switzerland; Lucerne, Interlaken, Grindelwald, returning via Heidelberg and the Rhine. October 8: sees Louis-Philippe land at Portsmouth for visit to Queen Victoria.

1845

Member of R.A. Council and Hanging Committee; Auditor of Accounts. May: six oils at R.A. One earlier oil at Liverpool Academy, two at Royal Manchester Institution and two at Royal Scottish Academy. Short visit to Boulogne and area.
June: Resignation of Sir Martin Archer Shee P.R.A. Turner, as oldest Academician, elected Deputy President. Plans last visit to Venice.
Reprinting "Liber Studiorum".
August: Sends OPENING OF THE VAHALLA to the Congress of European Art at Munich, where it is abused by the German critics.
September/October: Last visit abroad to Dieppe and the coast of Picardy; stays with Louis-Philippe at Eu.

1846

Deputy President of R.A.; Auditor of Accounts. Presents a volume of Michelangelo's "Prime" to R.A.
February: QUEEN MARB'S CAVE at British Institution.
May: Six oils at R.A.; two earlier oils at Royal Scottish Academy and one at Royal Hibernian Academy.
August: Looking for alternative quarters at this time.
August 29: First mention of Sophia Booth, the house-keeper of a cottage in Chelsea, in a codicil of his will, which also directs that he be buried in St. Pauls Cathedral 'among my Brothers in Art'.

1847

May: One oil (an older picture repainted) at R.A. One earlier oil at Birmingham Society of Artists and two at Royal Scottish Academy.
Winter: Discussing technical questions with the photographer J.J.E. Mayal.

1848

Takes on Francis Sherrell as pupil and assistant.
January: Hung one oil in National Gallery to represent Vernon Bequest. One earlier oil shown at Royal Scottish Academy.
August 2: A new Codicil of his Will refers to the Bequest and exhibition of 'finished pictures' providing for a change of display every year or two.

1849

Asked by the Society of Arts if he will permit a

retrospective exhibition of his work to be organized; declines 'from a peculiar inconvenience this year'.

May: Repaints an early picture as THE WRECK BUOY for R.A. and shows it with another earlier work. WRECK OF A TRANSPORT SHIP and MACON shown at British Institution 'Old Master' exhibition.

1850

Presents silver sugar-tongs to R.A.

May: Four oils on the subject Dido and Aeneas shown at R.A. Three early watercolors shown at Society of Painters in Water-colors. One earlier oil shown at Liverpool Academy.

1851

Possibly year of last watercolors, LAKE OF THUN, FLORENCE AND GENOA.

January: Visits Crystal Palace, under construction for Great Exhibition.

May: Present at R.A. Varnishing Days, the Private View and the Academy Banquet, although has no exhibits.

May 7: Present for the last time at a dinner of the Academy Club. MACON and WRECK OF A TRANSPORT SHIP shown at Royal Scottish Academy.

October: Takes to his bed at his cottage in Chelsea.

December 19: Death of Turner at Chelsea.

December 30: Turner buried in St. Paul's Cathedral.

A BRIEF DESCRIPTION AND OVERVIEW OF THE PAINTINGS OF J.M.W. TURNER

"A WONDERFUL RANGE OF MIND" is the title of a recent book on J.M.W. Turner by John Gage. John Gage is a Don (Professor) of Art History from Cambridge, England and an expert on Turner; He wrote this book in 1987. The book title is a direct quotation from John Constable; Constable was a contemporary of J.M.W. Turner and a major landscape painter in England during the 18th and 19th centuries. This quotation was made at England's Royal Academy of Art during a banquet that Constable and Turner attended. Turner was a Professor of Perspective at the Royal Academy. Constable was seated opposite Turner at the banquet and the remark was Constable's description of Turner made to a friend.

"A WONDERFUL RANGE OF MIND" aptly and succinctly summarizes Turner's mind and paintings during his prolific career.

Turner's first style of painting was very much conditioned by the English pictorial taste of the second half of the 18th century, with its recurrent themes of landscapes, ruins, views of towns and its style of topographic and illustrative drawing, closely imitating reality. Turner's topographical paintings (sketches) are discussed later in this paper.

"Although Turner's early work was imbued with all the characteristics of the style of the period...Focillon (critic) has recently confirmed, stressing the sovereign importance of Turner's position within the ambit of conventional, touristic English painting...his precocious and amazing personal gifts were not long in coming to light and were greatly appreciated by connoisseurs and the general public alike, as is shown by

his election to the Royal Academy at the early age of twenty-four. Besides, Turner's adherence to the dominant style of the time, whether in the form of classicism, or of the Dutch landscape tradition (harshly censured by Sir Kenneth Clark, who saw in the early Turner, only an eclectic imitator), was of a very short duration." In a series of watercolors executed in 1797-9 it was possible to discern already that Turner's conformity to the tradition and taste of the time was related more to the subject matter than to style of technique. In this connection it is no accident that the supporters both of the 'sublime' and of the 'picturesque', each of which faction contested Turner's adherence to their preferred style of painting, later blamed him equally for his departure from the painting of close observation. From the point of view of technique and execution, Sir Joshua Reynolds gave Turner some advice which was to be of the utmost importance to him, namely, "that he should not confine himself to copying the masterpieces of artists of the past, but should make use of them as stepping off points for his own work." It was this advice which enabled Turner, in his vast numbers of epic and historical works especially, to become the master of a technique that was not only outstanding in its exceptional skill, but also contained completely original elements. Although the most famous and celebrated Turner is the Turner of the 'landscapes of nature' and his copious production of historical paintings was executed during the first decade of the 19th century, he never completely abandoned epic painting and went back to it at various times throughout his life, right up to 1850, the year before he died.

The reason for this devotion to epic painting is that Turner considered it a means of expressing through conventional subjects, evolving formal values which were absolutely original and modern. There is no doubt that his true originality and modernity are most apparent in the paintings of highly conventional subjects, containing anecdote and action. Consider the famous SNOWSTORM: HANNIBAL CROSSING THE ALPS (slide included) exhibited in 1812, where the subject is used as a pretext for the introduction of technical and stylistic innovations and where the landscape is conceived in an original and disconcerting light. It is also known that his painting THE FIFTH PLAGUE OF EGYPT, exhibited in 1800, took its inspiration from a blizzard among the Welsh mountains.

If Turner's interest was in the reality of nature, it is not surprising that even within the framework of a historical painting he gave his attention mainly to the landscape, and essentially to that aspect of nature where the atmosphere was of supreme importance, as it conditioned reality to its ambient mood. He concentrated on the intensity of light, on clouds, on the movement of the sea, the action of the wind and rain. This explains why ultimately Turner's genius was realized with greater immediacy in those works which are not subject to the restraints of content. It is for these works that he is considered to be the artist who comes closest to Ruskin's ethic of 'fidelity to nature', whose painting is an exemplary and exhaustive application of that ethic (as Ruskin himself has not failed to point out), even though caution must be used in exactly interpreting this concept: for one

thing, the idea of naturalism was understood in quite a different sense from the interpretation later given it by the French Impressionists.

It was this very freedom of Turner's conception of the art of painting, together with his individual technique and lack of preconceived notions enabling him to introduce into the conventional forms of historical painting, the first glimmerings of a preoccupation with modern attitudes, which brought upon the artist so much censure and hostility on the part of the official critics of the time, who called Turner's paintings coarse, rough, and disorganized. Hazlitt (critic) condemned the empiricism of painting trees blue and yellow to produce an effect of green. This whole attitude was called into question by Turner, who was not concerned with minutiae and refinements, but adopted violent and sometimes complementary colors to gain the greatest degree of luminosity so that the foreground plane was readily dissolved into a simple path of color. To show how one could 'see' through great masses of light and shade was a basic theme of Turner's art. In this Turner not only anticipated certain attitudes of the impressionists towards what is 'seen', but came to create the great historical synthesis between the Dutch landscape tradition and the universal grandeur of classicism. Turner's painting did not undergo revisions or rethinkings; after the youthful period of his formation, which can be considered at an end by 1800, his style evolved according to a rigorous, coherent and continuous line of development, in which the lessons of artists of the past combine with his own impassioned and minute study of nature to produce an art of extreme technical accomplishment, able to capture and treasure every effect light

can produce, even to the extent of surpassing the bounds of what is 'true to life', and to render both the misery and the joy of the human condition as it is related to the immensity of nature. It is for this reason that Turner's drawing never appears or functions as a means of translating the image, or as a graphic idea which, as it were, stands above the image; but the very form of the drawing seems to be derived and to grow out of the images themselves.

After the topographical beginning, the decisive direction Turner's painting was to take became apparent around 1795. Two factors which had a determining influence were, firstly, the discovery of J. R. Cozens (studied by Turner together with Thomas Girtin in the collection of watercolors belonging to the famous collector and art lover, Dr. Monro), and, secondly, Turner's journeys to Wales and the Isle of Wight. Through Cozens, who was the most important English watercolorist, Turner was initiated into the 'picturesque' as a form of painting whose greatest exponent had been Alexander Cozens, and which derived from 17th century Italian art, where the problem of an aesthetic selection of the values of nature, rendered with a particular technique, had been studied by Salvatore Rosa.

The concept of the 'picturesque' (a key concept to the comprehension of Turner, even though in his case, as we shall see, it took an individual form) presupposes a selection of the themes of painting, in the sense that not all aspects of nature can be of equal interest to painters who grow up in certain periods of history. The artist will select those aspects of nature which he finds most interesting and most apt to be expressed in the form of painting. It is important for the

artist to study and be aware of the masters of the past, in order to be able to single out those aspects; the picturesque is a historically based form of artistic values in which every effect is achieved by means of forms and ideas which have already been realized in painting. It thus becomes related to the concept 'beautiful' and equated to it. Since the beautiful of the picturesque is the 'beautiful' of nature, the landscape of a 'picturesque painting' will not be an urban landscape, since this kind of landscape appears uniform, artificial and lacking in space and varied perspective, apart from the fact that it also lacks a pictorial tradition, but will be a rural landscape, where the qualities of nature are revealed in their manifold, significant and alluring aspects. Ofcourse the interpretation of the landscape in art will be subject to a process of constantly attributing aesthetic qualities to the raw material of nature, which is selected according to value criteria, applicable only to certain salient aspects of nature. This is why the painter 'teaches one to see' those details in nature which are already art (it is in this factor that the difference between the French or Italian conception of art and the English convention is to be found: whereas English painting brings an element of art to nature, Italian and French painting translate the qualities of nature into art; it is in this that their naturalism consists).

"A corollary to these principles has a direct repercussion on the artist's technique; the picturesque has to be executed with bravura, taking little account of detail. and a broad rapid brush stroke will lend signifi-

cance to the variety of nature and produce, in its immediacy of execution, and immediacy of emotion." "The subjects of the paintings also follow a fairly rigid schematic pattern; the landscape is gradated in successive planes, as in a great stage setting where, arranged between the foreground (tree trunks, stones, tufts of grass), and the horizon are the picturesque themes in all their varied and conventional repertoire (waterfalls, rural objects, crumbling bridges, ruins, lakes, twisted trees), are shown as they appear under the action of the air and light according to the distance between one plane and another." (Gat, W., TURNER, page 13.)

This space-time qualification is directly related to the problem of light; Turner's view of light tended continually to show light as a pure and absolute element, and, the space within which objects had to be contained as a limitless dazzling space, freed from any restraints of chiaroscuro and analyzed through the medium of light. It was to this concept of space-light that Turner subordinated the traditional and conventional rules of perspective, setting out to show the distance between one object and another by means of a greater or lesser concentration of light, which could break up outlines, fuse objects and re-absorb them in the infinite depths of the atmosphere.

If Gainsborough is the greatest interpreter of the English picturesque tradition, it was through the intermediary of Cozens that it came into Turner's experience. According to Gat, TURNER, p. 15: "Turner's attitude, in this regard places him far in advance of the English tradition of the second half of the 18th century, in all spheres of painting." From Thomas Girtin (a most precocious genius, considered by Herbert Read to be even greater than Constable and Turner) Turner acquired a taste for travel, his prodigious watercolor technique and his modern conception of landscape painting, based on an equilibrium between space and color, although, at a very early stage, he discarded the 'topographical' emphasis which still informed Girtin's landscapes."

Turner was influenced by the example of artists such as Claude Lorraine. From Claude, Turner assimilated the restrained and perfect forms of classicism and the grandiloquent gestures of historical or legendary figures, expressed partly by means of juxtapositions of light and shade against the vast backcloth of nature. If Turner's historical works show that he has absorbed the stagey backgrounds and theatrical attitudes of the characters represented by Salvatore Rosa, it is equally certain that Turner did not wish to evoke or glorify a lost and lifeless history, and even when employing archaic form he strove to express a living, modern conception of history in which man is responsible for his own destiny.

In his historical works as well as in his landscapes,

the problem of light is the nucleus of Turner's painting. The problem is first treated in the watercolors, because by their nature, they do not have to be subjected to a rigorous, schematic form of composition; the essential features of the landscape are noted freely, and the artist's main purpose is to maintain, intact, the vivid immediacy of the moment of the contact with nature, and transfer to his canvas an authentic impression of his immediate perception of reality. And since, among the many factors in nature, perception must first measure itself against light, Turner submits each object to the modifying action of light, analyzing the rapidly changing atmospheric fluctuations and treating every landscape, every variation, with masterly technique, in spite of the fact that the volumetric masses and solid bodies would seem to call for a static treatment. Although the principal and final object of Turner's enquiry is pure light, he examines it indirectly by analyzing the modifications light brings to objects; it is only after this intermediate study that he treats light itself as an absolute entity.

Ruskin (Turner's critic and patron) has written of Turner's 'luminism,' pointing out that his vision of color is the exact opposite of Rembrandt's---Rembrandt's is descending, Turner's is ascending---it is resolved, through a progressive purification of the various degrees of light which is all embracing. In conclusion, Turner poses the problem of pure and absolute light as an abstract theme; the more effectively formulated, the more it transcends the limitations of a naturalistic convention, however refined.

"When the épic side of Turner's genius is in the fore-
front, those masterpieces, his storms, come into being."
"In them the artist's temperament and the phenomenon of
nature are fused in a single rendering and a single re-
velation; the painting is burning, agitated and lacerated,
violent, and splendid as a tempest in nature. At this
point it should not be forgotten that this method of
procedure in investigation, starting from the original
fact of experience---that is, of pure sensation---and
placing this fact at the source of knowledge, derives
from a profound sensuous conception of reality which with-
out doubt was a determining factor in Turner's artistic
development." (Quotation by Gatt, TURNER, p.18)

In Turner the literary element plays an important
part, investing the very substance of the painting and
rarefying the narrative element until it becomes a lyrical
hypothesis, a mental and emotive state merging into so
rarefied an image that it becomes dissolved beyond our
sphere of experience, although it comes directly out of it.
It is no accident that Turner's painting has been called
'natural sublime', this definition being intended to con-
vey an exalted state of comprehending and rendering of
nature, quite opposed to the concept of 'spirituality'
and different also from the so called 'classical sublime'
of Cozens and Wilson. It is on this basis that one can
state that, with Turner, the tradition of classical
English painting (and implicitly, Dutch and Flemish

painting as well) reaches the extreme limit of its expressive possibilities.

If Turner's fame was already at its height in 1819 (his art having already superseded all the narrow limitations of English painting of the time, from Romanticism and the Neo-Gothic stylization of Blake and Fuseli to the classicism of Reynolds), he had not yet produced the masterpieces inspired by his visits to Italy, especially the wonderful paintings of Venice.

In these paintings, all glittering with light, the influence of Canaletto and Guardi is most obvious; but Turner's study of light effects took him back to the original sources of Venetian painting, whose greatest master was Titian. His painting becomes impalpable, a thing of air and luminous vapors, in a range of many colors. Landscape no longer exists as a subject in itself; it is no more than a pretext for the rendering of pure rhythms of light, transparent and reverberating; glowing splendor and ashy dust particles. The 'natural sublime' has reached its climax, and Turner's investigation of light can go no farther. The years 1819-40 are Turner's so called 'middle period', when his art attained the sureness and strength of maturity and the subject of his investigation into light became clear.

To this period belong, as well as the incomparable Venetian marine paintings, such masterpieces as the series of INTERIORS AT PETWORTH, FIRES AT SEA, THE BURNING OF THE HOUSES OF PARLIMENT and SLAVE SHIP---about which

Ruskin (Turner's critic and patron) wrote that if he had to make Turner immortal with only one painting this is the one he would have chosen. Ruskin owned this painting at one time, it now belongs to the Boston Museum of Art. THE FOLKSTONE SKETCHES, painted by Turner in 1845, are unfinished (presumably)? and show Turner's last phase. These have recently been published by the Tate's Clore Galleries in 1987 by David Brown (slides are included). These sketches would be labeled abstract expressionism by contemporary standards. It seems that there is nothing left to discover in nature every vision has been reduced to the expression of a deep inner world of the artist, in which he takes jealous refuge. In life too Turner runs away; he hides under false names. In the works of his late maturity this drama became especially acute: every form was broken up in the movement of light and the changing seasons, every volume was dispersed and dissolved in the fluctuating and impalpable whirlwind of a light which had now become a myth. The works of this period reveal a tragic picture of Turner's personal life:

Writing in MODERN PAINTER about 'Turnerian Mystery' Ruskin discourses illuminatingly on the genesis of Turner's art: "Some men see more than others; but the consequence of their seeing more is, that they feel they cannot see all; and the more intense their perception, the more the crowd of things which they partly see will multiply upon them; and their delight may at last principally consist in dwelling on this cloudy part of their prospect, somewhat

casting away or aside what to them has become comparatively common, but is perhaps the sum and substance of all that other people see in the thing, for the utmost subtleties and shadows and glancings of it cannot be caught but by the most practised vision".

The roots of Turner's art lie in the first contact with reality. In so far as perception is awareness, it may be trained and increased through the continuous exercise of encompassing the image from the point of departure of the perceived fact.

It is for these reasons that, having surpassed the emotive and contemplative origins of his art, and gone on to expound a concept of painting as an investigation into that which is most intimately 'real' and objective in nature, Turner may be considered the first 'modern' painter of Europe.

THE OBJECTIVES OF JOSEPH MALLORD WILLIAM TURNER AS A PAINTER

Turner's use of light, color, and his versatility of technique(s) is well documented and readily observable in his watercolor and oil paintings.

John Ruskin, the painter's friend and patron, was the first to write comprehensively about Turner's production. He attempted to divide Turner's work into distinct periods, although this was difficult and somewhat superficial. It seems obvious that color and light were critically important, and, absolutely essential in his (Turner's) unfinished sketches. John Gage, in his recent book: A WONDERFUL RANGE OF MIND (1987), relates that "Turner has come to be regarded as the greatest English colorist, and, as a painter, he sought to re-inforce his powerful and instinctive grasp of color relationships and expressions by an engagement with the rapidly developing theory of his day."

Martin Butlin, in his book: TURNER: LATER WORKS (1985) relates that "The later works of Turner were dominated by light and color to an unprecedented degree in the history of painting." "This is not to say that they lack discipline. . ." NORHAM CASTLE, one of the most ethereal of all his oils, is, never-the-less, based upon a compositional scheme derived from his early Poussinesque landscapes---but, Turner's growing preoccupation with the forces of nature often led to new methods of composition, particularly the

the swirling, vortex-like designs of such works as YACHT APPROACHING THE COAST (slide included) and the "Goethe's Theory of Pictures" (slide included).

Twenty years ago the Museum of Modern Art in New York City, not usually given to celebrating the masters of the early nineteenth century, mounted an excellent exhibition of Turner's paintings and drawings. In his catalog, Lawrence Gowing wrote: "Turner isolated the pictorial effect as one skims the cream off the milk. He proceeded to synthesize it afresh with an almost excessive richness of color." "To complete the product, he was apt to add synthetic details; we do not always find them convincing. "His essential creation did not require them and he eventually realized it." He had isolated an intrinsic quality of painting---color, and revealed that it could be self sufficient, and independent, and imaginative in function." Gowing further stated that "Turner imagined color as a separate fabric, fragile and vulnerable and yet sacred and sufficient in itself to supply all the reality that is required for a painting."

The American, Thomas Cole, found the color in Turner's ULYSSES DERIDING POLYPHEMUS (slide included) "far too extreme in color."

Turner's use of 'broken color' introduced in 1820's and 1830's in his paintings: AFTER THE WRECK and PILATE WASHING HIS HANDS (slides included) further

illustrates his exciting use of color versatility.

There is not one quality for which Turner is more pre-eminently distinguished, according to John Ruskin---"Not only does he signify a clear and gradual union of shadows and half tones, but that every part of his paintings present a mass of 'broken-coloring'".

One emphasis in Turner's work that clearly attracted the Impressionists was his handling of light. Thore summed up his view of Turner in more general terms: "No painter of any school has painted the subtle and impalpable effects of light and color so marvelously." His craving for light made him conceive of color combinations which the great colorists before him had never seen."

The Neo-Impressionist, Paul Signac, went to London in 1898 and wrote in his "Manifesto": "The works of Turner state that we must be free of all ideas of imitation and copying and that hues must be created." "The strongest colorist will be he who creates the most hues."

This 'modernist approach' to Turner has become well established and even a distinguished tradition, but, it is ~~not~~ the less peculiarly unsuited to the grasping the range and originality of Turner's art.

In Turner's unfinished watercolor sketches (see "Folkstone Sketches" included) color almost becomes the

subject matter for some intents and purposes; however, Martin Butlin is careful to clarify Turner's objectives regarding matter: "For in a sense, all of Turner's pictures, even the sketches, are subject pictures; they are not impressions of landscape but visionary statements about landscape, about the forces of nature, whether life-giving or destructive, that underlie natural appearances, thus, Turner, although his work was based on phenomenal powers of observation, differed fundamentally from such artists as Constable (his contemporary, landscape painter) and the Impressionists, whose starting point was the everyday world of optical experience." Butlin: "Turner's Later Works" 1985.

The unfinished sketches also tell us that Turner thought in color---His preliminary sketches are highly abstract and incidental. The listed watercolor sketches make this point: LANDSCAPE WITH THE RIVER AND A BAY IN THE DISTANCE, THE RIALTO, KIRKBY LONSDALE CHURCHYARD (Abandoned), HIGH STREET OXFORD, NORHAM CASTLE (Oil 1840), and the APOTHEOSIS OF LORD EGREMONT.

Turner's use of the impasto technique of applying oil pigment to his canvas amplifies his color statements. This is evident in the following list of works: ULYSSES DERIDING POLYPHEMIS. In this painting, the sky clearly has a most painterly quality--

each stroke skows. This is further exemplified in: DAWN AFTER THE WRECK; RAIN, STEAM, AND SPEED; SUNSET ON THE RIVER; BEECHWOOD WITH GYPSIES ROUND; and THE SLAVE SHIP. Turner has, in some instances, applied the paint directly without pre-mixing. This direct approach gives the painting(s) an overwhelming immediacy, unparalleled in his day and it heightened the the color effect. Turner was known to have painted directly from the subject in some instances. All of these techniques created a direct spontaneity and vitality unmatched by his contemporaries.

Turner's unfinished watercolor sketches present statements of fluidity and vibrancy. The works have an innate excitement unmatched until recent times. His VENICE: THE FUNDAMENTA NUOVA FROM THE ARSENAL is a refreshing example of the crisp and direct clarity alluded to previously. Turner's RIALTO (Venice) is luminous and transparent---its vitality is apparent and obvious; this work is a statement in honesty and simplicity---it looks like what it is; there is no distracting clutter. Another watercolor from this group is titled: VENICE, STORM AT SEA. It is wonderfully dynamic and direct, the clean fresh strokes of pigment reinforce the subject matter.

Two of Turner's abandoned watercolor sketches: KIRKBY LONSDALE CHURCHYARD reiterates and reinforces

the essence of unfinishedness, an idea pursued much later by other artists. The fact that they were abandoned doesn't detract from Turner's ability, it doubtless enhances it. Subject matter is also incidental in three abandoned sketches of HIGH STREET, OXFORD. The abandoned sketch of NORHAM CASTLE illustrates a direct approach with little or no preliminary pencil sketching. Turner also painted an oil NORHAM CASTLE (Painted in 1845-50). The watercolor sketch was painted in c. 1823. The watercolor was not a preliminary to the oil painting. The NORHAM CASTLE, SUNRISE (oil) is now on exhibit in the Clore Gallery (Tate addition) (London).

A contrast-comparison of NORHAM CASTLE (watercolor c. 1823) and NORHAM CASTLE, SUNRISE (c. 1845-50) (oil) is an instructive method of gaining insight into some of Turner's objectives. NORHAM CASTLE, SUNRISE is one of the most ethereal and luminous of all of his oil paintings, it exalts in the use of color, but it is based upon his earlier Poussinesque landscapes. The subject matter is elegantly abstracted---the sky presents soft values of blue merging into the yellow sun. The land emerges from a delicate sfumatoesque setting with a blue castle dimly visible, slightly to the right of the center. The vague image of a deer is lightly portrayed to the left and near the bottom of the canvas. The horizon line is indefinite and two-thirds of the way down from the top. An air of infinite tranquility

pervades this scene; it is one of this observer's favorite paintings by Turner. This is one of the last paintings by Turner. The NORHAM CASTLE (watercolor) (1823) is an unfinished sketch. It is more abstract and abstracted than the oil, the imagery is more diffuse. The image of the castle is left of center. The slightly undulating horizon line is quite definite. The sky is soft but rather insipid in coloration. A large blotch of dark (muddy) blue nearly obliterates the gray castle. The land mass is predominately in ochre tints. There are some vertical strokes in a darker value of diluted umber and ochre. The watercolor sketch suggests an understated fluidity. Although the watercolor was abandoned and is unfinished, it presents some insight into Turner's objectives. The fact that it exists is also significant.

It is obvious that Turner's wide range, as illustrated in his late work, was a gradual and methodical process. The last part of this paper will present additional support for this concept.

Turner's Italian experiences had a major impact upon his use of color and light. These works, brought to fruition as a result of his first visit to Italy in 1819, show the overwhelming impact of the clear, brilliant Italian light, as shown in his watercolors done during his journey to Lake Como and Venice. He also worked around Rome and Naples, according to Martin Butlin in his book: TURNER'S LATER WORKS (1985).

In THE BAY OF BAIÆ WITH APOLLO AND THE SIBYL Turner had painted the first of a series of wide panoramic landscapes that evoke the rich and sun-drenched Italian countryside---however, there is a profusion of highly finished detail, including the wind blown plume of smoke, singled out by Ruskin as "a special mark of Turner's landscapes." The composition, though, clearly derived from Turner's earlier "Claudian landscapes", is no longer based on recession by planes or diagonals but on the curvilinear lines leading into depth and at the same time forming a flowing pattern on the surface of the picture (painting). Later examples of this kind of landscape in the Tate Museum are: CHILD HAROLD'S PILGRIMAGE---ITALY, exhibited in 1832 and PHRYNE GOING TO THE PUBLIC BATH AS VENUS--- DEMOSTHENES TAUNTED BY AESCHINES, exhibited in 1838.

Turner's second visit to Italy in 1828-29 produced less ambitious depictions of the Italian scene, but featured color and light. Throughout this decade Turner's oil sketches, like the watercolors done in Italy in 1819, were much less conventional than the finished oils. Typical in their free, liquid technique are panels showing George IV on his state visit to Edinburg.

A group of oil sketches of Italian subjects on coarse canvas dates from Turner's visit of 1828-29. One of these is the large ULYSSES DERIDING POLYPHEMUS

exhibited in 1829 which is presently on view in the National Gallery of Art (London). These were boldly painted in broad areas of blue, white, and shades of brown with occasional flecks of thick impasto oil; their subtleties of color are obtained by the juxtaposition of different tones rather than delicate glazes, according to Martin Butlin in his book: TURNER: LATER WORKS (1985).

PILATE WASHING HIS HANDS (located in the Tate Museum, London) show the use of texture and dramatic and contrasted lighting, allied with a use of color which is far more brilliant than observed in many of his previous works.

TWO WOMEN WITH A LETTER show a progressively bolder technique and thicker impasto. It is thought that they were never exhibited in Turner's life time. This series culminates in the nearly abstract INTERIOR AT PETWORTH (now in the Clore Gallery) (canvas) (35x48"). This painting is truly awesome in several respects, although it is not finished. The use of vibrant color applied with great spontaneity in an impasto technique combined with greatly abstracted forms, produces a very "modern" effect. The light shining through the central arched doorway is highly dramatic. Turner's use of warm colors, including yellows, oranges, ochres and browns, animate the painting and give it a lively vitality unprecedented in some of his previous

paintings. Some of the objects are diffuse and vague and create a certain enigmatic drama and mystery---one has to seek out the depicted objects and give them a reality. As previously mentioned, the painting was never completed and reading into it can be, and is, speculative at the least, but the statements are basically objective.

Another painting that illustrates some of the same qualities previously discussed is: ITALIAN LANDSCAPE, probably CIVITA DI BAGNOREGIO (1828), This is also in the Clore Gallery with Turner's later works. This landscape is suffused with a quiet atmosphere resulting in part, from soft glazes and a few impasto touches. The sky occupies the upper third of the canvas and presents a soft luminosity with many values of blue carefully blended together. The mountain scenery in the lower part of the canvas is more typically 'Turneresque' in coloration and the brush strokes are much more painterly with several daubs of oil pigment applied directly (unmixed). Dark values of brown help create a romantic mysticism. Aerial (atmospheric) perspective is created with a sfumatoesque effect which is achieved through lightened color values. There is a very subtle blending of color in several parts of the mountainous areas and a few impasto touches for contrast. There is a much less dramatic

(romantic) feeling in the totality of this painting than in many of his previous paintings from earlier periods.

Another painting selected for discussion and analysis is: ROCKY BAY WITH FIGURES (c. 1830) (canvas, $35\frac{1}{4}$ x $48\frac{1}{2}$ "). This work is typically 'Turner-esque', it is also in the Glore Galleries, The coloration is warm hued. The figures in the lower left of the canvas are considerably abstracted. The image of the sea is very dark in value and bluish in coloration with streaks of a contrasting value and hue used to create special effects and accent. The horizontal streaks in the sea are repeated in the soft, flat beach in the foreground. These streaks (strokes) are painterly in appearance. The sky occupies two-thirds of the upper canvas. The sky presents many values of blue and white with daubs and streaks of color for accent. The upper left portion of the sky repeats the warm hues of the earth. The rocky bay is rather detailed and occupies an area in the left center and front. The bay area of the painting loses color value in the distance to emphasize aerial perspective. There are vague images of rocks in the sea on the right side of the canvas. These rock images are repeated in a much lighter value and almost blend into the sky. This painting is a ballancing of tranquility and quiet action with implied activity.

Turner had devised a special method for producing watercolor sketches that is documented by a contemporary observer. Turner's new method (technique) reached its peak in 1820-30's in his England and Wales series. This 'new method' involved preparing his sketches (watercolor) in batches. Charles Heath, the publisher of this part-time work, and the engraver of several of the plates, received the first four of the contracted one-hundred and twenty watercolors in February of 1825. What is striking about this run of painted sheets is the purity and luminosity of color and the great simplicity of the underlying wash. An eye-witness account of Turner at work gives a very good idea of how he achieved his effects: "Leitch, the watercolor painter, told a friend 'that he had once accompanied Pigergill to Turner's studio, where he watched the great man at his labors. There were four drawing boards, each of which had a handle screwed to the back. Turner, after briefly sketching in his subject, grasped the handle and plunged the whole sketch into a pail of water. Then quickly, he washed in the principle hues that he required, flowing tint into tint, until this stage of work was complete. Leaving this first sketch to dry, he took the second board and repeated the operation. By the time the fourth sketch was made the first would be ready for the finishing touches." This mass-production

technique (method) was a somewhat typical approach used by Turner to save time. It is interesting to observe the quantity of Turner's watercolor sketches; he is known to have produced 19,000 sketches and at least 400 oil paintings during his life time, an unprecedented number by any standard. Here the basic procedure is seen as restricted to three essential phases. As the purity of the first lay-in was to be maintained, a good deal of the subsequent elaboration was increasingly done with the point of the brush.

Turner had also developed a technique of "stippling". This was the "Turnerian Technique" which became a touchstone for the French Impressionists near the turn of the century. These observations make Constable's quotation of the master more understandable when he said that "Turner had a wonderful range of mind"--- this remark was made at a banquet in the Royal Academy of Art in London attended by both artists.

The quoted information in this paper is, for the most part, is authoratative and portrays Turner as a near genius. He was pre-eminent in his knowledge and use of color and light. Turner was also deeply involved in optics as related to light and color. Research is being conductly presently into his theories of optics. Turner died in 1851 and the French Impressionists exhibited their first paintings in 1874, yet many of Turner's paintings --- (Folkstone Sketches) are beyond the Impressionists in technique, color, and light and over-all versatility.

TURNER'S OBJECTIVES: THE HUMAN ELEMENT

"Turner always saw nature as the necessary setting and background for human life and rarely showed a real place without demonstrating, with great accuracy, the economics of the view in terms of the industry, agriculture, entertainments and costumes of the people."1. This quotation refers to to Turner's "England and Wales Watercolors" (1826-38). The overriding theme of Turner's finished watercolors, and many of his oils as well, provide ample evidence of his keen interest in humanity. The space devoted, in his sketchbooks, to details of occupation, clothing, boats, wagons, shops, and signboards and all the paraphernalia of everyday life provide ample proof of Turner's abiding interest in humanity.". (Ibid, page 122). In everyone of the "England and Wales" set he makes a point of introducing some telling indication of human activity relative to the locality he depicts. This series also shows his ability as both a designer and a technician at a most impressive level.

"Ruskin's strictures on the HORSE FAIR, LOUTH (from this series) could not have missed more completely the overriding theme of Turner's finished watercolors." Ruskin's notes on his own collection (Ruskin on pictures, in Library Edition, 1902, page 325) calls LOUTH - LINCOLNSHIRE c. 1827, "Another drawing

1. Butlin, Gage, and Wilton, TURNER EXHIBITION AT THE TATE P, 31

of what he (Turner) clearly felt to be objectionable and painted, as a part, and a very principal part, of the English scenery he had undertaken to illustrate.. .He dwells on the elaborate carving of the church spire, with which the foreground interests are so distantly connected."2. It is interesting to note that Rawlinson disagrees with Ruskin: "Homely subjects were by no means uncongenial to him...he would probably have enjoyed the sights and sounds of a country fair...I have no doubt that the foreground and background was intentional."3.

"The variety of subjects and inexhaustible resource with which they are realized in the minutest detail reveal a study of nature and human phenomena that goes far beyond the observations and notes to be found in Turner's sketchbooks." "As a document of life in England at the period, "The England and Wales Series" was without equal...The series is Shakespearian in its comprehensiveness, and, more particularly, in its concern not for landscape in the abstract but for the 'moral landscapes' and 'moral statements' is well documented in his many works.

Turner's concern for the human element in figures from the past is illustrated in: SNOW STORM: HANNIBAL AND HIS ARMY CROSSING THE ALPS, (1812). This painting illustrates a hopeful moment when Hannibal showed his troops the fertile plains of Italy. Here Turner

not only shows the hazards of the crossing, but hinted at the enervating effect of Italian luxury: "Capua's joys beware!"

The history of Carthage was to become a preoccupation of Turner. John Gage has suggested that Turner saw a parallel between the struggle of Rome and Carthage and that of England and Napoleonic France. This is a subject that would delight any Romantic painter and Turner has made the most of it. It is obvious that Turner concentrated his artistic attention on the human element in the paintings relating to this theme. The turbulence of the sky reveals a sun visible behind awesome clouds, the mountains leap into the sky; man is nearly overwhelmed but it is truly a human landscape, as the title implies. "We may then correctly say that there is a symbolist element." 4. This is also an excellent example of a Turner "Vortex Painting".

This painting was well received by the critics. From "The Examiner" June 7, 1812: "This is a performance that classes Mr. Turner in the highest rank of landscape painters for it possesses a considerable portion of that main excellence of the sister arts, Invention...this picture delights the imagination by the impressive agency of a few uncommon and sublime subjects in the material nature, and of terror in its display of the effects of moral evil."5.

"To human powers conceived": Turner's painting:

RAIN, STEAM, AND SPEED has been selected to exemplify this aspect of the discussion. "In their effect, the railways were, above all things, the creators of the modern empire." 6.

Turner was the first painter among the more ambitious and imaginative artists to produce a painting of a railway train. RAIN, STEAM, AND SPEED: THE GREAT WESTERN RAILWAY was first exhibited at the Academy in 1844; it is presently on exhibit in the National Gallery in London.

"RAIN, STEAM, AND SPEED was certainly the odd-man-out among the marine and three Venitian scenes which Turner exhibited that year; but it was neither a large nor a pretentious picture, and, it seems to have attracted no more and no less praise or blame than usual among Turner's critics of this period."7. The railways have furnished Turner with a new field for the exhibition of his eccentric style. His RAIN, STEAM AND SPEED shows the Great Western in a very sudden perspective, and the dark atmosphere, the bright sparkling fire of the engine. and the dusky smoke, form a striking combination."8.

"Whether Turner's paintings are dazzling unrealities, or whether they are realities seized upon a moments notice, we leave his detractors and admirers to settle between them."9.

"That Turner's was a vision of reality was clear at least to the critic, William Makepeace Thackeray
6. Ibid p.13., 7. Ibid p. 16., 8. Ibid p 16.

who gave an account of it in the June issue of "Fraser's Magazine".9.

"Turner was not the painter to invent a subject if he could borrow one from another artist and the isolation of his railway theme among British landscapes of the period is remarkable."

The origin of the subject relates to a Lady Simon and she relates the following event---she joined the train at Exeter: In a coach opposite her was an elderly gentleman, short and stout, with a red face and a curious, prominent nose. "The weather was very wild and by-and-by a violent storm swept over the country, blotting out the sunshine and the sky and hanging like a pall over the landscape. The old man seemed strangely excited over this, jumping up to the window, craning his neck out, and finally calling to her to come and observe a curious effect of light. A train was coming in their direction, through the blackness, over one of Brunel's bridges, and the effect of the locomotive, hit by crimson flame, and seen through a driving rain and whirling tempest, gave a peculiar impression of the power, speed, and stress."12. Some time afterward Lady Simon was invited to the Royal Academy Private View, and, in a flash she realized that the subject of a picture was what she had been called upon to admire out of the window of the coach."

"As the title of the picture itself makes clear, Turner was painting, not a view of the Great Western Railway, but an allegory of the forces of nature, cast in the form of a landscape of striking naturalism and immediacy, but none less allegorical. Its ima

agery was so modern; he was, indeed, updating a type of Baroque allegory with which his audiences were only too familiar; in, for example, Benjamin West's series of "The Four Elements" surrounding THE GRACES UNVEILING NATURE on the ceiling of the Royal Academy".

Upon the opening of the Bristol and Exeter Railway Line in 1844, Turner had said---"it was a tract that could show finer scenery along its banks than any river in Italy".¹³.

The railway had become a byword for speed and Turner's locomotive has something of the quality of an emblem as an illustrated proverb. "Our very language begins to be affected", wrote a commentator, Men talk of 'getting up steam' of 'railway speed!', and reckon distances by 'hours and minutes.'

"But what ever its influence, later in the century, when Ruskin was expanding the dark significance of Turner's dying years, an apocalyptic symbolism was extracted from RAIN, STEAM, AND SPEED." The human element, man, becomes a symbolic creator or a new world."

TURNER'S OBJECTIVES AS A MARINE ARTIST

"To human figures present": The selected painting to represent Turner's objectives as a marine artist is: SLAVERS THROWING OVERBOARD THE DEAD AND DYING---TYPHON COMING ON. This painting is 35" by 48" in size, it was painted in 1840 and is presently owned by the

Boston Museum of Fine Arts.

"It was when Turner succeeded in retaining the personal elements in his public pictures that he achieved his outstanding masterpieces."...THE FIGHTING TEMERAIRE was one; another was the almost equally famous SLAVERS THROWING OVER THE DEAD AND DYING --- TYPHON COMING ON (previously mentioned), first exhibited in 1840. On that occasion its full title was accompanied in the catalogue by seven lines from "The Fallacies of Hope" of which the last two lines read---'Hope, hope, fallacious hope! Where is thy market now?' The source for much of the gruesome detail can be found in some graphic lines in James Thompson's "Summer" which Turner had probably had in mind for years. It has been suggested that the immediate factor which moved Turner to attempt this subject was the re-publication in 1839 of T. Clarkson's "History of the Abolition of the Slave Trade" in which was retold the dreadful story of the slave ship "Zong" whose master, when an epidemic broke out among cargo, threw the sick slaves overboard, as insurance could be claimed for those lost at sea but not for those who died from disease." Here again we have ample evidence of how carefully Turner assembled the material for many of his exhibited paintings. Yet there was, ofcourse, the more important over-

riding element of Turner's own experience and observation, in this case, brilliantly summed up by John Ruskin in a famous passage from the first volume of "Modern Painters", which was published anonymously in 1843. "I believe," he wrote, "if I were reduced to rest Turner's immortality upon any single work, I should choose this". "Its daring conception, ideal in the highest sense of that word, is based upon purest truth, and wrought out with the concentrated knowledge of a life: its color is absolutely perfect, no false or morbid hue, and so modulated that every square inch of canvas is a perfect composition; its drawing as accurate as fearless; the ship buoyant, bending, and full of motion; its tones as true as they are wonderful and the whole picture dedicated to the most sublime of subjects and impressions--- the power, majesty, and the deathfulness of the open deep, illimitable sea".

This moving passage is typical of Ruskin's prose at its best. But it is more than just a piece of writing; it shows Ruskin's deep feeling for an understanding of the art of Turner, and we should remember that these lines were written before their author owned the SLAVE SHIP, given to him by his father in 1844. The first and second of the five volumes of "Modern Painters" (1846) are a monumental

16. Ruskin, J., MODERN PAINTERS (Vol. 1) London, 1888.

defense of the later work of Turner, and, until quite recently, much of the subsequent thinking and feeling about Turner has been strongly influenced by these youthful writings of Ruskin. Great enthusiasm and sincerity lie at the heart of MODERN PAINTERS making its outspoken and often violent criticism tolerable. Yet when he wrote these confident passages Ruskin's knowledge and experience of painting, even that of Turner, was realitively limited. This defect was more than made good by Ruskin's instinctive understanding of his hero's work, though Turner is reported to have said that Ruskin discovered in his (Turner's) pictures things which he himself did not know were there. Ruskin's authorship of MODERN PAINTERS became public knowledge in 1849 when his: THE SEVEN LAMPS OF ARCHITECTURE was published by John Ruskin, author of MODERN PAINTERS. His reputation as the leading art critic of the day was immediately established. There is no doubt that Turner did benefit from the advocacy of this brilliant young man, who was at that time himself building up an unrivalled collection of Turner's paintings."

In August of 1869 Ruskin was appointed the First Slade Professor of Fine Art at Oxford. Some months previously he sold some of his Turner drawings at Christie's, but failed to sell the SLAVE SHIP, "which he now found too painful to part with." However, in

1872 it was sold in America and there remains in the Boston Museum of Art.

The Turner Collection in the Ashmolean Museum in Oxford, England, is now located in the Print Room and has never been on public exhibit in total and only a catalogue has been published on this collection of topographical watercolor sketches. The Turner collection was given to the Ashmolean Museum by Turner's friend and critic, John Ruskin in 1861.

Topographical landscapes were intended to be used as illustrations for travel guides and/or almanacs. This does not necessarily imply that they were of less significance than his other paintings---they obviously served a very different purpose. Today, in America, we would tend to consider these sketches a form of commercial art, thus having a less attractive connotation. Turner rendered these sketches in a far more naturalistic manner, using far more details and coloration that is truer to nature---in a word, they are far more "naturalistic". Turner's use of color is considerably more subdued than his late watercolors and oil paintings which were discussed in the beginning of this paper.

This paper will be concerned with the topographical watercolor sketches that he painted in Oxford, England, and using Oxford University Colleges

for subject matter.

TURNER'S OBJECTIVES IN TOPOGRAPHICAL WATERCOLOR SKETCHES

The color transparencies (slides) included for this part of the paper were purchased from the Ashmolean Museum in Oxford, England, in 1988 and are restricted by the Ashmolean for use in this paper only.

The first sketch (painting) has special meaning for the author (me) because he attended school there 5 (five) terms. (See illustrations on pages 94-100.)

WORCESTER COLLEGE: (The size of this painting is 320-443 mm.) The subject matter for this painting is the front entry to Worcester College. It does use "significant form" (to use a "Romantic Description") but not ⁱⁿ the "Romantic" sense in that ^{it} evokes significant emotional reaction(s). The painting is also somewhat picturesque in that it is not an exact duplication of reality. This painted view is toward the north-west. The building near the left side of the painting is the dining hall, the center section is the entry and the "Porter's Lodge"; the right side is the chapel. The library is the upper portion of this complex. The buildings are eighteenth century in date and Neo-classical in style. This painting illustrates human qualities (men working) which is somewhat typical of Turner's non topographical paintings. The horizon line is nearly three-fourths of the way down from

the top. The road is present-day Walton Street. Turner uses linear perspective, illustrated in the road (Street), very effectively to lead the eye into the background. The tall building in the background tends to bring the range of vision back to the right side. The structuring is excellent. The use of linear perspective illustrated in the road and in the buildings reminds one of the fact that Turner was a Professor of Perspective in the Royal Academy. The asymmetrical arrangement of the subject matter produces visual interest in subtle ways. Turner's power of observation is especially noticeable in the detailing. His use of light and dark values is most effective. Turner uses watercolor as a crisp and transparent medium and he achieves a certain amount of luminosity, noticeable in the sky. Although this is not a typical "Turneresque sky" that we associate with his later watercolors. It is amazing how similar this view remains (see inclosed slide of the actual scene).

SOUTH VIEW OF CHRIST CHURCH COLLEGE FROM THE MEADOWS (Size: 315-451 mm). This topographical sketch (painting) is also from Oxford. This famous and wealthy college is beautifully sited and Turner has made the most of it. The view today is considerably changed---much of the present day cathedral is obscured by trees and other buildings. Again, Turner

has introduced the human element into his subject matter with men tending boats. Man is also the architect for the cathedral and complex. This topographical sketch (painting) is "picturesque" in the same way that WORCESTER COLLEGE was picturesque (mentioned previously). The image of the Thames River (Isis branch), in the front of the scene, makes effective use of the horizontal lines and planes. Turner also uses vertical lines to good advantage as exemplified in the boat masts and "Tom's Tower" (bell tower for Christs Church College) by the renown architect, Christopher Wren. The vertical tower of the cathedral (Christs Church) and two other cathedral towers repeat the verticality and also create asymmetrical balance. The obvious cloudy sky is mildly "Romantic" in the "picturesque manner". The colors in this painting are subtle and subdued, not typical of Turner's later works such as PETWORTH PARK; TILLINGTON CHURCH IN THE DISTANCE.

INSIDE VIEW OF THE DINING HALL OF CHRISTS CHURCH COLLEGE (Size: 329-448 mm). This painting (topographical sketch) is remarkable because it presents the viewer with a 'super wide angle view' that is impossible to duplicate with a modern wide-angle lens camera. The ceiling of this dining hall with its elaborate vaulting and "bosses" is skillfully rendered in great detail. This painting of a painting, on the far (west) wall, including Hans Holbein's famous painting of KING HENRY VIII is in the same arrangement today. Turner has, typically, concentrated on the light pouring through the gothic windows on the left side of his

composition. His detailing of the floor tiles is remarkably precise in rendition, as contrasted to his unfinished PETWORTH INTERIOR. His off-center structuring is a subtle but significant view that establishes asymmetrical balance. He has skillfully foreshortened the table on the right side of the composition and placed it in front of the fireplace and mantle.

INSIDE VIEW OF THE EAST END OF MERTON COLLEGE CHAPEL (Size: 318-444 mm.) This historic and famous chapel was built in 1270 and remains virtually unchanged today, including the lack of electrification. Turner's painting does show the original floor which was replaced during Queen Victoria's reign. The Gothic window over the altar is almost overwhelming in its exaggerated luminosity--- Turner was a master of light and luminosity as will be described in his late Italian paintings. The emphasis upon vertical line is most effective and directs the observer's attention to the unusual 'ribbed vaulted ceiling". Again, the human element continues to be important to Turner as illustrated with the two figures in front of the communion rail. Perspective is noticeably correct, as one would expect from Turner, the perspective professor. The checker-board marble tile floor (later replaced) introduces a subtle and and interesting use of line and contrast; it also complicates the perspective rendering. The off-center-view of the Gothic window, in the east, breaks up what would otherwise be a mono-

tonous view and creates asymmetrical ballance. The choir stalls are emphasized by focussed light on the right side. It seems obvious that Turner has gone beyond the definition of topographical painter.

A VIEW FROM THE INSIDE QUAD OF BRAZEN NOSE COLLEGE QUADRANGLE (Size: 316x446 m.m.) This painting (sketch) by Turner, again, includes a wide-angle view (beyond the range of a wide angled camera lens) and also shows an unusually fine view of the Radcliffe Camera (Library) behind the quad. The composition is a master-piece of construction with an emphasis upon informal ballance and a ballance of light and shaded areas. The painting, again, focusses upon the human element. The cloudy sky creates a varied and interesting setting. This painting is nearly architectural in its exactitude and subdued setting---it is certainly a painting of buildings. The technique is flawless and precise, but it transcends photography. Turner, here, and always, transends the camera in subtle ways. Much of his genius lies in his powers of observation and detail, so noticeably absent in his later works in the new Clore Gallery (Tate Museum).

VIEW OF EXETER COLLEGE, ALL SAINTS CHURCH FROM THE TURL (size: 321x450 m.m.)

Turner's painting, here, presents an interesting view down Turl Street with a noticeable spot of light

This variation in light value creates a major focus near the far end of the street and, in a subtle way, leads us to the church tower. The verticality of the tower, to the right of center, creates interest and variety. The human element is present, but not overly obvious. Linear perspective is illustrated in the receding and narrowed street (Turl). The cloudy sky is somewhat typical of Turner's topographical sketches; it is not nearly as "Romantic" as his oil paintings. The asymmetrical arrangement of the imagery (subject matter) is skillfully achieved and produces a more varied result. Turner focusses on architectural detail, as exemplified in the cornices, pilasters, and windows; it is nearly an architectural painting.

A VIEW OF OXFORD FROM THE SOUTH SIDE OF HEDDINGTON HILL (Size: 316x448 m.m.)

This painting is another obvious example of a topographical landscape and the human element is overtly present. This sketch involves considerable visual depth. This depth effect is achieved through atmospheric (aerial) perspective. Turner uses a sfumato (smoky) coloration, an influence from the paintings of Claude and Poussin, and light color values in the background to achieve the illusion of depth. His genius of suggesting detail without the effect of clutter is obvious but subtle. The observer's eye is carefully led from foreground to background in a sequential manner¹⁷ is skillfully achieved. It is accomplished, in part, through the

horizontal planes and lines. The short vertical axes combined with the tall trees in the right front, create variety and interest in a very natural and unobtrusive way. This sketch is truly a landscape of considerable magnitude, although we call it topographical.

The Ashmolean Museum in Oxford, England, has an additional collection of Turner's topographical watercolor sketches (about 46 in number). Surprisingly, these sketches were made available to the author for photographing for non-commercial purposes and the staff of the museum was amazingly helpful. This museum does not have a Turner expert (authority), nor do any of the museums in England. Although David Blaney Brown, from the Clore Galleries (a new addition to the Tate Museum) is the Keeper (Curator) of the Turner Collection. David was my Professor at Worcester College in 1976 and has recently published a new book on Turner's "Folkstone Sketches" (1987). This book and the paintings will be discussed briefly later in this paper.

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THE HUNTINGTON LIBRARY AND MUSEUM, SAN MARINO, CALIFORNIA

The Huntington Library is a repository of source material on British and American civilization from the Middle Ages to the present. Its holdings include rare books, reference books, manuscripts, historic photographic prints and negatives, printed and manuscript maps, and supporting collections of pictorial collections of pictorial prints and drawings, music, and ephemera. All together there are about three and one half million items. Special strengths include British historical documents, early English printed books, extensive holdings on the American Revolution and Civil War, Middle English literary manuscripts, and major archives of such modern authors as Jack London and Wallace Stevens. High points in the large main exhibition hall are the Ellesmere manuscript of Chaucer's CANTERBURY TALES, a fine Gutenberg Bible on vellum, and the elephant folio edition of Audubon's BIRDS OF AMERICA, and an unsurpassed set of early quartos and folios of Shakespeare.

DRAWINGS, WATERCOLORS, FINE PRINTS, AND ART PHOTOGRAPHS

Most works of art on paper that exist as separate sheets not physically bound in books and not parts of manuscripts are housed in the Print Room of the Virginia Steele Scott Gallery. The major portion of Huntington's collection of 13,000 British drawings

and watercolors (including J. M. W. Turner), the Bodman Collection of about 400 fine prints (Particularly rich in Durer and Rembrandt), American photography which includes a major collection of Edward Weston's work and California Pictorialist photographs, and smaller groups of American drawings and art prints are all in the Scott Gallery Print Room.

In the fall of 1988 the author (I) requested and received permission to conduct research at the Huntington Library and Museum. I also requested and received a membership card. The purpose of my research was to obtain source material on J.M.W. Turner's objectives as a pre-eminent painter from England, 18th and 19th centuries---the topic for my sabbatical leave project. It was a pleasure and a privilege to become acquainted with the most helpful staff members of this venerable library and to use books dating to 1805. The high light of this research was to observe and use the original topographical watercolor paintings produced ^{by} Turner in his early years. The library staff also photographed and made slides available to me. These slides are included in my sabbatical leave paper and project. I was also privileged to meet and hear a paper read by Dr. Shelley Bennet, Ph. D. a member of the Huntington Library Staff, a specialist in British Art of the 18th and 19th centuries.

The Huntington Museum and Library mounted an exhibition of their collection of J.M.W. Turner in November.

The researched material which follows is a product and result of the Huntington Library and Museum Staff, specifically the work of Shelley Bennet, Ph. D. Dr. Bennet is the Huntington's specialist on British 18th and 19th century painters (including Turner). This material was prepared for the exhibition, at the Huntington, on selected topographical watercolor paintings of J.M.W. Turner, Thomas Girtin, and John Constable. These works of art were on exhibit from November 1988 through February 1989. The author (I) have permission to use this material in my Sabbatical Paper and Project. In addition the Huntington owns and exhibits a very significant oil painting by Turner Titled: THE GRAND CANAL, VENICE (Painted in 1837). This painting is on permanent exhibit in the Huntington Museum. It is typical of Turner's late Italian landscape style in regard to brilliant coloration and light. The included color transparencies (slides) were produced for me from the paintings owned by the Huntington and permanently housed within the Print Room of the Virginia Steele Scott Gallery. These paintings are seldom on exhibit. Dr. Bennet presented a paper on this exhibit in November 1988 at the Museum; I attended this reading.

This material is quoted directly with the permission of the Huntington Library and Museum. I am most grateful for their permission.

J. M. W. Turner (1775-1851): Turner was born two months after Girtin. At the beginning of their careers, they worked in a similar topographical manner, as seen in several examples on display. Turner, however, developed a more varied range of responses to landscape during his long and prolific career. His enormous success in his own day was predicated upon his command of a wide variety of styles.

Thomas Girtin or J. M. W. Turner
The Convent, c. 1794-7
watercolor

From about 1794 to 1797, Girtin and Turner worked for Dr. Thomas Monro, a specialist in mental illness. Monro employed young artists to make copies after his drawing collection, especially the works of John Robert Cozens, who was in the care of Monro after his mental breakdown. Many of these copies have survived. Many are Girtin-Turner collaborations, although copies were also executed by other artists, including John Henderson, to whom this drawing was once attributed. Henderson was a wealthy neighbor of Monro and a patron and pupil of Girtin. Cozens's works provided these young artists with a model for spatial grandeur, as seen in this copy.

J. M. W. Turner (1775-1851)
View of Leghorn, c. 1794-7
watercolor

Turner probably executed this watercolor after J.R. Cozens while in the employment of Monro. Although Turner was influenced by Cozens's atmospheric handling of landscape, his works are not direct imitations. For example, in this work, Turner applies his washes in a much broader manner than Cozens, which adds to the breadth of this panoramic scene.

J. M. W. Turner (1775-1851), attributed to
Bridge and Mountain, c. 1794-7
watercolor over pencil

Although this watercolor is probably a Monro school copy after J.R. Cozens, Turner never set himself to

imitate the poetic and melancholy mood of Cozens's landscapes. His interpretations are more robust, as seen in this work. To enliven the dramatic scenery, Turner concentrates on the effects of light on different surfaces.

J. M. W. Turner (1775-1851), attributed to
Italian Country Church, c. 1794-7
pen & watercolor

In this Monro school copy after Cozens, Turner has departed from Cozens's cool palette of blues and greens and introduced warmer umbers and ochres. Exposure to bright light over the years has, however, caused the colors to fade and has burned the paper, producing a more pronounced yellow tonality in this work.

J. M. W. Turner (1775-1851)
Ludlow Castle, c. 1800
watercolor

The calm, timeless, arcadian mood of this watercolor is created by the balanced, stabilizing effect of the long horizon which interlocks with the enframing verticals of the trees. Turner has derived this type of harmonious composition from the well-known artistic formula of the seventeenth-century landscape master Claude Lorrain. Although this watercolor depicts a specific location, the imaginative evocations are heightened by many formal devices, such as the use of a suffused, ideal light and a high, bird's eye viewpoint. This conceptual approach is quite different from that of Constable. Constable's careful, almost scientific record of the physical appearance of a specific location in nature relies more directly on observed phenomena.

J. M. W. Turner (1775-1851), attributed to
Tivoli: Villa of Maecenas, c. 1794-7
watercolor

Turner probably copied this work after J.R. Cozens, since he did not travel to Italy until 1819. Although

it is in essence a topographical record, Turner heightens the dramatic appeal of the scene. He creates a more sensational presentation by the addition of a strip of paper at the top to create a tall, soaring format which is accentuated by the vertical, framing tree.

J. M. W. Turner (1775-1851), attributed to
Crest of the Wave, c. 1796
watercolor and body-color, with pen and brown ink on buff paper

In this watercolor, as in so many of Turner's oils, the narrative element is important. The tiny figures in the lower left of the composition are dwarfed by the overpowering forces of nature, creating a terrifying, frightening mood. Although the ominous tone is enhanced by the lowering sky, Turner is not concerned with recording a precise atmospheric condition as much as rendering dramatic lighting effects.

J. M. W. Turner (1775-1851), attributed to
Windsor Castle, c. 1794
watercolor

This watercolor was probably created to appeal to the late eighteenth-century vogue for drawings of popular monuments and locales in England. To fulfill the primary topographical function of a tourist memento, Turner has mapped out the scene into a clearly defined foreground, middle ground and background with the castle as the focal point of the composition. The clear spatial arrangement is reinforced by the bright, mid-day lighting.

J. M. W. Turner (1775-1851)
Near Winchmore Hill, c. 1794
Inscribed on verso: near Winchmore Hill (not in Turner's hand)
watercolor over pencil

Winchmore Hill is located in Southgate, Middlesex. In addition to providing an objective record of a particular locale, Turner was concerned in this early work with creating an attractive drawing that would appeal to the contemporary delight in picturesque, bucolic scenes.

J. M. W. Turner (1775-1851)
Cassiobury Park (the Deer House), c. 1796-7
pencil & watercolor

This drawing is associated with two drawings Turner made in the grounds of the Earl of Essex's seat in Hertfordshire in the 1790s. He was later commissioned to make four large drawings for a publication on Cassiobury Park.

J. M. W. Turner (1775-1851)
St. Goarhausen and Katz Castle by Moonlight, 1817
pencil, watercolor on white paper prepared with a gray wash

Unlike Girtin, Turner did not use rough or tinted paper for his finished drawings. Instead, he preferred to work on a smooth white paper. In some instances, such as this drawing, he prepared the paper with a colored wash to blend the paper and watercolor into a more coherent, expressive whole. This was one means he used to increase the emotional power of his subjects, in this case, adding to the moody grandeur of a Rhineland mountain scene.

Turner toured the Rhine in 1817. The majority of his studies were included in two sketchbooks which were acquired by his patron, Walter Fawkes of Farnley. This drawing was one of the group that belonged to Fawkes.

J. M. W. Turner (1775-1851)
The Bridge of St. Martin, Near Chamonix, c. 1836
pencil & crayon

On his first trip to Switzerland in 1802, Turner visited Chamonix. He returned on his 1836 trip to the Continent. Since this drawing is executed in the freer, looser style Turner developed later in his career, it probably dates to about 1836. The work is topographical, providing a clear delineation of all salient features of this site, although Turner is more concerned with provoking a mood than in his earlier works. He lays increasing stress on scale.

The last part of this paper is devoted to J.M.W. Turner's FOLKSTONE SKETCHBOOK (1845). This "Sketchbook" was printed and published by the Tate and Clore Art Galleries, London, England, in 1987 by David Blaney Brown, Keeper of the Turner Bequest in the Clore Galleries of the Tate Museum. David B. Brown was my Professor at Oxford University in 1976.

"During the summer of 1845, Turner spent a good deal of time on the Kent coast. The collapse of his health this year, and the pressure of work at the Royal Academy where he was disputising for the old and ailing President, Sir Martin Archer Shee, and was elected Deputy President following his colleague's resignation in June, deprived him of a planned journey to Switzerland. Instead he confined himself to two trips to France where he stayed with his mistress, Mrs. Booth, at her house overlooking the harbor and pier, and Margate---the starting point for a visit to Boulogne in May. In September he crossed the channel for the last time, visiting Dieppe and wandering along the coast of picardy."

"This sketchbook, which bears Turner's own title, was among those used this year, during or after a stay at Folkstone that probably took place in the late summer or autumn. It is typical of the loose roll sketchbooks Turner carried with him on his late travels.

The sketchbook contains 24 drawings, all but one in watercolor. The pages measure 9 1/16" x 12 7/8". Unlike some of his sketchbooks of this period, it was left intact by Ruskin, whose endorsement it bears. Turner's own annotations are confined to the inscriptions Fo or Folk that appear on several sheets."

"Apart from the two drawings of waves beating against a pier, both swift impressions in sombre gray and blue washes, the sketchbook is mainly devoted to calm scenes of the harbor of Folkstone and the cliffs behind it. The majority of sheets bear what are essentially variants of the same view, although there are also a few simpler images of sea and sky. Most of the drawings are in pure watercolors, although pencil is freely used in a group of subjects in the middle of the book that record a different view on top of the cliffs near a bridge or aqueduct. Pencil also appears in four drawings near the end of the book, and one sheet is drawn in pencil alone. In their breadth of handling, very liquid washes, and economy of vision, the leaves of this sketch book are entirely typical of Turner's coastal drawings of this last phase of his working life. As their description implies, they show him meditating the compositional and atmospheric possibilities of a particular stretch of coast-line---one that had been familiar to him for many years---sometimes, but not necessarily always, working on the spot."¹.

1. Brown, D. B., J. M. W. Turner, THE IDEAS OF FOLKSTONE.

MT. SAN ANTONIO COLLEGE LIBRARY
REQUEST FOR SLIDE DUPLICATION

INSTRUCTOR Raynard DATE 1/10/89

COURSE Turner

NUMBER OF COPIES	ACCESSION NUMBER	TITLE	DUPLICATION NUMBER
C. 1822	57389	George IV at the Provost's Banquet	1
1823	57390	Fourm Romanum For Mr. Soane's Museum	2
1827	57391	Sketch For "East Cowes Castle, Regatta #1	3
"	57392	Sketch For "East Cowes Castle,Regatta" #2	4
1828	57393	Italian Landscape, Probably Civita di Bagnoregio	5
"	57394	Archway with trees by the sea	6
C.1830	57395	Rocky Bay with Figures	7
"	57396	View of Orvieto,Painted in Rome	8
C.1829	57397	Petworth Park, Tillington Church	9
"	57398	A Ship Aground	10
1830	57399	Pilate Washing his Hands	11
C.1837	57400	Interior at Petworth	12
833	57401	Van TRomp returning after Battle Dogger Bank	13
"	57402	Bridge of Sighs,Ducal Palace,And...	14
.1830-5	57403	Rough Sea With Wreckage	15
. 1835	57404	Waves Breaking on a Lee Shore	16
.1835-40	57405	Stormy Sea With Dolphins	17
.1840-5	57406	Rough Sea	18
. 1835	57407	A Fire At Sea	19
.1830	57408	A Harbour with Town And Fortress	20

Turner: Later Works of J.M.W. Turner by Martin Butlin
Tate Gallery C.

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COURSE Turner

NUMBER OF COPIES	ACCESSION NUMBER	TITLE	DUPLICATION NUMBER
1800	29504	Caernarvon Castle, North Wales	1
1811	57372	Somer-Hill	2
1817	57373	Decline of the Carthaginian Empire	3
1819	57374	View over the Roman Campagna	4
1823	54168	Bay of Baiae, with Apollo & the Sibyl	5
1827	57375	Shipping Off East Cowes Headland	6
C. 1828	57376	Old Chain Pier, Brighton	7
C. 1835	29514	Music Party, Petworth	8
C. 1838	57377	Petworth; A Vase Of Lilies, Dahlias & other Flowers	9
C. 1829	57378	Sunset: Rouen?	10
C. 1830-5	57379	High Street, Oxford	11
1829	54113	Ulysses deriding Polyphemus	12
C. 1830-40	57380	Tivoli: Tobias and the Angel	13
C. 1835-40	29529	Yacht Approaching the Coast	14
1842	57381	Snow-Storm- Steam Boat off a Harbour's Mouth	15
1835	57382	Burning of the House Of Lords & Commons	16
1835	52946	Keelmen heaving in coals by night	17
1840	57383	Slavers throwing overboard the dead & dying	18
1842	57384	Dogano, San Giorgio, Citella, from the steps of the Europa	19
1840	57385	Venice: the Grand Canal with the Salute	20

BOOK: TURNER-1775-1851, Tate Gallery C. 107 Idea Books

MT. SAN ANTONIO COLLEGE LIBRARY

REQUEST FOR SLIDE DUPLICATION

INSTRUCTOR Raynard

DATE _____

COURSE Turner

NUMBER COPIES	ACCESSION NUMBER	TITLE	DUPLICATION NUMBER
	S29504	Caernarvon Castle, North Wales 4	1
	57372	Somer-Hill	2
	57373	Decline of the Carthaginian Empire	3
	57374	View over the Roman Campagna	4
	54168	Bay of Baiae, with Apollo & the Sibyl	5
	57375	Shipping Off East Cowes Headland	6
	57376	Old Chain Pier, Brighton	7
	29514	Music Party, Petworth	8
	57377	Petworth; A Vase Of Lilies, Dahlias & other Flowers 9	9
	57378	Sunset: Rouen?	10
5	57379	High Street, Oxford	11
	54113	Ulysses deriding Polyphemus	12
10	57380	Tivoli: Tobias and the Angel	13
10	29529	Yacht Approaching the Coast	14
	57381	Snow-Storm- Steam Boat off a Harbour's Mouth	15
	57382	Burning of the House Of Lords & Commons	16
	52946	Keelmen heaving in coals by night	17
	57383	Slavers throwing overboard the dead & dying	18
	57384	Dogano, San Giorgio, Citella, from the steps of the Europa 19	19
	57385	Venice: the Grand Canal with the Salute	20

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REQUEST FOR SLIDE DUPLICATION

INSTRUCTOR Raynard DATE 1/10/89COURSE Turner

NUMBER OF COPIES	ACCESSION NUMBER	TITLE	DUPLICATION NUMBER
	57389	George IV at the Provost's Banquet	1
	57390	Fourm Romanum For Mr. Soane's Museum	2
	57391	Sketch For "East Cowes Castle, Regatta #1	3
	57392	Sketch For "East Cowes Castle, Regatta" #2	4
	57393	Italian Landscape, Probably Civita di Bagnoregio	5
	57394	Archway with trees by the sea	6
	57395	Rocky Bay with Figures	7
	57396	View of Orvieto, Painted in Rome	8
	57397	Petworth Park, Tillington Church	9
	57398	A Ship Aground	10
	57399	Pilate Washing his Hands	11
	57400	Interior at Petworth	12
	57401	Van Tromp returning after Battle Dogger Bank	13
	57402	Bridge of Sighs, Ducal Palace, And...	14
	57403	Rough Sea With Wreckage	15
	57404	Waves Breaking on a Lee Shore	16
	57405	Stormy Sea With Dolphins	17
	57406	Rough Sea	18
	57407	A Fire At Sea	19
	57408	A Harbour with Town And Fortress	20

Turner: Later Works of J.M.W. Turner by Martin Butlin
Tate Gallery C.1

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REQUEST FOR SLIDE DUPLICATION

INSTRUCTOR Raynard

DATE March 7, 1989

COURSE Turner

NUMBER OF COPIES	ACCESSION NUMBER	TITLE	DUPLICATION NUMBER
6	57424	View of Worcester College	1.
6	57425	South view of Christ Church College	2.
6	57426	Inside view - Hall of Christ Church	3.
6.	57427	Inside view - East end of Merton College	4.
6	57428	Inside view of Brazen Nose College....	5.
6	57429	View of Exeter College	6.
6	57430	View of Oxford	7.
6	57431	The Convent c. 1794-7	8.
6	57432	View of Leghorn c. 1794-7	9.
6	57433	Bridge and Mountain c. 1794-7	10.
6	57434	Italian Country Church c. 1794-7	11.
6	57435	Ludlow Castle c. 1800	12.
6	57436	Villa of Maecenas c. 1794-7	13.
6	57437	Crest of the Wave c. 1796	14.
6	57438	Windsor Castle c. 1794	15.
6	57439	Winchmore Hill C. 1794	16.
6	57440	Cassiobury Park c. 1796	17.
6	57441	St. Goarhausen, Katz Castle.... c. 1817	18.
6	57442	The Bridge of st. Martin c. 1836	19.
6	57443	The Alps at Daybreak c. 1834	20.

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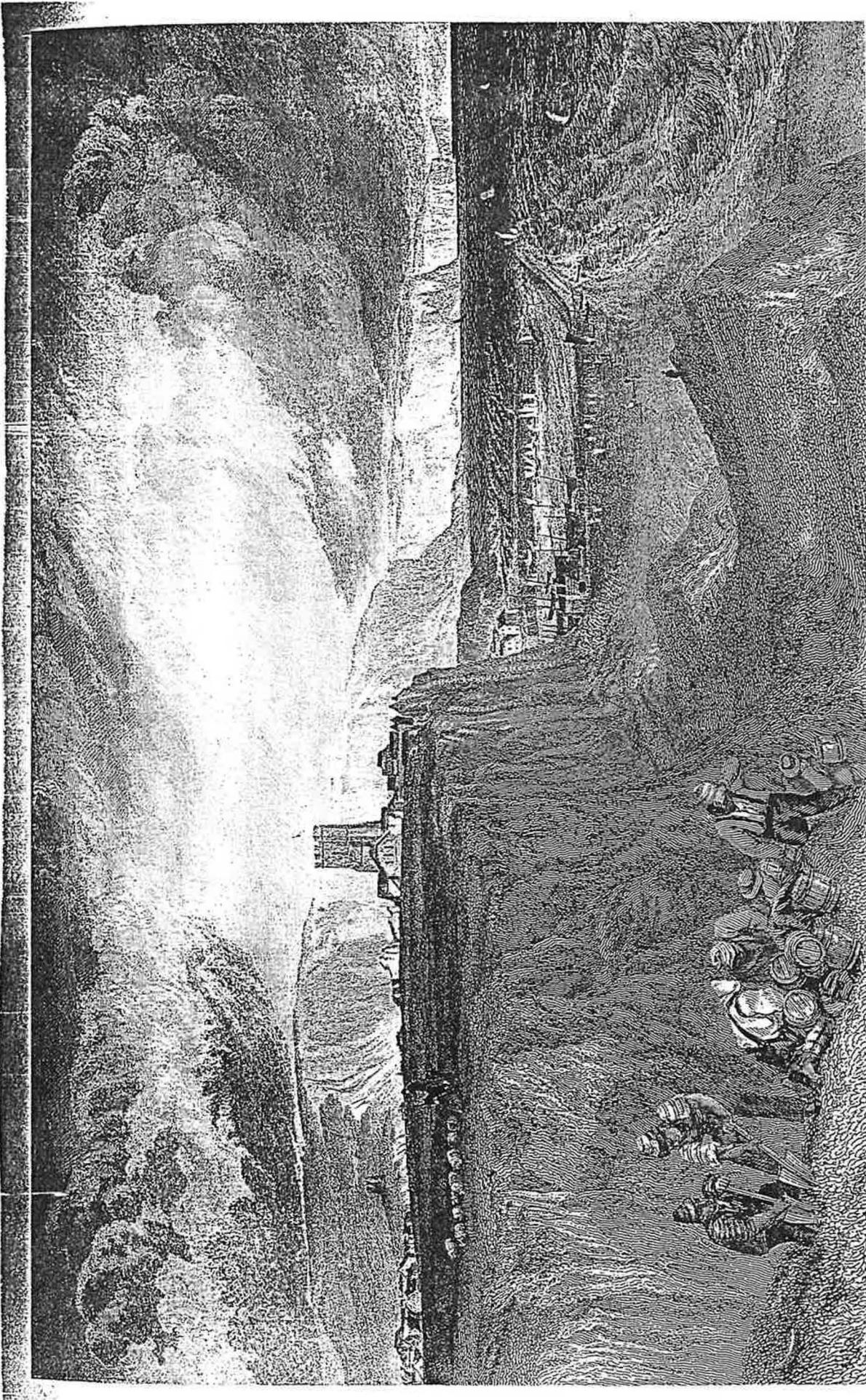
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OTHER SOURCES OF MATERIAL SUPPORTING THIS PAPER

British Museum, National Gallery of Art (London), Tate and Clore Galleries, Ashmolean Museum (Oxford), and Huntington Museum. These Museums and Galleries have permanent collections on exhibit. The Clore is an addition to the Tate and includes nine large galleries devoted entirely to Turner; it was built in 1987 for the Turner Bequest, David Blaney Brown is the Keeper (Curator).

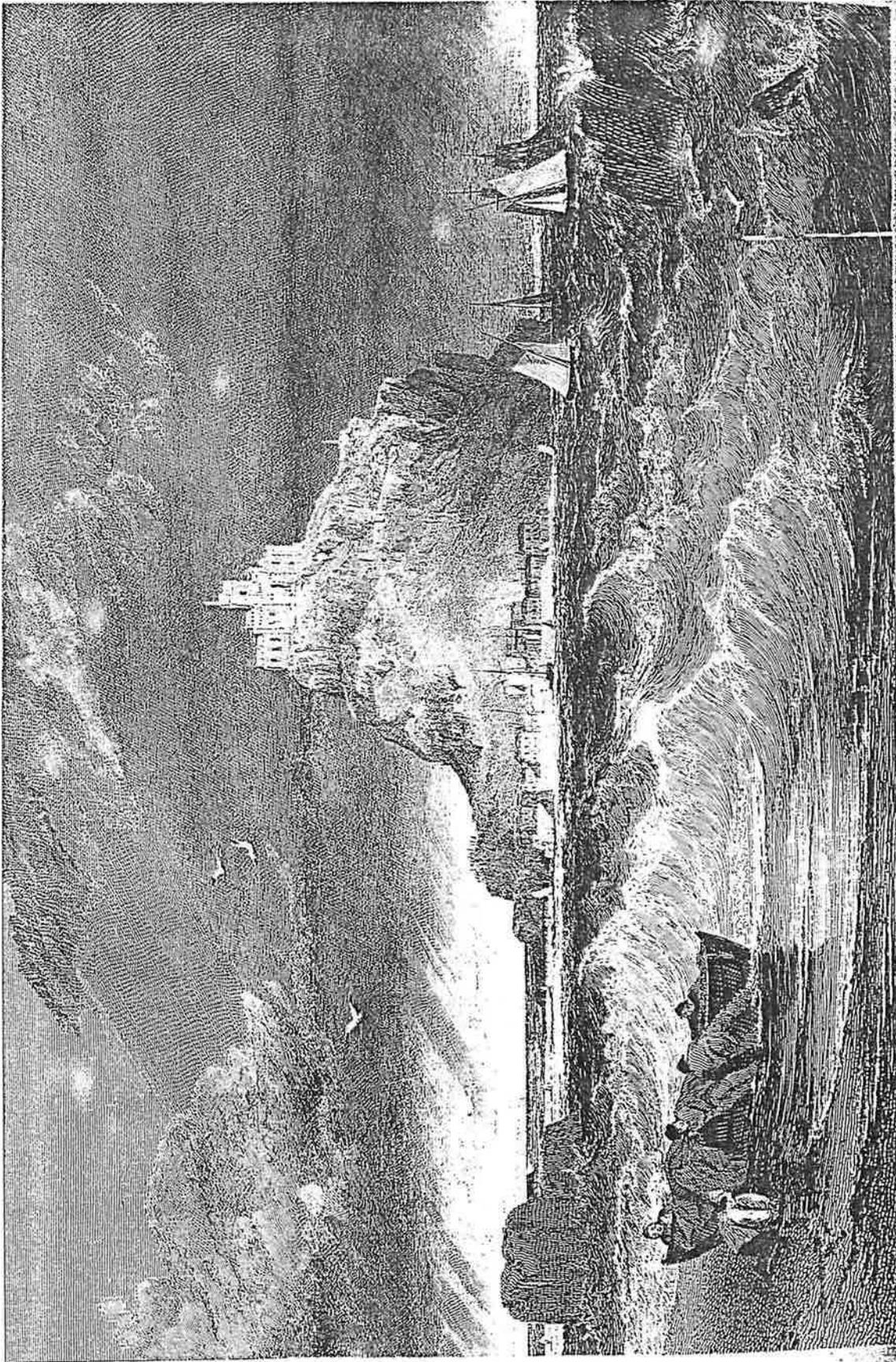


Engraved by Rev. Wallis 1875

Engraved by J. M. Turner R.A.

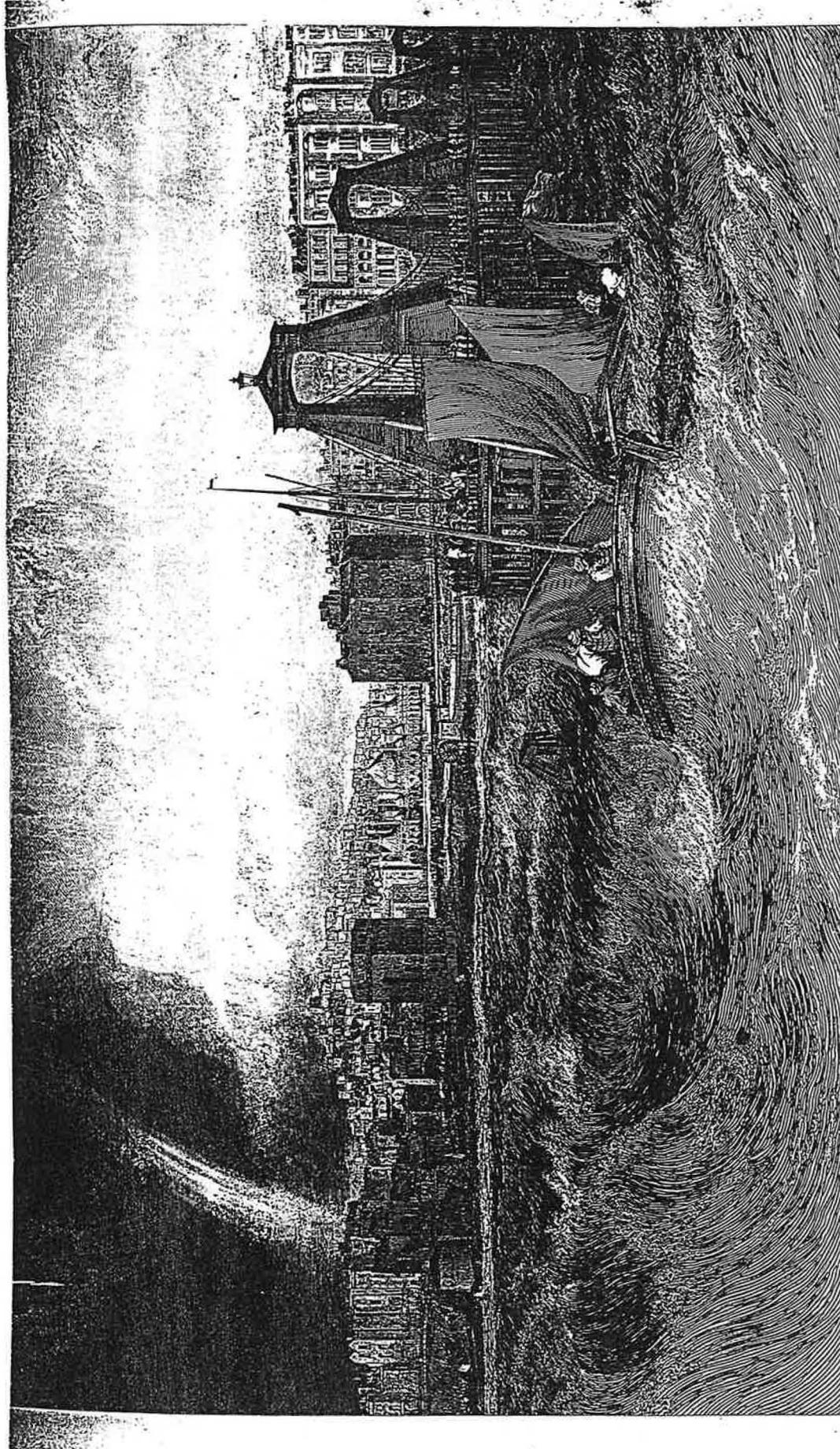
THE GREAT OCEANIC RAILWAY

1875



Engraved by W.H. Cooke

1851



Drawn by J.M.W. Turner, R.A.

Engraved by George Cooke 1825

B R I G H T H E L M S T O N ,

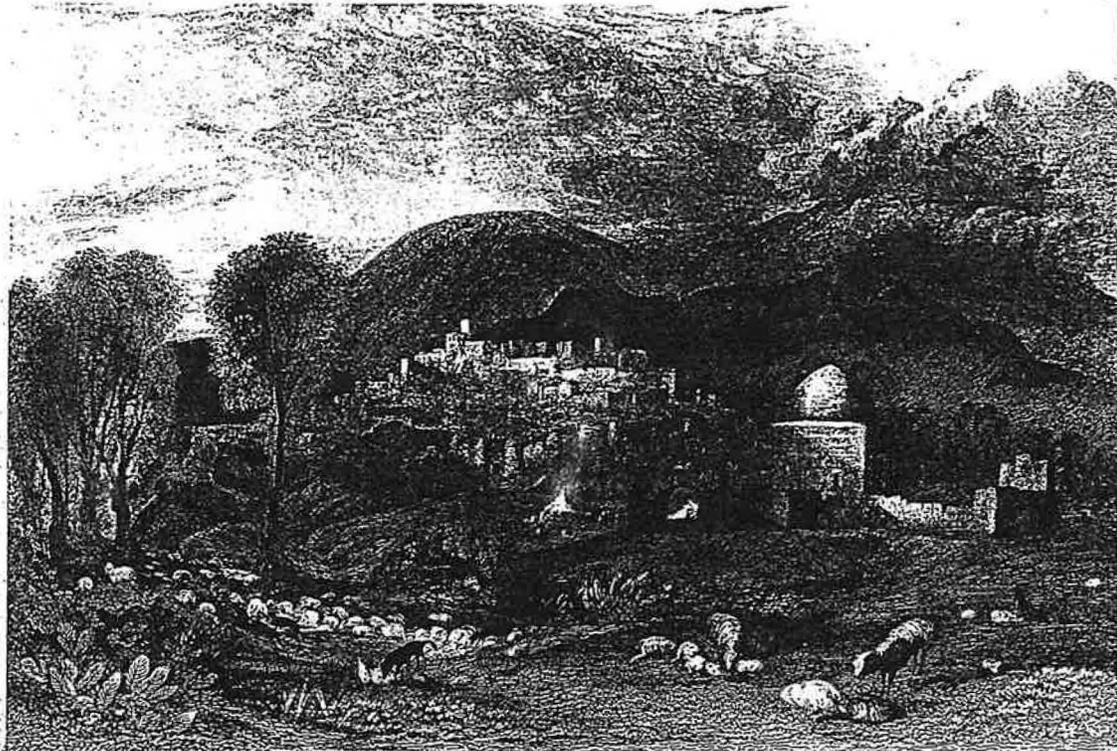
N 77 1/2 W 74 W .



Engraved by W.B. Cooke.

THE NEW STORY

THE NEW STORY



Drawn by J. M. W. Turner, R.A. from a sketch by Sir A. T. Drummond.

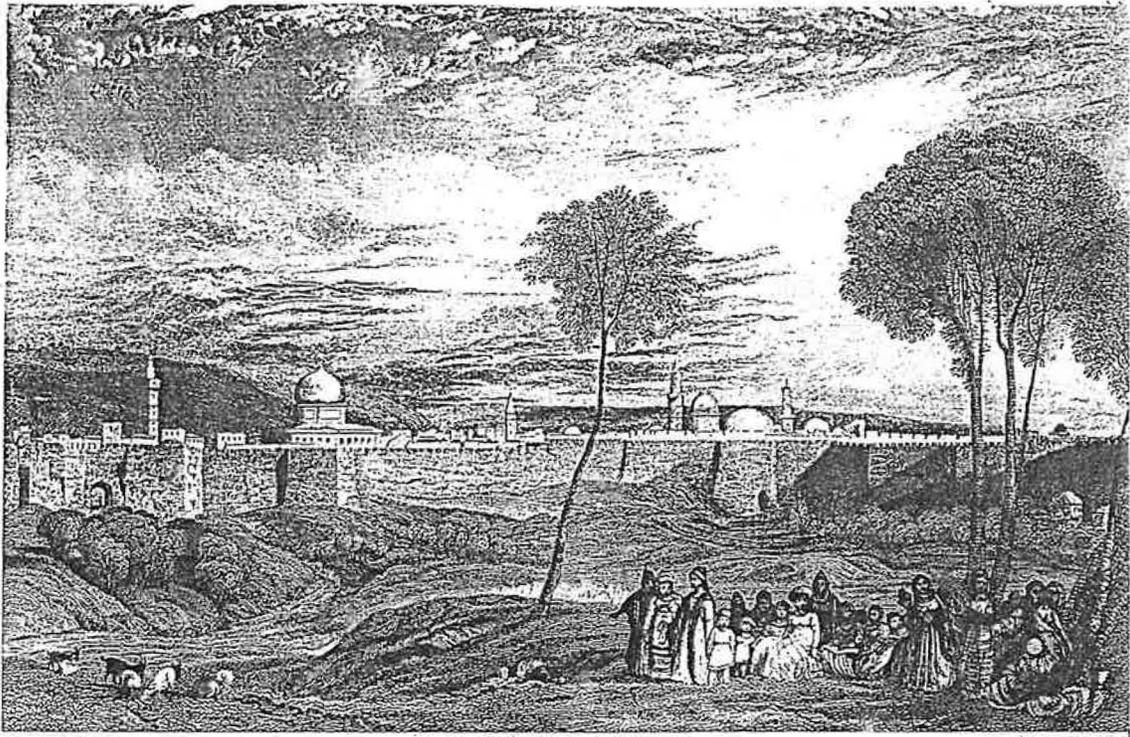
Engraved by W. Pindar.

RAMAH AND TOMB OF RACHAEL



Drawn by J. M. W. Turner, R. A. from a sketch by C. Barry, Esq.

Engraved by J. B. Allen.



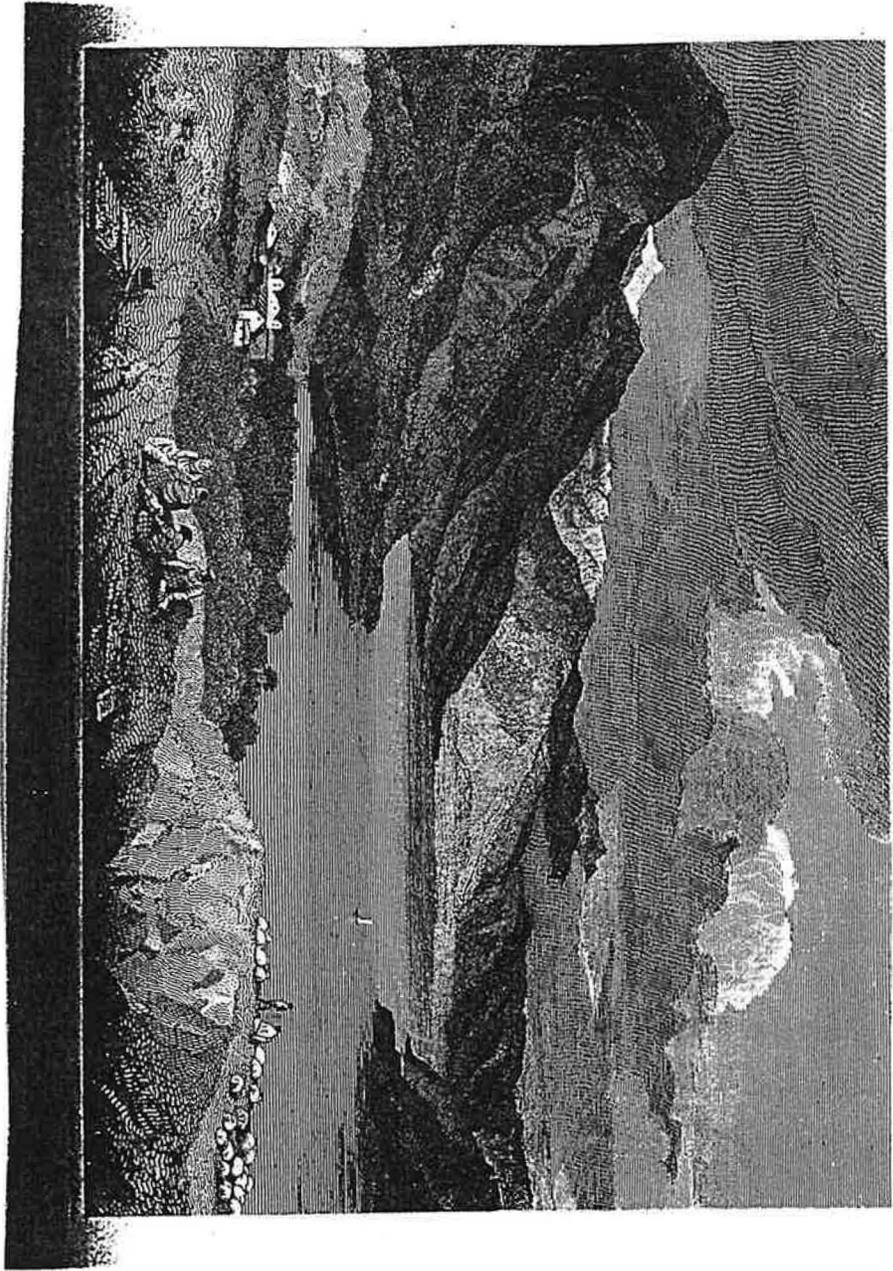
Drawn by J. M. W. Turner, R.A. from a sketch by C. Barry, Esq.

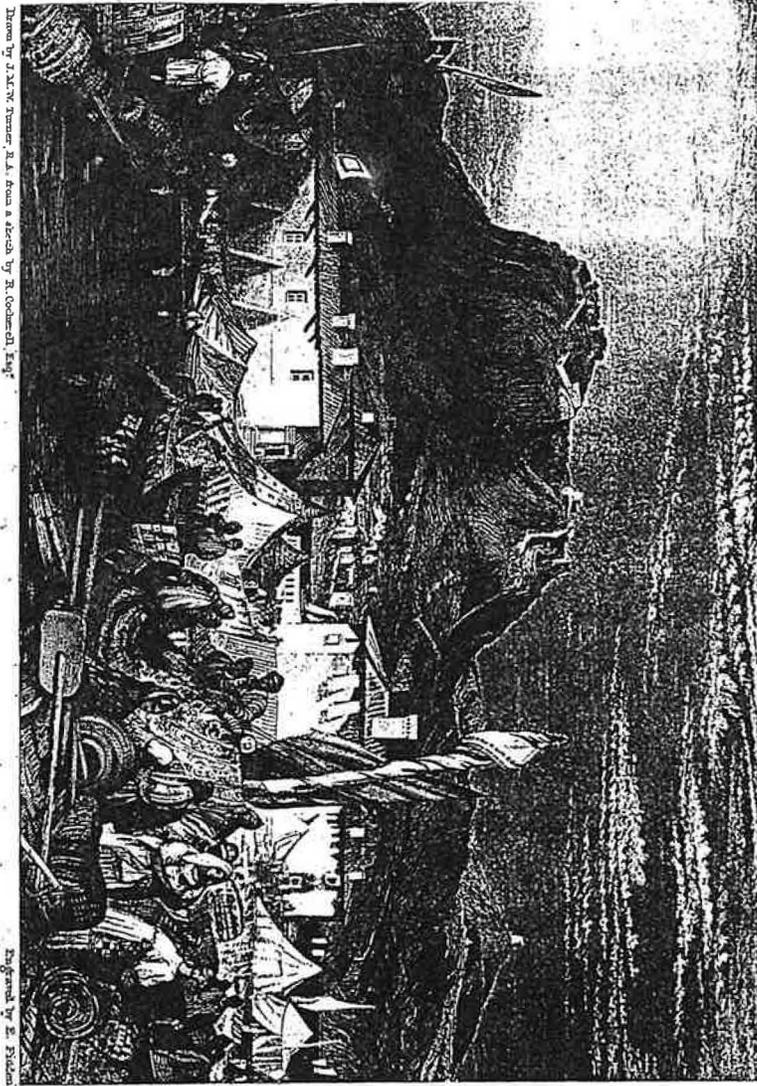
Engraved by W. Pindon.

JERUSALEM.

With the Walls.

Jerusalem shall be built again.





Drawn by J. M. W. Turner, R. A. from a sketch by H. Cochrane, Esq.

Engraved by G. P. Scott

C O R R I E N T E S

August-early 1807

17. Turner to the Earl of Elgin

MS. The Earl of Elgin

Publ. (extract) W. St. Clair, *Lord Elgin and the Marbles*, 1967, p. 168

Many thanks my dear Lord for the perusal of your invaluable acquisitions,¹ the writer seems to do them as much justice as his enthusiasm will enable him, no one can think of them without feeling the same, your Lordships collection is perhaps the last that will be made of the most brilliant period of human nature—

Graii ingenium. Graii dedit ore rotundo

Musa loqui.²—I shall be run away with, so must with the rest of mankind who venerate the arts, pay my homage to your Lordships exertions for this rescue from barbarism—with the hopes of being once more favored (at some future period) with the sight of the Drawings³

I remain My Dear Lord
Yours very sincerely
J. M. W. Turner

Argyll Street⁴
7 Aug 1806

The Earl of Elgin

18. Turner to F. C. Lewis

MS. British Museum Print Room (MM.5.12)

Publ. Rawlinson 1878, p. 182

[?early 1807]

Mr Lewis

I could wish you of course to get forward with the Etched plate as

¹ The Elgin Marbles (British Museum), which had arrived in England in 1804, but which were not unpacked until 1806. They were not exhibited publicly until June 1807, so Turner must have had special access.

² Horace, *Ars Poetica* 323-4: 'It was the Greeks to whom the Muse gave genius and polished speech.'

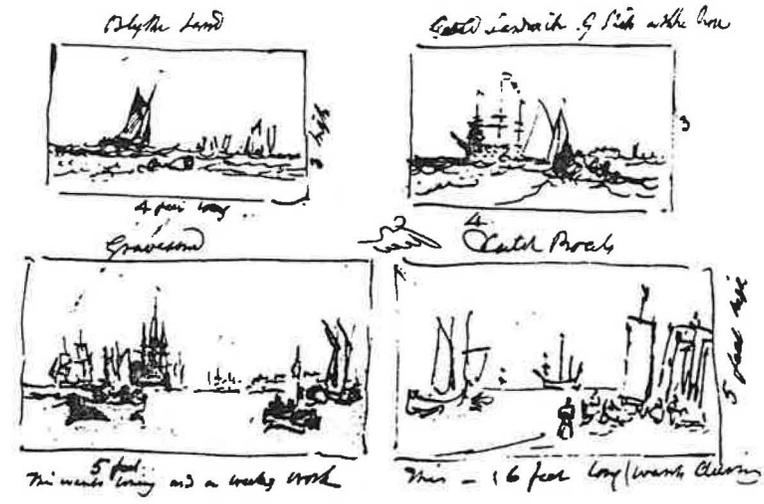
³ Presumably the drawings of Greek buildings and sculpture made by Elgin's draughtsman Tito Lusieri. When Turner had himself declined this post in 1799, it was partly because he 'wished to retain a certain portion of his own labour for his own use' (St. Clair, p. 9).

⁴ James Northcote, R.A., lived in 1806 at 39 Argyll St., but it is unlikely that Turner was on friendly terms with Northcote, who was a bitter critic of his work. W. H. Pyne, a subscriber to Turner's *Shipwreck* print (T.B. LXXXVII, pp. 2, 24) and a member of the Watercolour Society, lived at No. 38; and Caleb Whitefoord, an early supporter of Wilkie (q.v.), at No. 28.

36. Turner to Sir John Fleming Leicester

MS. University of Manchester, Tabley House
Publ. (facsimile) C. Hussey, *Country Life*, LIV (1923), 117

[Embossed] BATH



Queen Ann St West Dec^r 12 1810

Sir John

Perhaps the above slight mem^m of the only four subjects³ I have near the size may lead your recollection in regard to their fitness or class, and if I knew when you would favour me with a call I would most certainly remain at home

Your most truly obliged St
J. M. W. Turner

¹ See Letter 10.

² This may refer to a demand for fifty proofs of the etching or engraving of the *Liber plate London from Greenwich* (R. 26), published in January 1811.

³ B.-J. Nos. 69, 87, 91, 206.

308. Turner to John Ruskin

MS. British Library Add. MS. 50119, fo. 70
Publ. Finberg 1939, p. 420

Jan'y 13 1848

My Dear Sir

Have the goodness to give my best thanks to Mrs Ruskin² for the kind present of Eggs—and the honor of her Card.

I will (I hope) have the pleasure of drinking your health on the 8th of Feby to wish you many happy returns of the day.

In regard to the mounts the the Drawings³ I will carry them in on their own paper until you have finally fixed.

I am Yours most truly
J. M. W. Turner

J. Ruskin Esqr Jn
Denmark Hill

309. Turner to Elhanan Bicknell

MS. Untraced⁴
Publ. Finberg 1939, p. 421

11 Feb. '48

Dear Sir

Have the goodness to favour me with your permission to James

¹Wilson was born at Penegoes, near Machynlleth, Montgomeryshire, about 1713 (cf. T.B. XXXIX, p. 1).

²In his endorsement on the reverse of this letter, Ruskin conjectured that this was the last call made by his mother at Queen Anne St.

³Ruskin identified this as a reference to *Brunig* (Untraced) and *The Descent from St. Gothard to Airolo* (see Letter 310).

⁴I have been unable to trace the grangerized copy of Frith's *Autobiography*, recorded by Finberg as in the British Museum.

January 1811

45

To Sir John Leicester Bart  Dutch Boats, now in Sr J.L.
Gallery in Hill St Pretium 300 Gs-----¹

37. Turner to John Taylor

MS. Untraced (with Bonfiglioli, 1963)
Publ. Whitley, i, p. 181

Jan 9 1811

Dear Sir

Pray allow me to make my most sincere acknowledgement of *thanks* for your kind and honourable notice of my endeavours on Monday night in the Paper you were so good as to send me;² permit me to add a scratch of thanks for your remembrance of Sir Francis Bourgeois,³

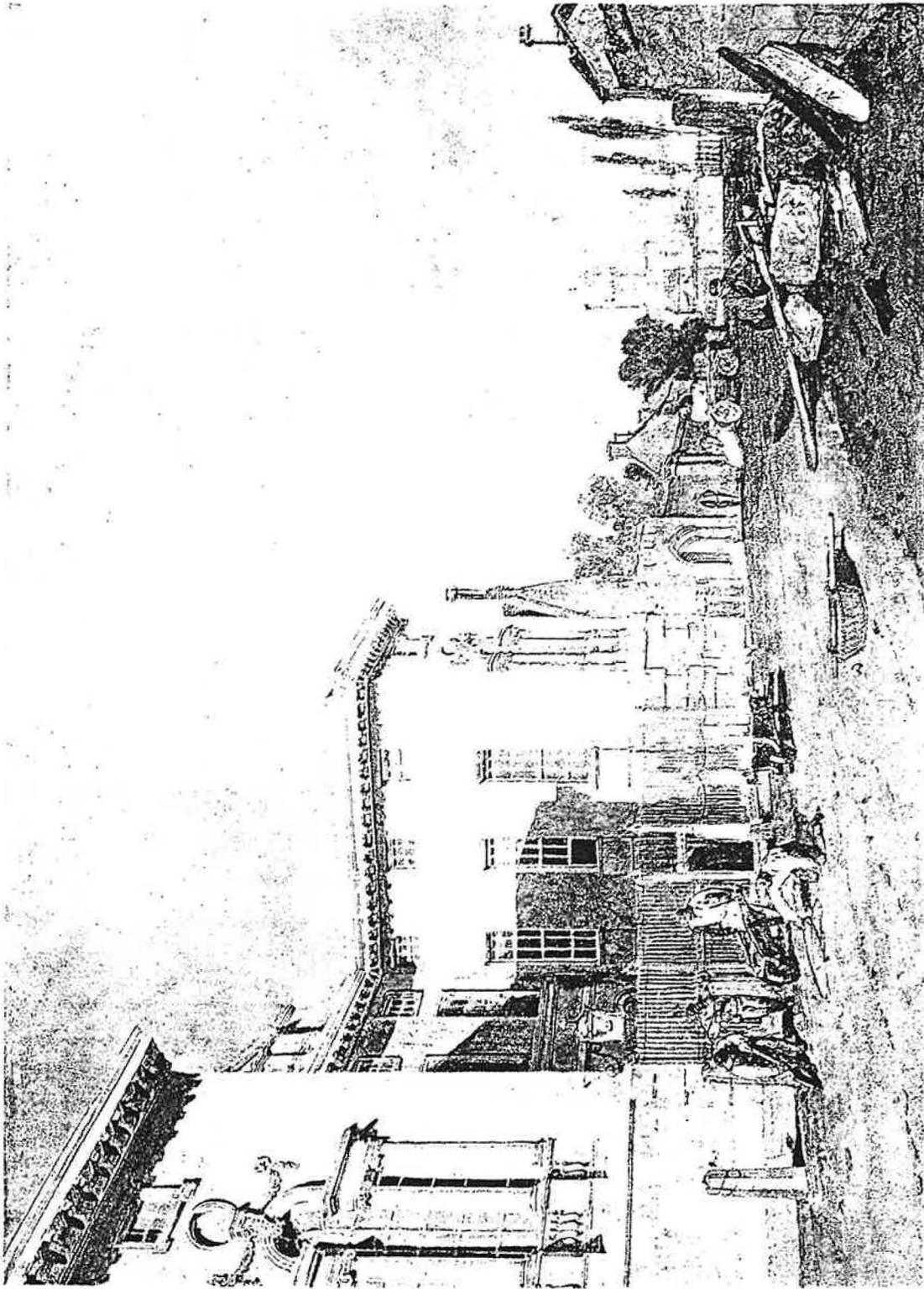
And believe me to be
Your most truly obliged
J. M. W. Turner

J. Taylor Esq.

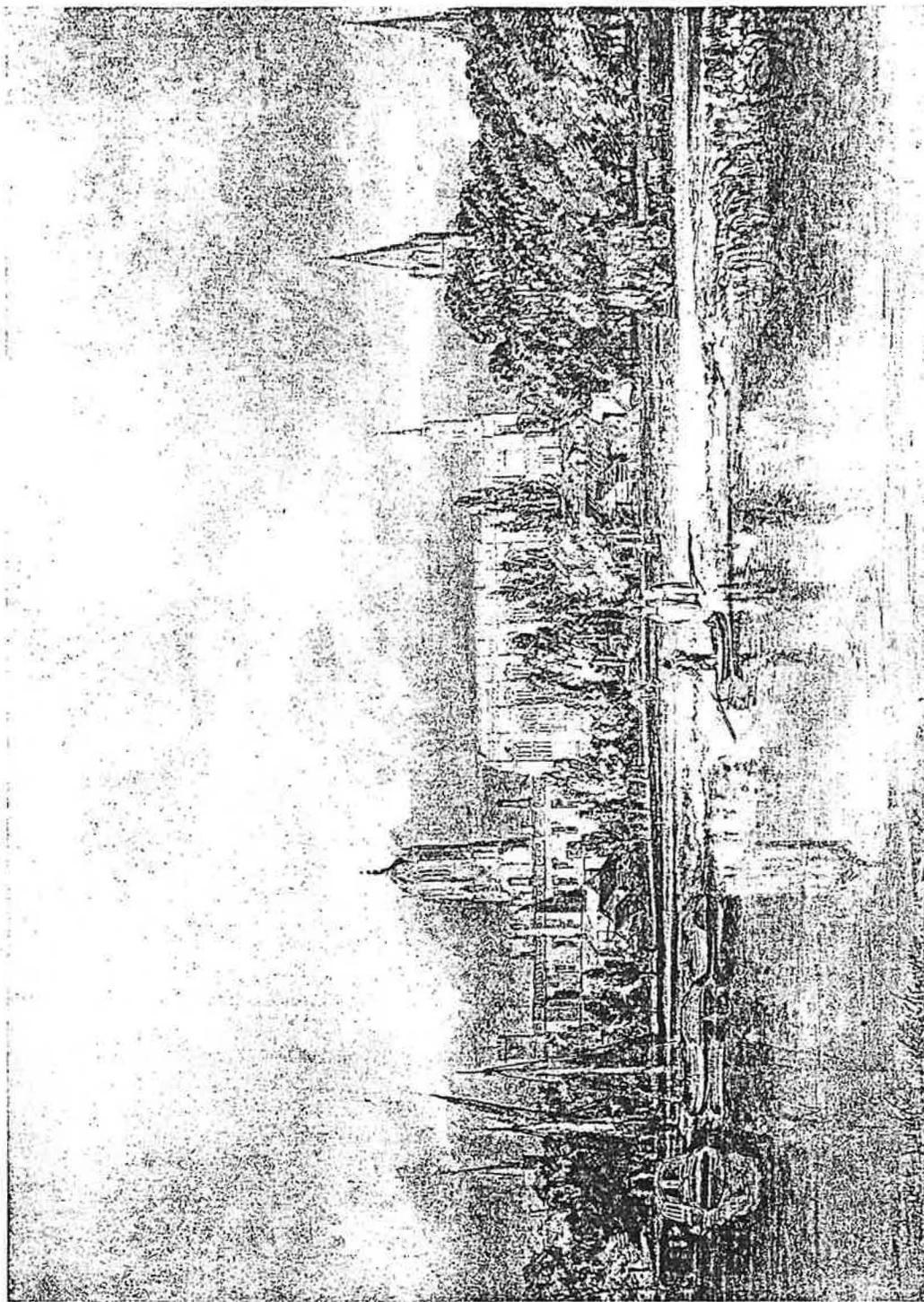
¹ *Sun Rising through Vapour* (B.-J. No. 69, R.A. 1807, B.I. 1809). See Letter 78.

² The flattering review of Turner's first lecture on perspective at the Royal Academy, which appeared in *The Sun* on 8 Jan., is reprinted by Finberg 1961, p. 174.

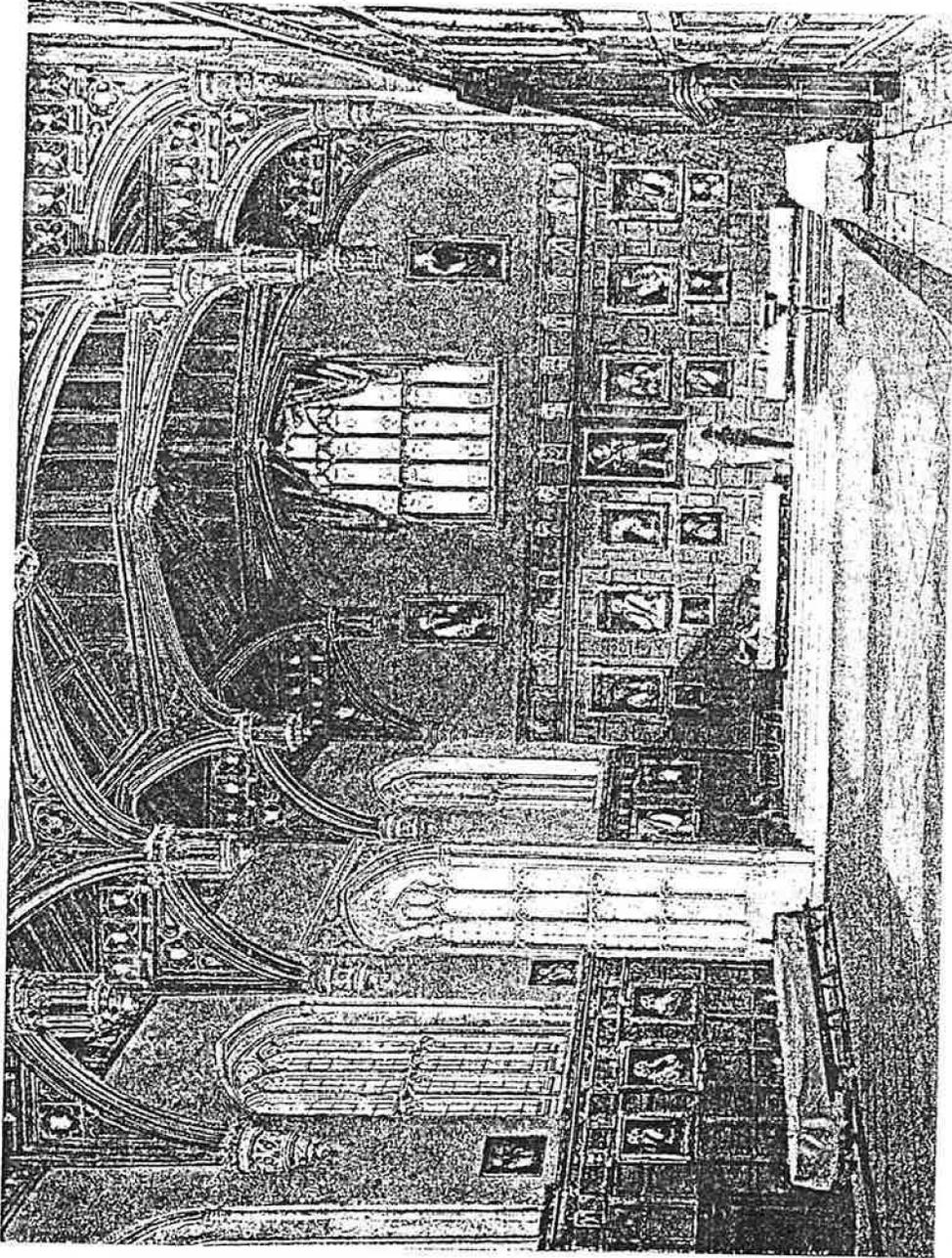
³ The same number of *The Sun* carried an obituary of Taylor's close friend Sir Francis Bourgeois (1756-1811), as an 'eminent artist and truly excellent man... His Landscapes are characterised by lightness, elegance and spirit, and the figures which he introduced are painted with much greater skill and fidelity than generally appear in the works of professed Landscape painters... Bourgeois, a pupil of Louthembourg, and Landscape Painter to George III, had supported Turner's candidacy as Associate of the Royal Academy in 1799, but they had quarrelled violently in 1803 (Finberg 1961, p. 105). Taylor wrote in his obituary: 'Sir FRANCIS was animated by so friendly a disposition, that even till within a very few hours of his death he expressed himself in sentiments of kindness to all whom he regarded, and manifested a wish to see those with whom he had any little differences—differences that did not arise from narrow feelings, but opposition of sentiment respecting the affairs of the Royal Academy.' Taylor ended with a quotation: 'Though laudably ambitious of distinction himself, he is by no means tainted with the illiberal spirit of jealousy usually imputed to his profession, but unites with the emulation of genius a generous zeal for the success of contemporary merit.' For Bourgeois as a painter, L. Herrmann, *British Landscape Painting of the Eighteenth Century* (1973), pp. 116-17.



A. 4. 'A View of Worcester College &c.' (320; 443 mm.)

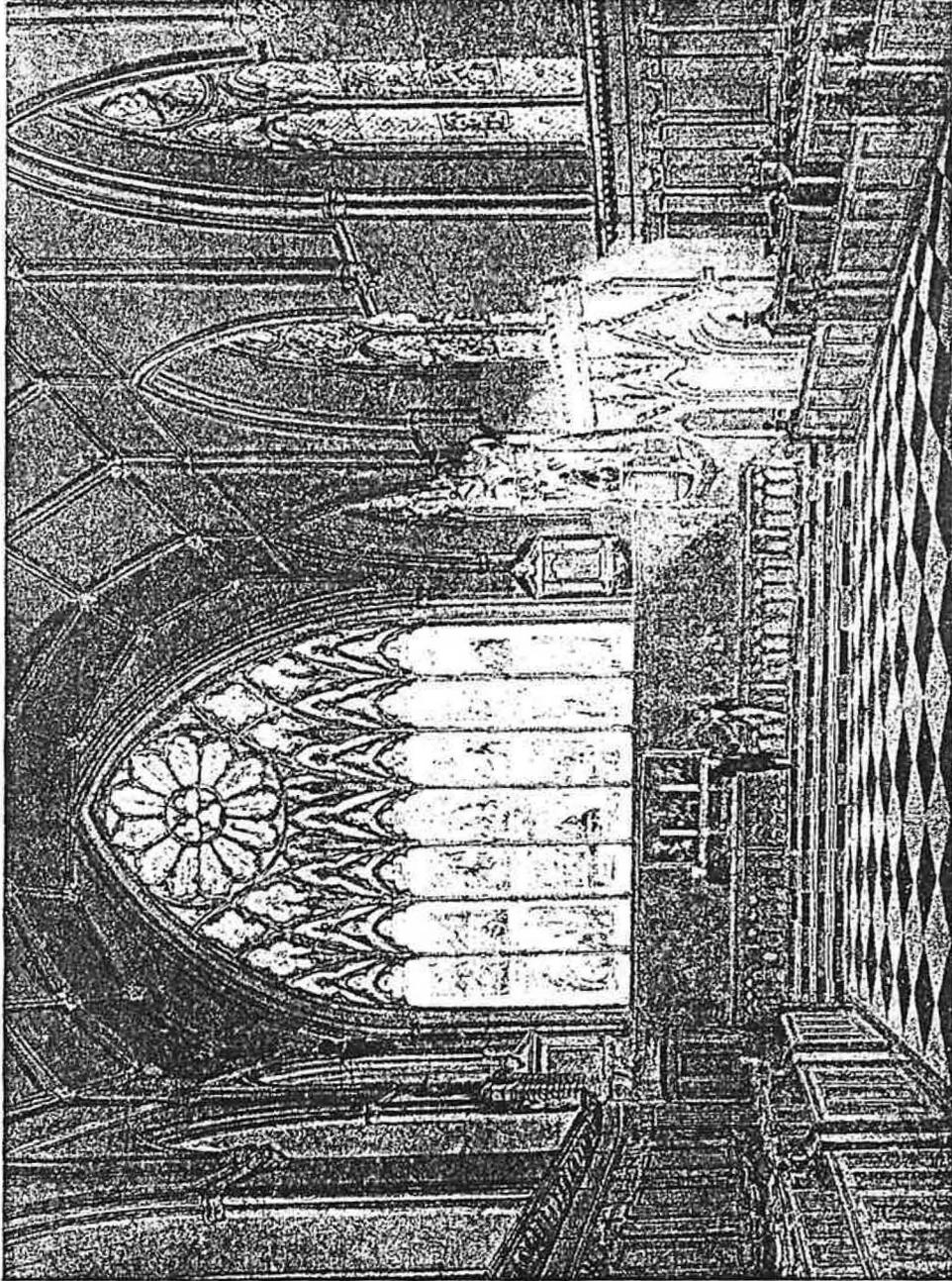


1. 'South View of Christ Church, &c. from the Meadows'.
(315 : 451 mm.)

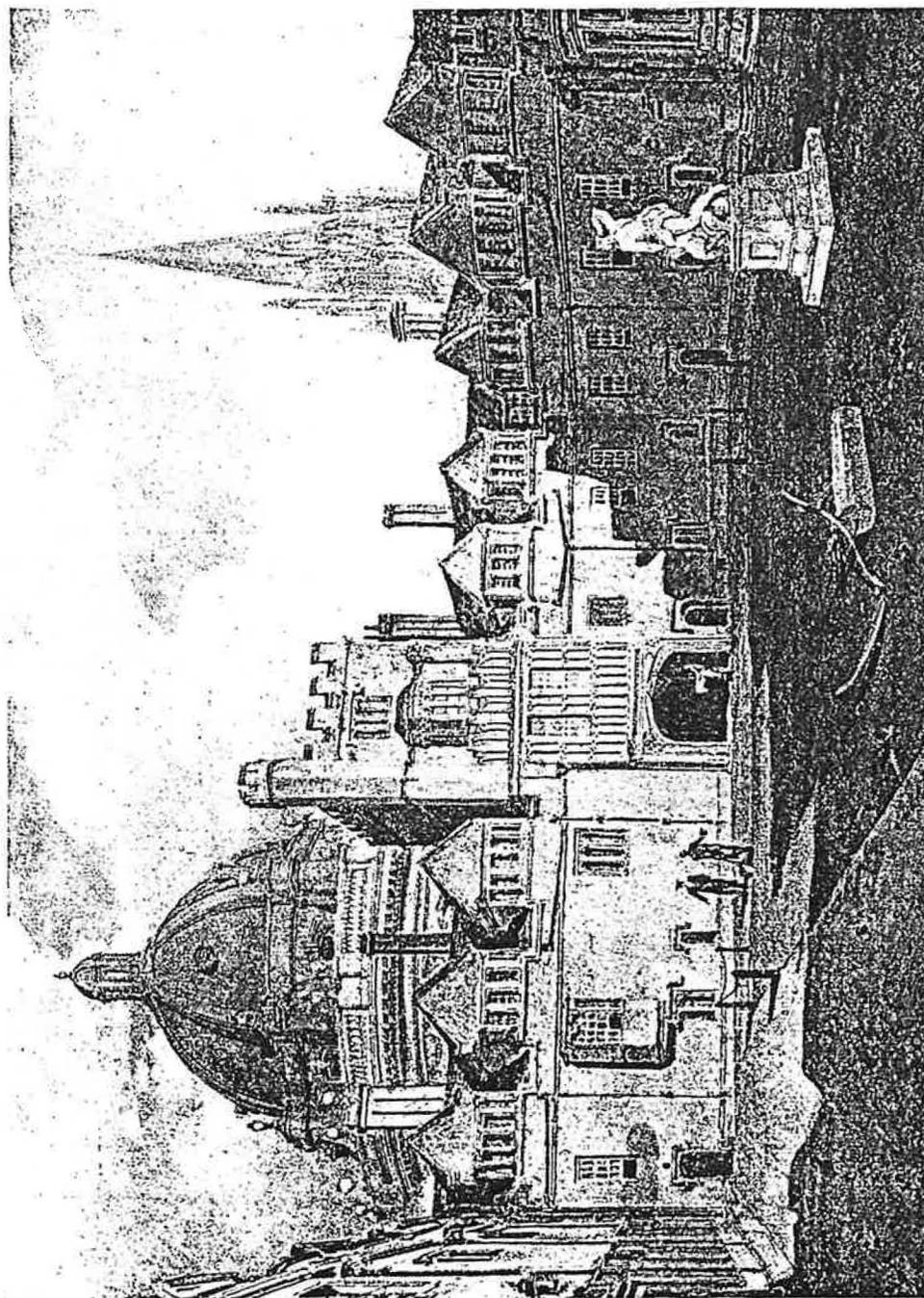


7. 'Inside View of the Hall of Christ Church'.
(329 : 418 mm.)

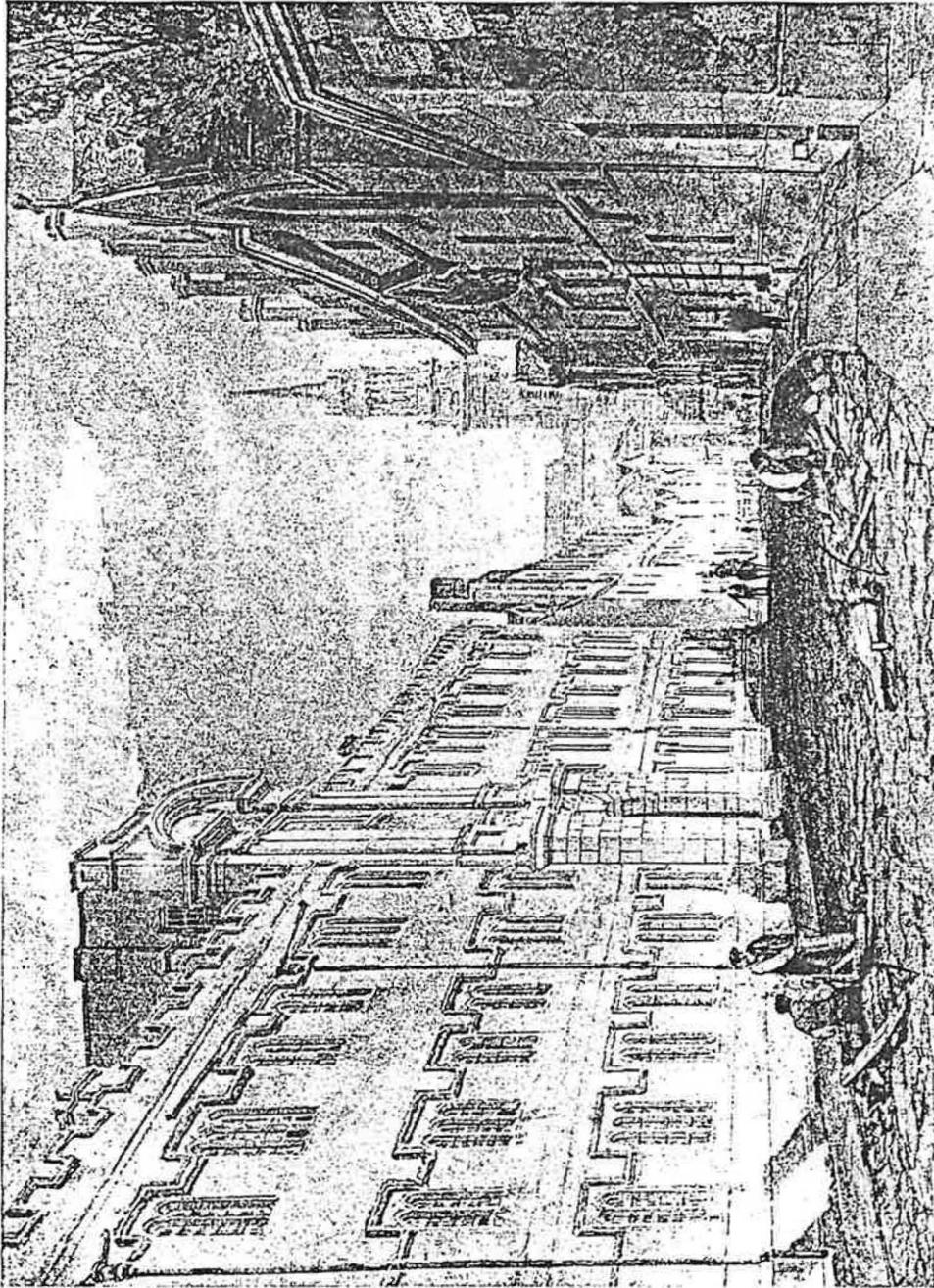
OXFORD
MUSEUM



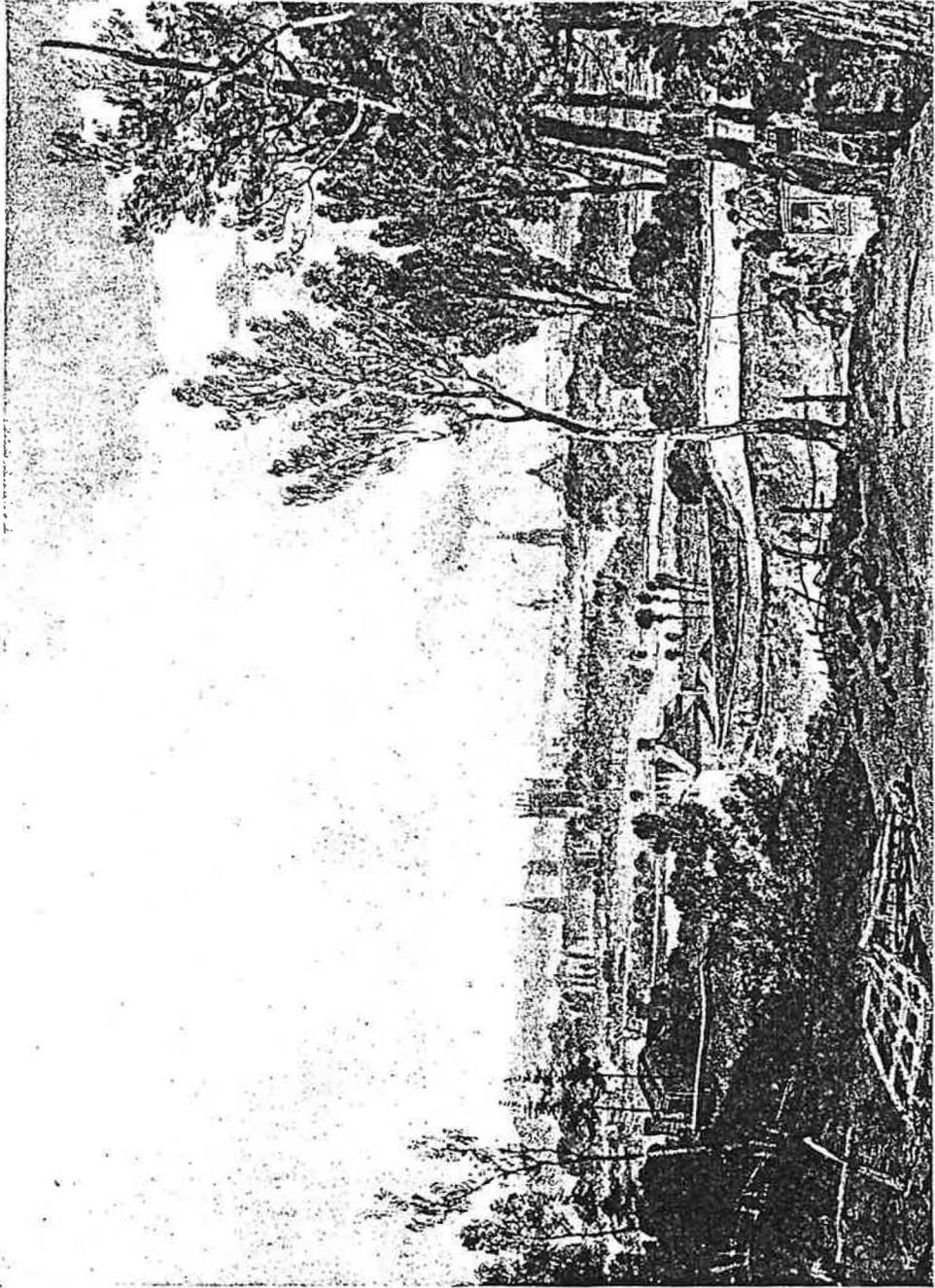
3. 'Inside View of the East end of Merton College Chapel'.
(318 : 444 mm.)



5. 'A View from the Inside of Brazen Nose College Quadrangle'.
(316 : 446 mm.)



6. View of Exeter College, All Saints Church &c. from the Turl.
(321 : 450 mm.)



8. 'A View of Oxford from the South Side of Heddington
[sic.] Hill'. (316 : 448 mm.)

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