



UNIVERSITÄTS-
BIBLIOTHEK
PADERBORN

The water-colours of J. M. W. Turner

Turner, Joseph Mallord William

London [u.a.], 1909

Illustrationen

[urn:nbn:de:hbz:466:1-83286](https://nbn-resolving.org/urn:nbn:de:hbz:466:1-83286)

Plate I

THE ARCHBISHOP'S PALACE, LAMBETH

FIRST EXHIBITED DRAWING, R.A. 1790. SIZE 15" x 10 1/2"

FROM THE COLLECTION OF W. G. RAWLINSON, ESQ.



the active, with direct and simple objects, which ought not to represent nature as it is, but as it ought to be. The art which uses nature as a medium for the expression of ideas and feelings cannot attain its object by representing natural objects in the simple and direct way in which they are seen. The artist, however, in the manner in which he represents nature, he has no other way of representing it, and therefore he will therefore represent it as he sees it, and not as it ought to be. The artist, however, in the manner in which he represents nature, he has no other way of representing it, and therefore he will therefore represent it as he sees it, and not as it ought to be.

From this point of view the criticism which is often brought against Turner, that his colour is faded and ephemeral, will leave us cold and indifferent. To make such an objection is merely a proof of mental confusion. The creative artist *must* break with the prosaic vision of nature, if only to make it evident that his objects are not there for their own sake and for their immediate effect, but to call forth a response and echo in the mind of the observer. Turner's colour—"faded in the ardours of the atmosphere"—is one of his most potent instruments of expression, and must be judged as we judge, for example, the verbal magic of Shelley's verse, as a work of free beauty, fashioned in response to the deepest and noblest feelings of man's nature.

That Turner's art moves mainly among the highest interests of man's spiritual nature accounts for some of the pre-eminence which he now occupies among modern artists. It is always as an artist conscious of man's inner life that he claims to be judged, and though he often stumbled and his hand faltered, he never once fell to the level of the prosaic and prosaic imitator of nature's outside. This is not the place to inquire minutely into Turner's strengths and shortcomings, nor to study their connection with the incomparable masterpieces in which he dared and sometimes attained the very highest of which man is capable. An adequate discussion of the whole inter-connection of Turner's triumphs and failings would require the writing of questions of which English criticism seems to have no notion. I cannot therefore attempt to do more than say that he is not only the greatest artist our century has produced, but also one of the greatest of modern times, even as Rembrandt and Jean Francois. For this, as it will be generally conceded, that he fully understood the human condition, which the really instinct of the human mind for those who devote themselves without stint and without compromise to the study of man's nature.

A. J. EINBERG.

FROM THE COLLECTION OF W. G. BAWPSON, ESQ.

1862 EXHIBITED DRAWING BY 1100 210 12 X 10 1/2

THE VESCHERHOFF 2 BY 10 1/2 X 10 1/2

1810



Plate II
THE MOUTH OF THE AVON
CIRCA 1792. SIZE 11 $\frac{1}{4}$ " x 8"
FROM THE COLLECTION OF W. G. RAWLINSON, ESQ.



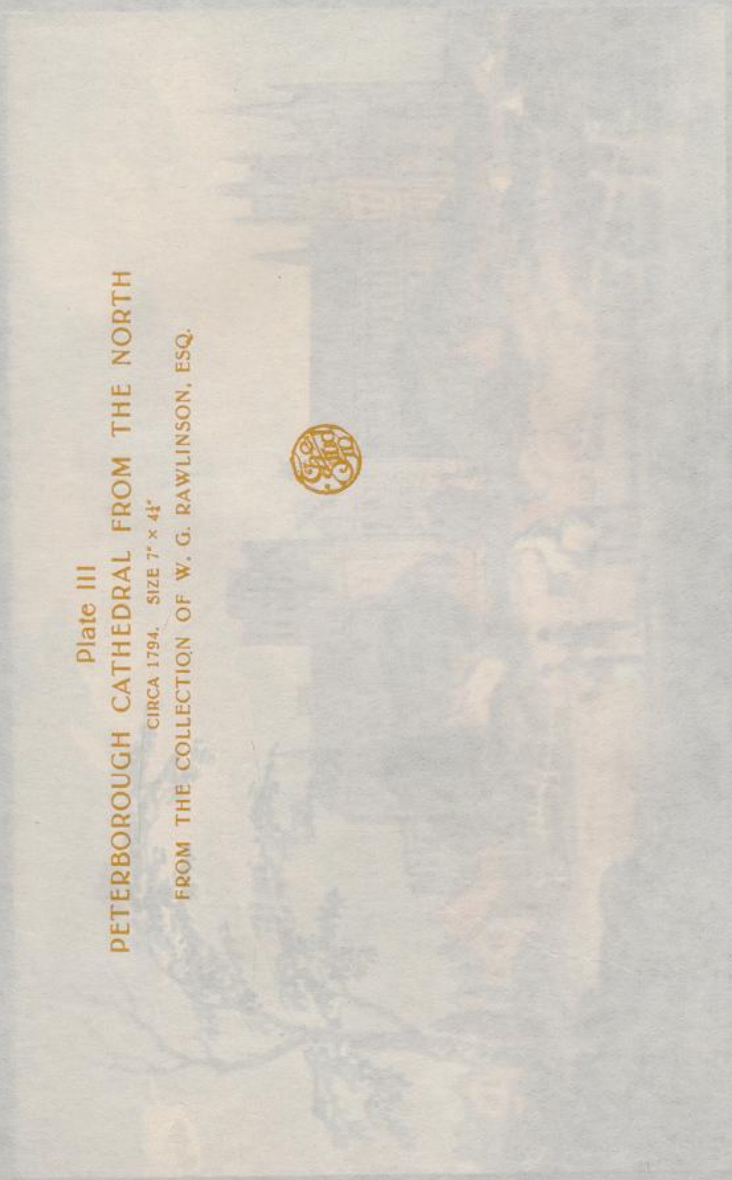


FROM THE COLLECTION OF H. C. BARNARD, ESQ.
GIVEN 1907 MAY 11. 1. 1. 15.

THE MOUTH OF THE ALON
PLATE II



Plate III
PETERBOROUGH CATHEDRAL FROM THE NORTH
CIRCA 1794. SIZE 7" x 4 1/2"
FROM THE COLLECTION OF W. G. RAWLINSON, ESQ.





FROM THE COLLECTION OF A. C. DUMAS, 1850
CLASSICAL AND LIT. ST. 1.

BELEBROVICH SYNERGY FROM THE WORLD
BIBL. III

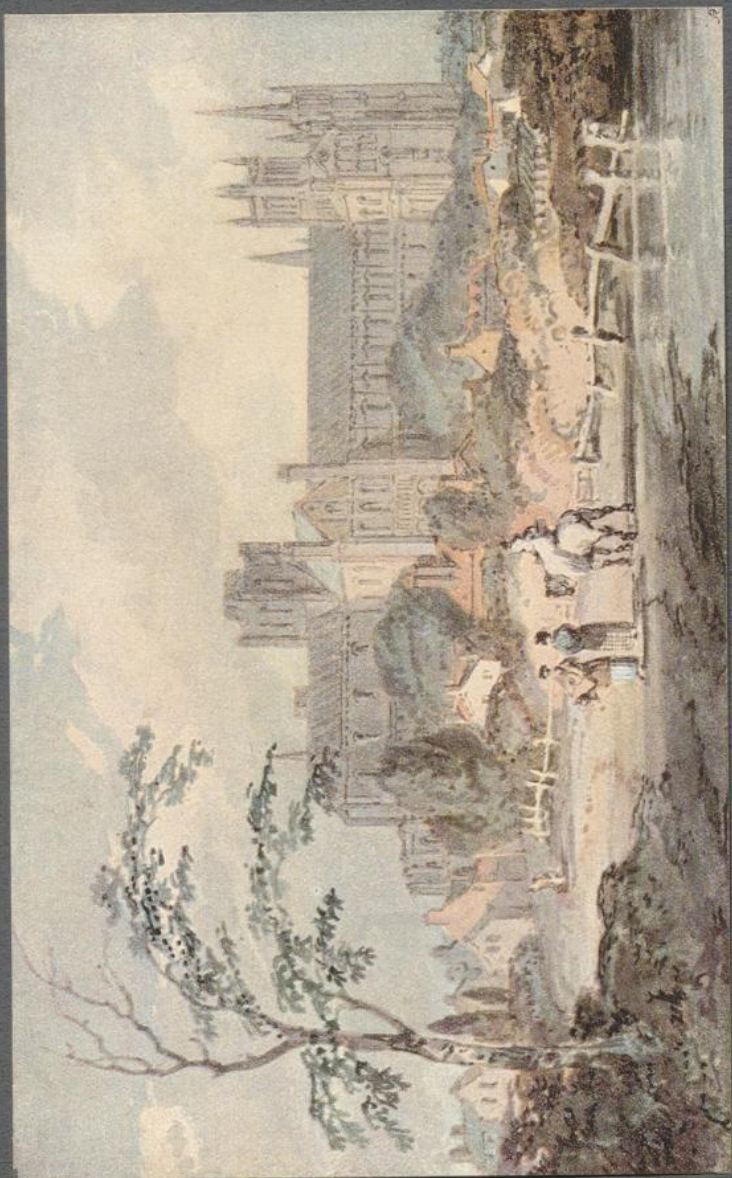
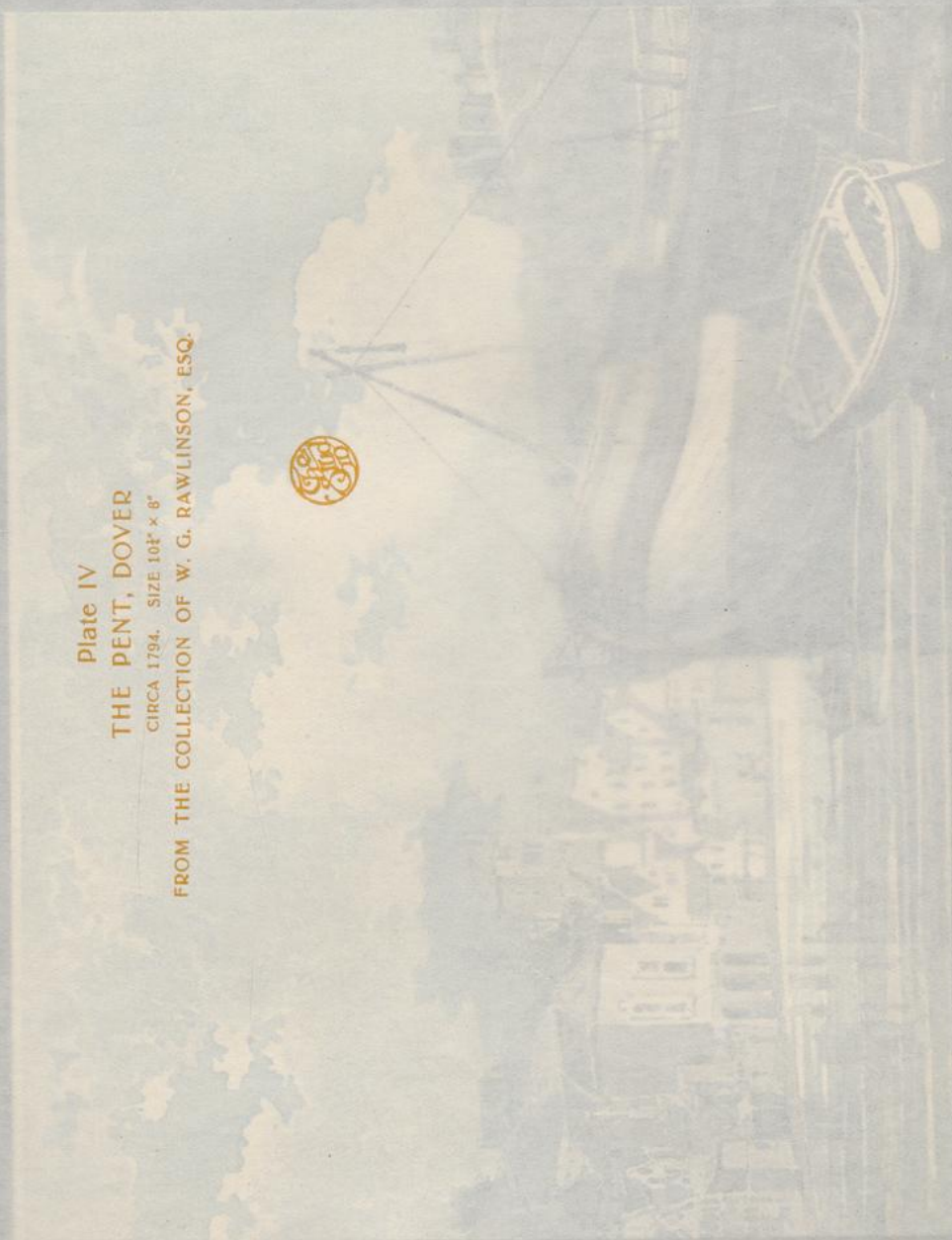


Plate IV
THE PENT, DOVER
CIRCA 1794. SIZE 10½" x 8"
FROM THE COLLECTION OF W. G. RAWLINSON, ESQ.





FROM THE COLLECTION OF A. C. BATHURST, ESQ.
CIRCULAR STAMP
THE BENJ. DOWES
1895

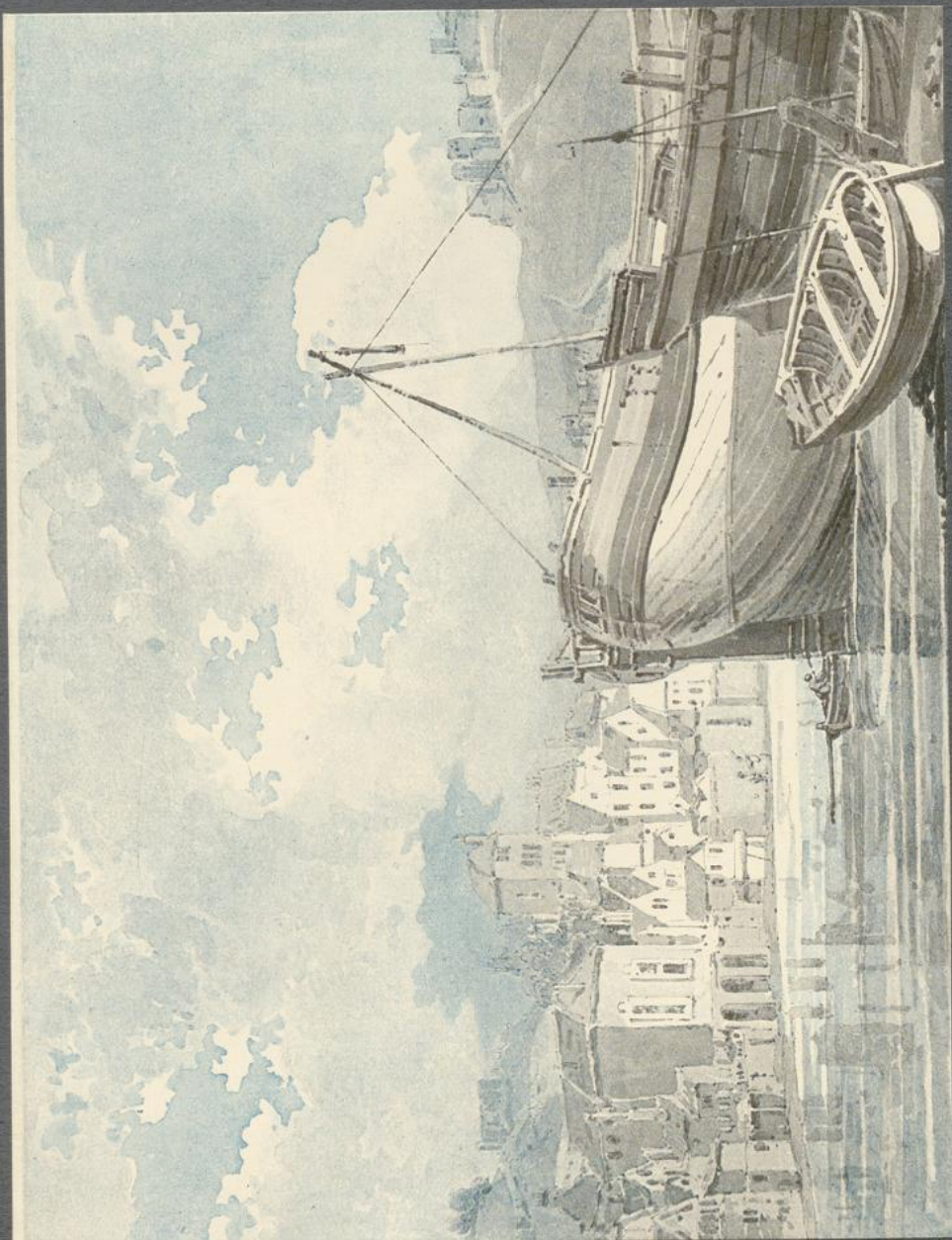


Plate V
DISTANT VIEW OF LICHFIELD CATHEDRAL
CIRCA 1798. SIZE 30 $\frac{1}{2}$ " x 19 $\frac{1}{2}$ "
FROM THE COLLECTION OF W. G. RAWLINSON, ESQ.





Plate VI
EDINBURGH: FROM ST. MARGARET'S LOCH
CIRCA 1801. SIZE 7 $\frac{1}{2}$ " x 5"
IN THE NATIONAL GALLERY, LONDON





IN THE UNIVERSITY OF LONDON
LIBRARY
EDINBURGH FROM ST. MARGARET'S LODGE
BIBL. VI



Plate VII
STONEHENGE: SUNSET
CIRCA 1804. SIZE 8" x 6"
FROM THE COLLECTION OF W. G. RAWLINSON ESQ.





FROM THE COLLECTION OF DR. C. WATLING, 1967
GIVEN BY THE DONOR

STONEMENGE: 2012
1912

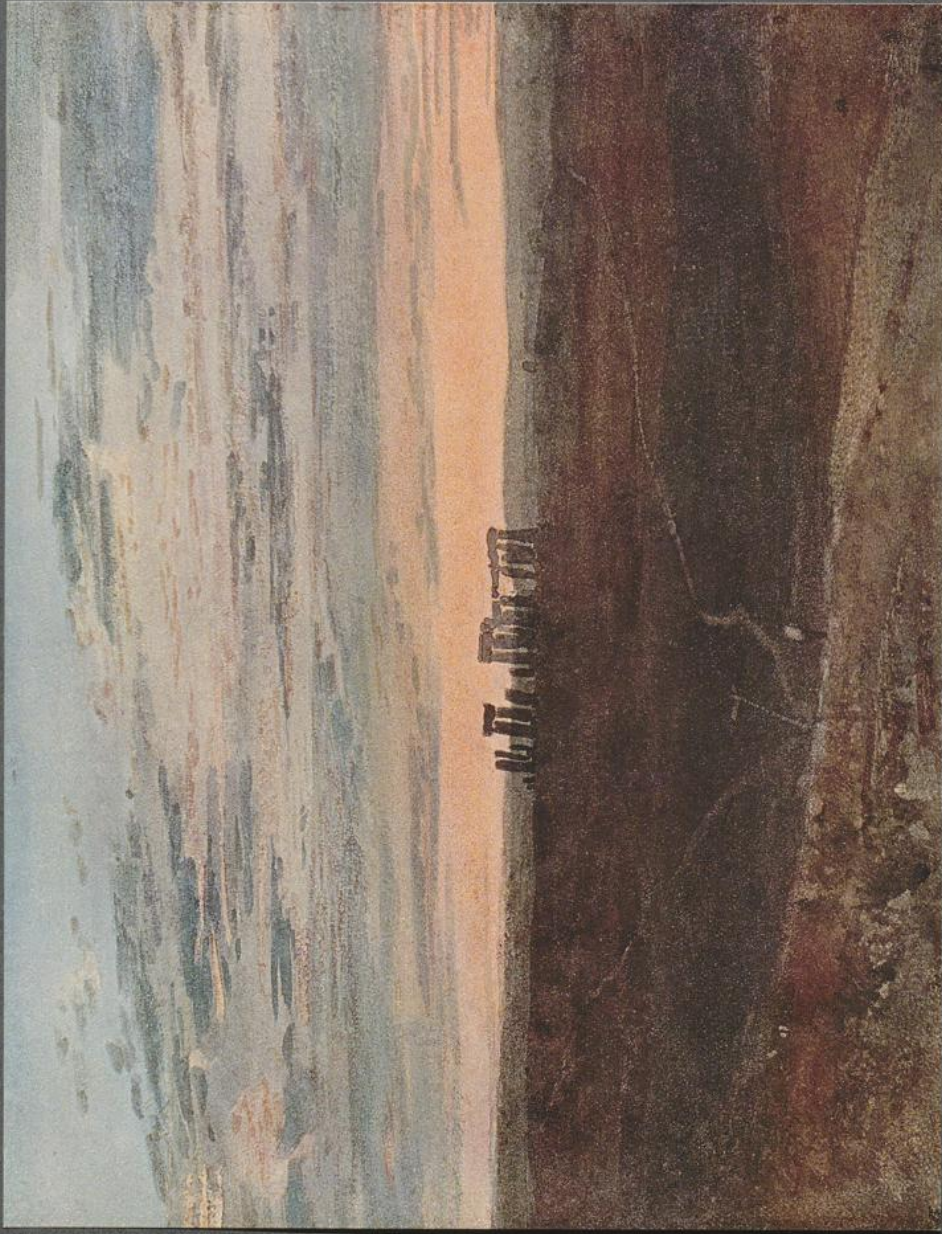
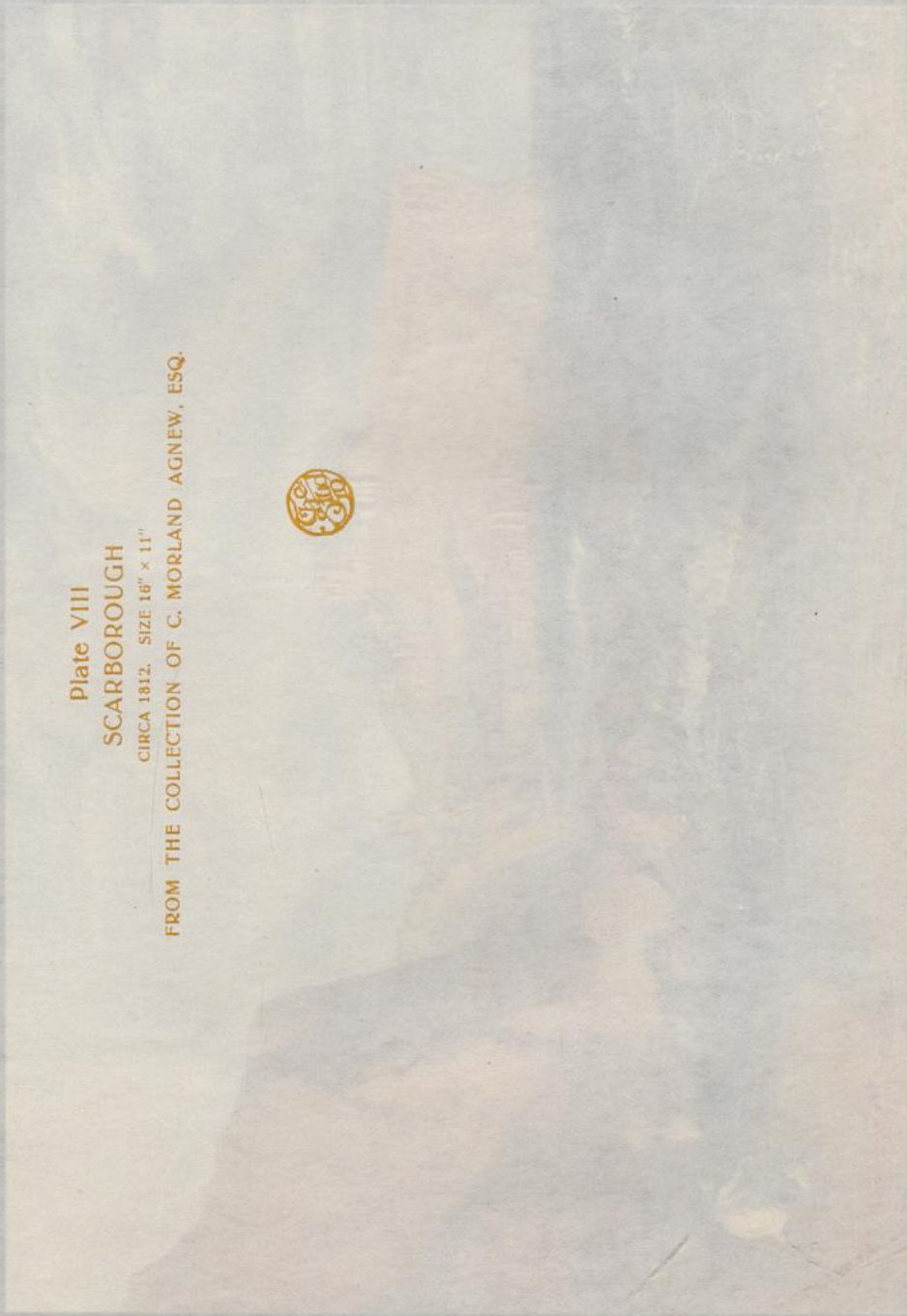


Plate VIII

SCARBOROUGH

CIRCA 1812. SIZE 16" x 11"

FROM THE COLLECTION OF C. MORLAND AGNEW, ESQ.





FROM THE COLLECTION OF S. YOSSELYAN
UNIVERSITY OF MOSCOW
SCHEVROVICH
1916 VII



Plate IX

LULWORTH COVE

CIRCA 1813. SIZE 8 $\frac{1}{2}$ " x 5 $\frac{1}{2}$ "

FROM THE COLLECTION OF W. G. RAWLINSON, ESQ.





FROM THE COLLECTION OF W. B. WATKINSON, ESQ.
GIVEN TO THE MUSEUM
JANUARY 1851
GILWORTH COLE
PLATE IX



Plate X

GOARHAUSEN AND KATZ CASTLE

CIRCA 1817. SIZE 12" x 7"

FROM THE COLLECTION OF W. G. RAWLINSON, ESQ.





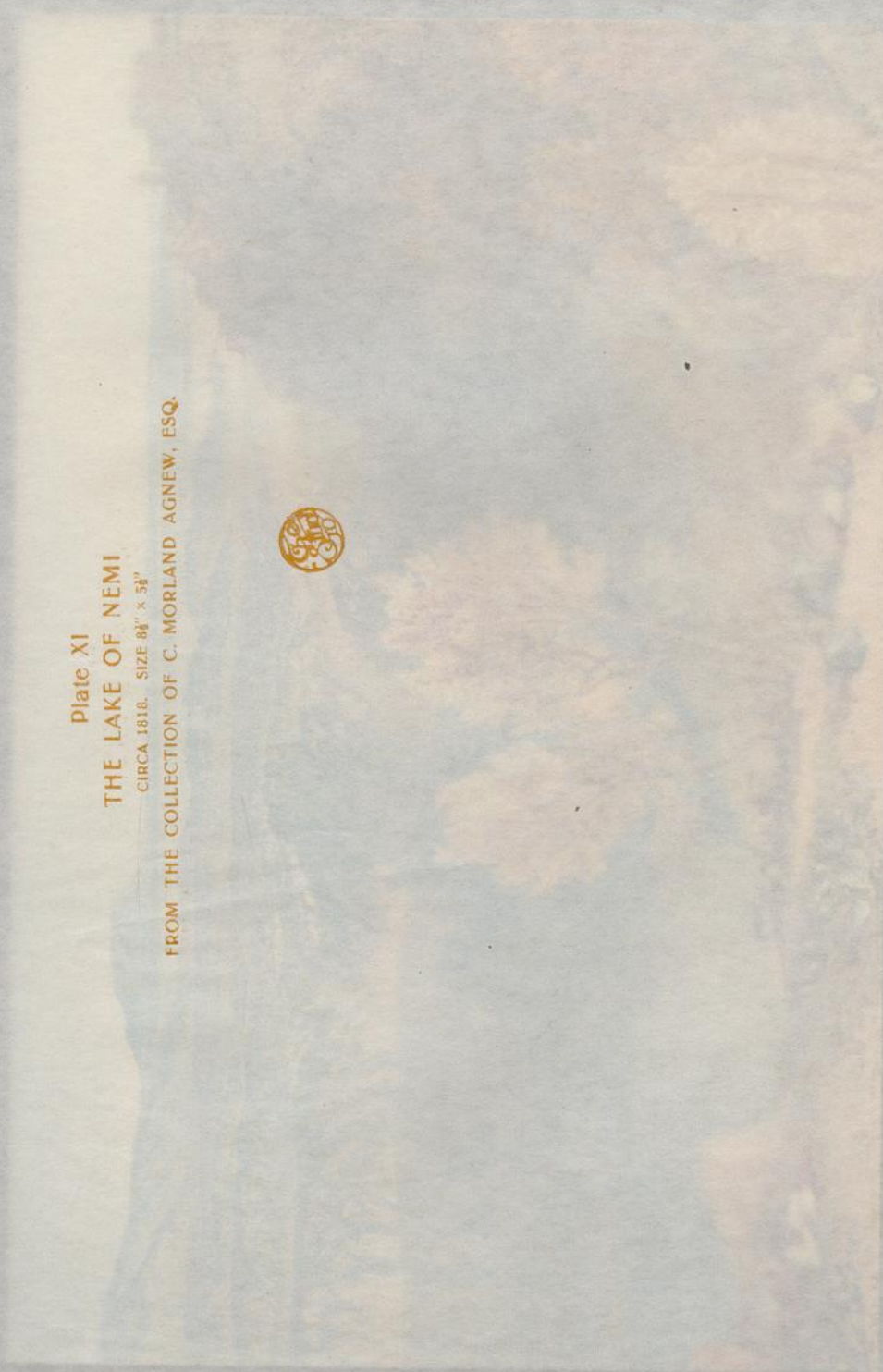
БИБЛИОТЕКА
УНИВЕРСИТЕТА
ПАДЕРБОРНА
ВЪВЕДЕНА Е ВЪЗЛ. 10. 1970 Г. 10. 1970 Г.
ВЪВЕДЕНА Е ВЪЗЛ. 10. 1970 Г. 10. 1970 Г.



Plate XI
THE LAKE OF NEMI

CIRCA 1818. SIZE 8 $\frac{1}{2}$ " x 5 $\frac{1}{4}$ "

FROM THE COLLECTION OF C. MORLAND AGNEW, ESQ.





FROM THE COLLECTION OF C. MORTIMER WHEELER ESQ.
GIVEN TO THE ZINE AT THE
THE TALK OF NEW
1916 XI



Plate XII
TURIN: FROM THE CHURCH OF THE SUPERGA
CIRCA 1818. SIZE 8 1/2" x 5 1/2"
FROM THE COLLECTION OF C. MORLAND AGNEW, ESQ.





FROM THE COLLECTION OF C. WOLFFHARD MOYER, 1898
CIRCULAR STAMP
LIBRARY FROM THE CHURCH OF THE SUBURB
1898. VII



Plate XIII
THE CROOK OF THE LUNE
CIRCA 1818. SIZE 16 1/2" x 11 1/2"
FROM THE COLLECTION OF REV. WILLIAM MACGREGOR





FROM THE COLLECTION OF REV. ALFRED WINTERBORN
THE BOOK OF THE LORD
1896 XII

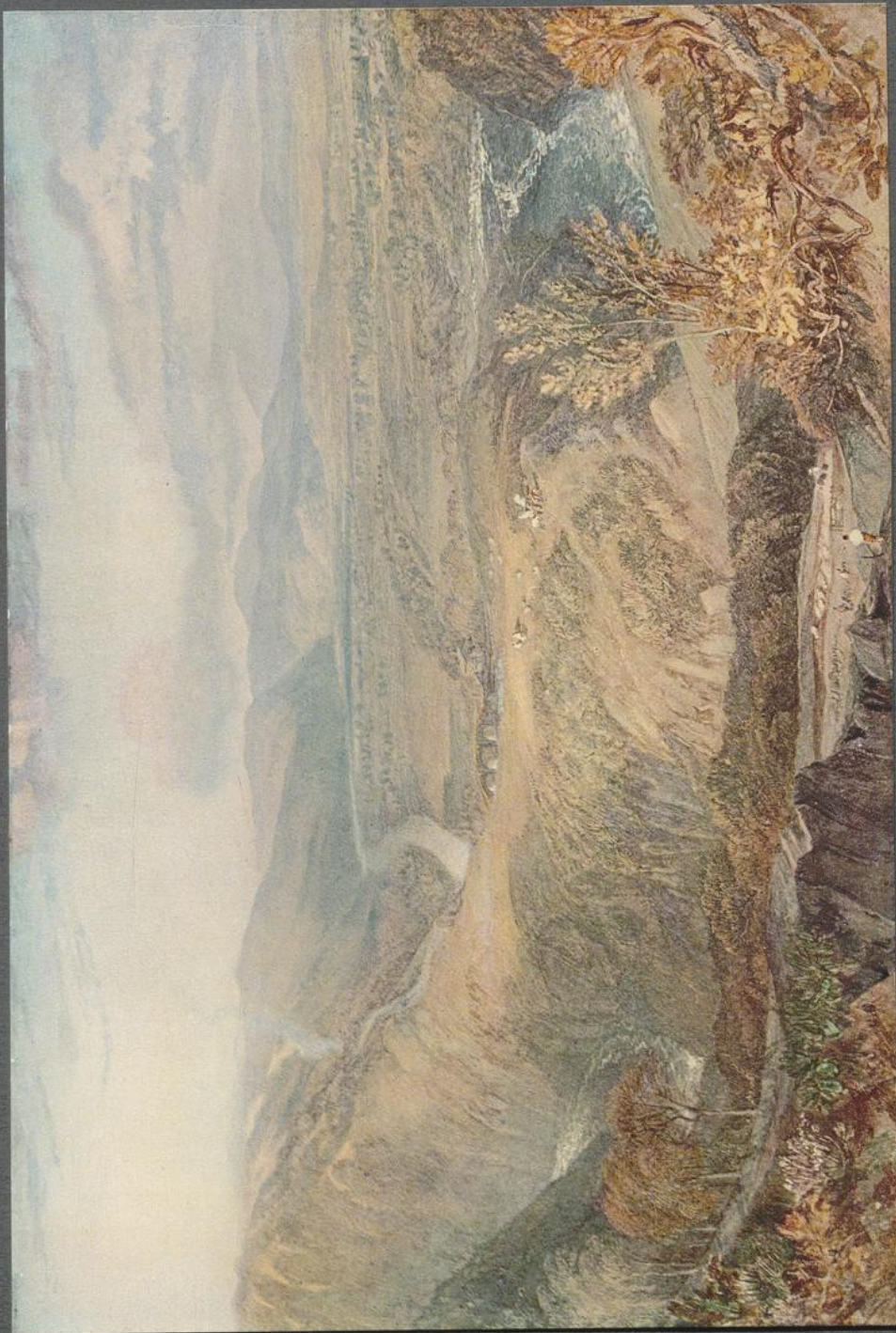


Plate XIV
NORHAM CASTLE

CIRCA 1822. SIZE 8 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "

IN THE NATIONAL GALLERY, LONDON. No. 175





ВІСЬМЬ
БІБЛІОТЕКА
НАЦІОНАЛЬНО-ЦЕНТРАЛЬНА
БІБЛІОТЕКА
УРСРСЬКОЇ РАДЯНСЬКОЇ
РЕПУБЛІКИ

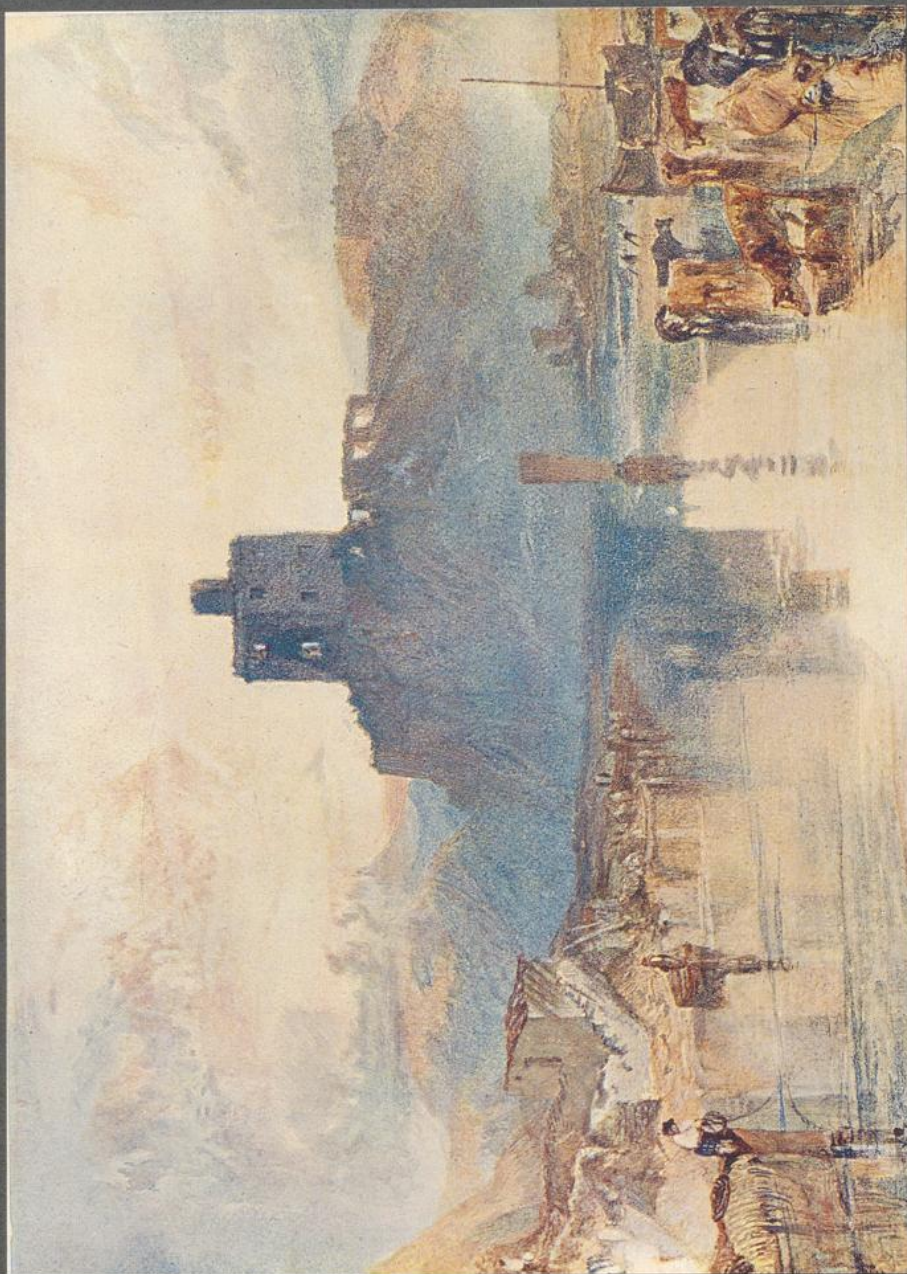


Plate XV
LAUNCESTON

CIRCA 1827. SIZE 15 $\frac{1}{2}$ " x 11"

FROM THE COLLECTION OF J. F. SCHWANN, ESQ.





FROM THE COLLECTION OF J. L. SCHMIDT, ESQ.

CLASSICAL, GREEK & ROMAN

LIBRARY

PLATE XL



Plate XVI
BARNARD CASTLE

CIRCA 1827 - SIZE 8 1/2" x 6 1/2"

FROM THE COLLECTION OF W. G. RAWLINSON, ESQ.





FROM THE COLLECTION OF W. C. STANTON, ESQ.
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BY THE STANTON FAMILY
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MAY 1916



Plate XVII

ON THE LAKE AT PETWORTH—EVENING

CIRCA 1830. SIZE 7 $\frac{1}{2}$ " x 5 $\frac{3}{4}$ "

IN THE NATIONAL GALLERY, LONDON. No. 425d





IN THE NATIONAL GALLERY, LONDON. No. 4529
CIRCULAR STAMP
ON THE TAKE AT BELMONT—EVENING
1816 XLI



plate XVIII
COWES

CIRCA 1830. SIZE 16 $\frac{1}{2}$ " x 11 $\frac{1}{4}$ "

FROM THE COLLECTION OF W. YATES, ESQ.





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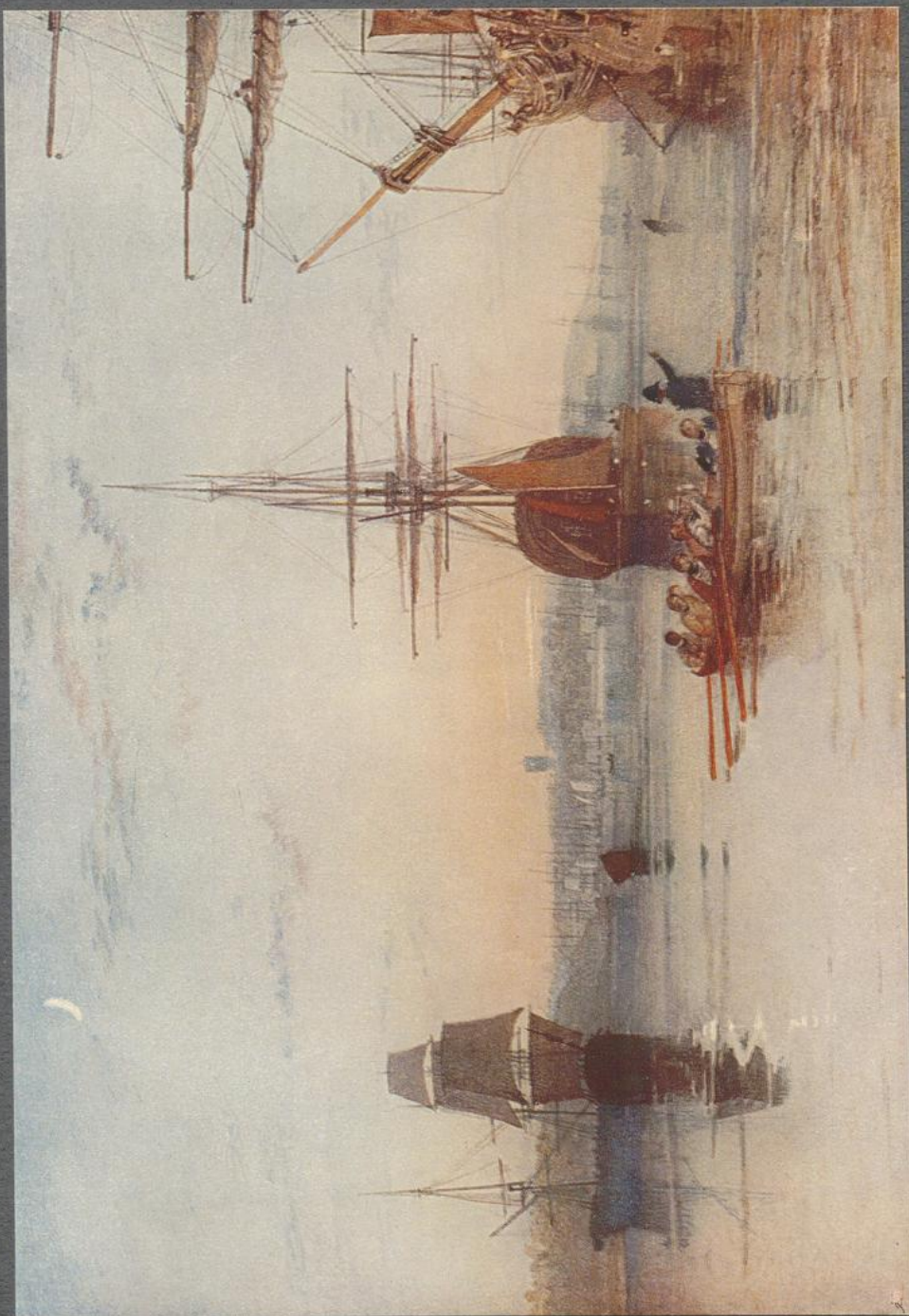


Plate XIX

VENICE: THE SALUTE FROM S. GIORGIO MAGGIORE

CIRCA 1839. SIZE 12" x 9"

IN THE NATIONAL GALLERY, LONDON. No. 54





Plate XX

VENICE: CASA GRIMANI AND THE RIALTO

CIRCA 1839, SIZE 11" x 7 1/2"

IN THE NATIONAL GALLERY, LONDON. No. 354





IN THE NATIONAL ANTHROPOLOGICAL MUSEUM, WASHINGTON, D. C.
CIVILIZATION AND THE BATTLE
BIBL. XX



Plate XXI
LUCERNE

CIRCA 1840-41. SIZE 12 $\frac{1}{2}$ " x 9 $\frac{3}{4}$ "
IN THE NATIONAL GALLERY, LONDON, No. 288

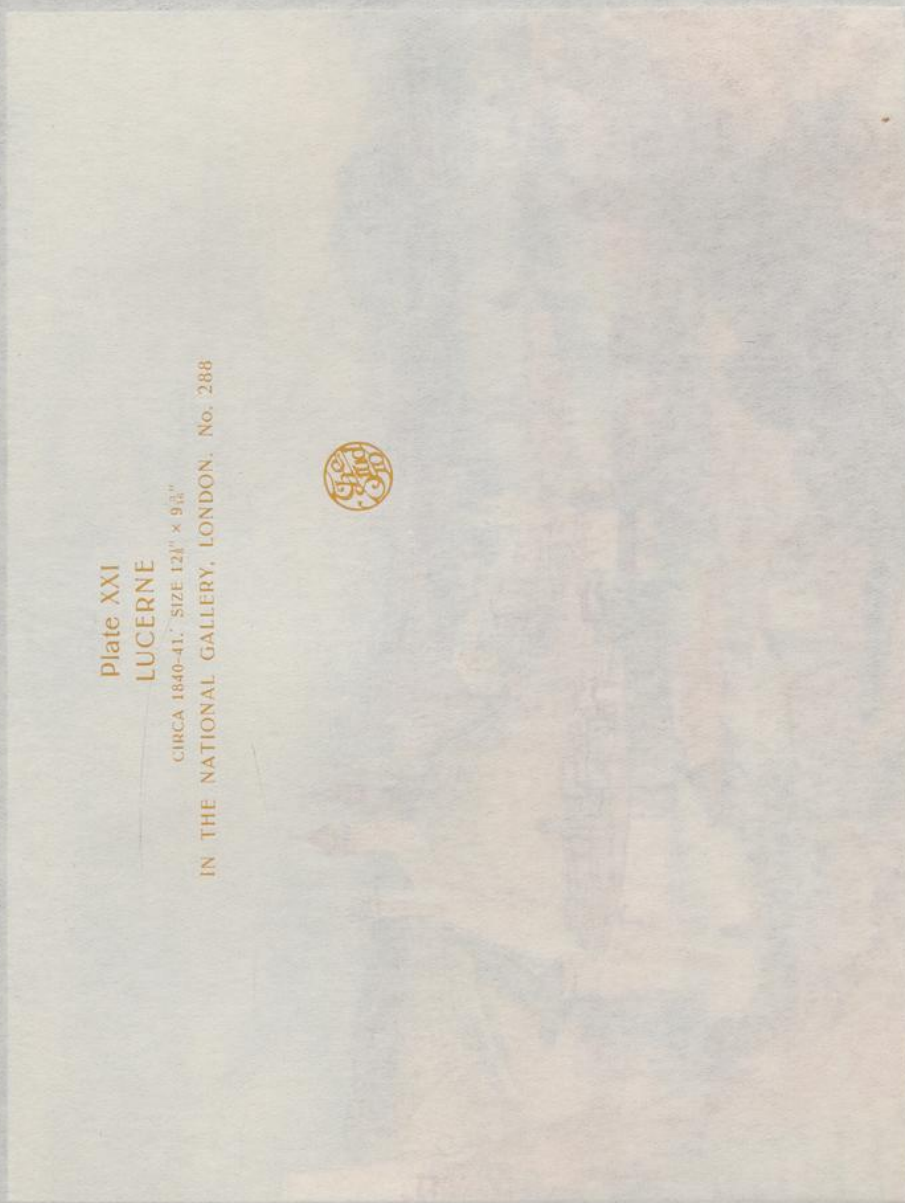




Plate XXII

A SWISS LAKE

CIRCA 1840-41. SIZE 11 1/2" x 9"

FROM THE COLLECTION OF SIR HICKMAN BACON, BART.





FROM THE COLLECTION OF SIR NICHOLAS BAYON, 1701
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A 24122 TAKE
BIBL. XXII

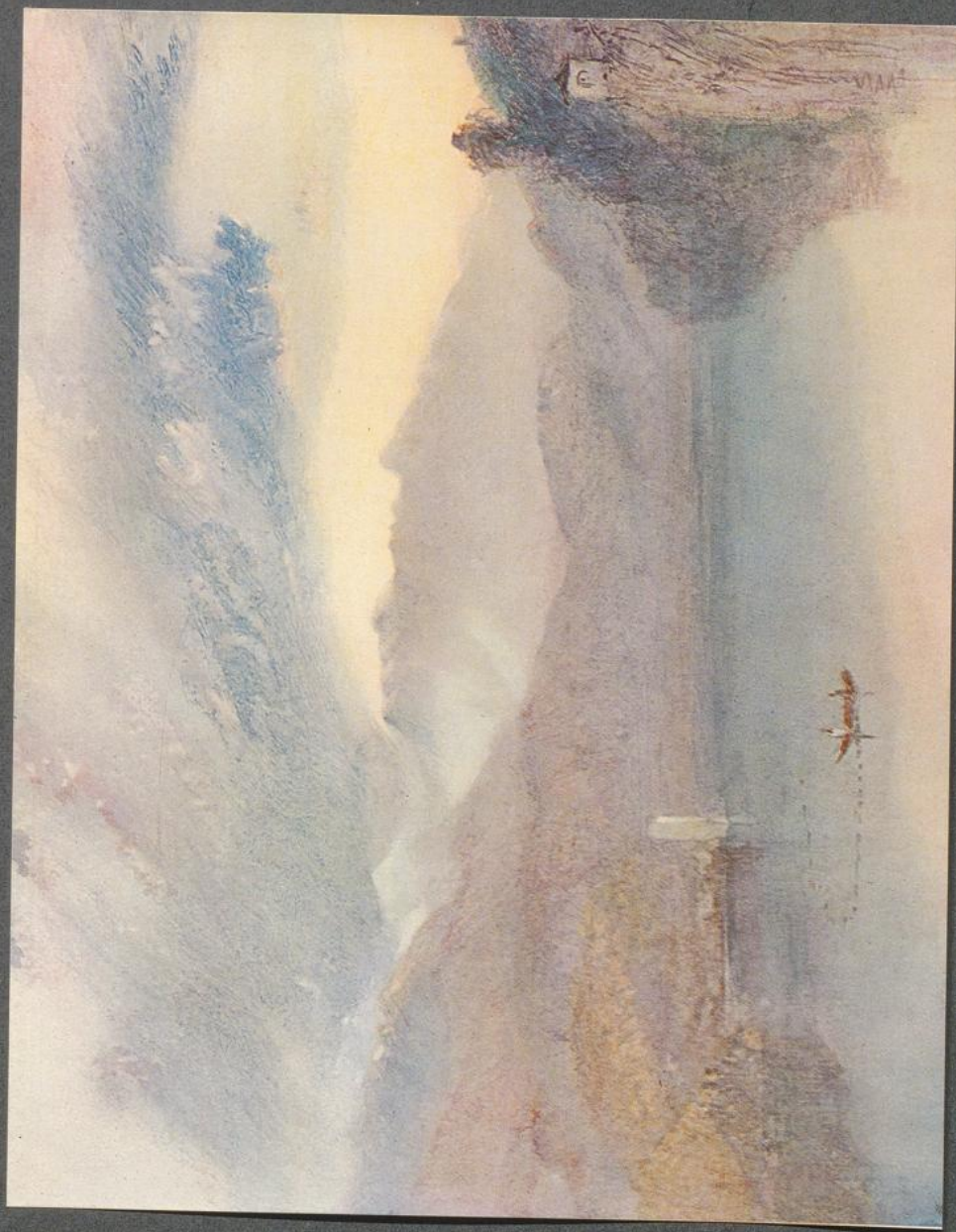


Plate XXIII

BELLINZONA: FROM THE SOUTH

CIRCA 1840-41. SIZE 12 1/2" x 8 1/2"

IN THE NATIONAL GALLERY, LONDON, No. 764





IN THE NATIONAL GALLERY, LONDON, NO. 184
CIRCA 1800-11, SIZE 12 1/2 x 8 1/2
BEUTIXONIA: FROM THE SOUTH
plate XXIII



Plate XXIV
BELLINZONA: FROM THE ROAD TO LOCARNO
CIRCA 1840-41. SIZE 11 $\frac{1}{2}$ " x 9"
IN THE NATIONAL GALLERY, LONDON. No. 84





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1870

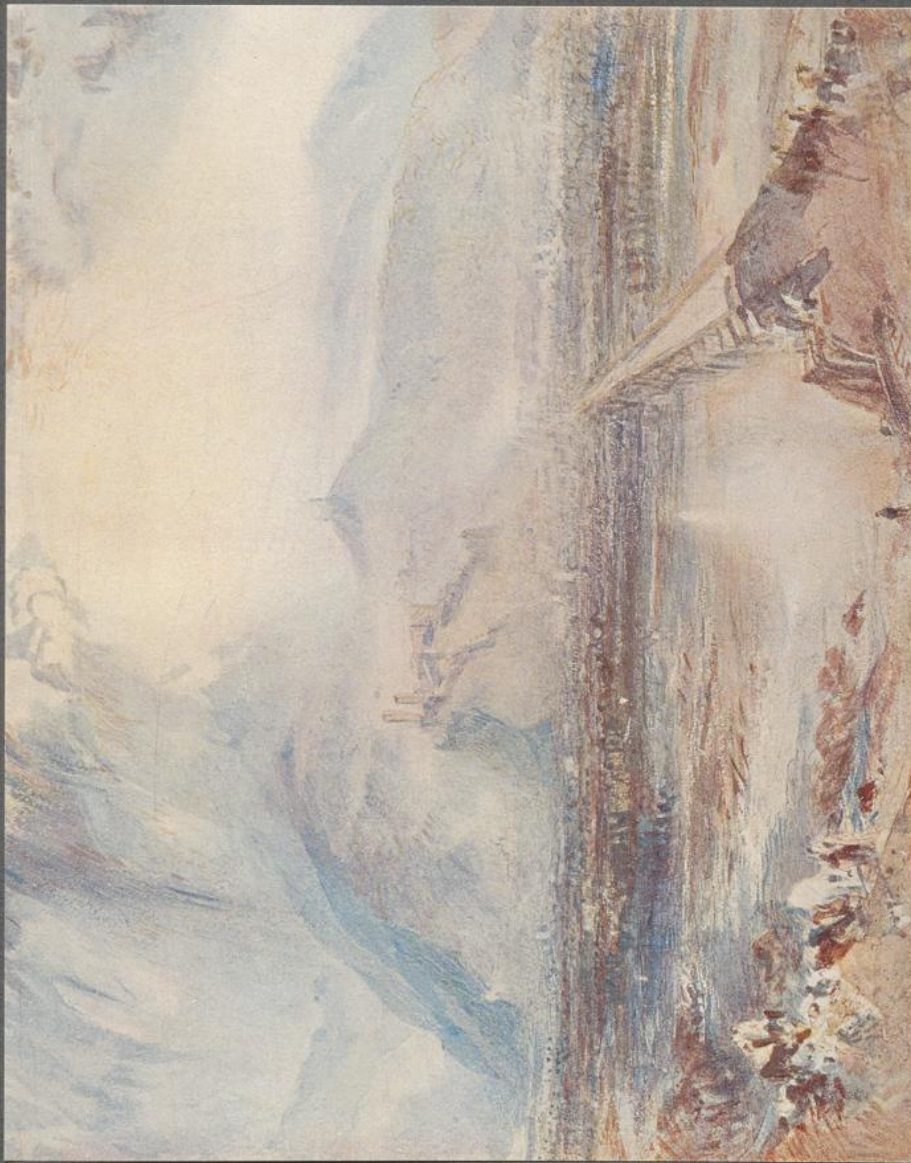


Plate XXV

LAUSANNE: FROM LE SIGNAL

CIRCA 1842-43. SIZE 13" x 9"

FROM THE COLLECTION OF W. G. RAWLINSON, ESQ.





FROM THE COLLECTION OF W. O. WASHINGTON, ESQ.
CIRCA 1843-45 SIX 12. x 8.
LAUSANNE: FROM LE SIGEAT
PLATE XXV

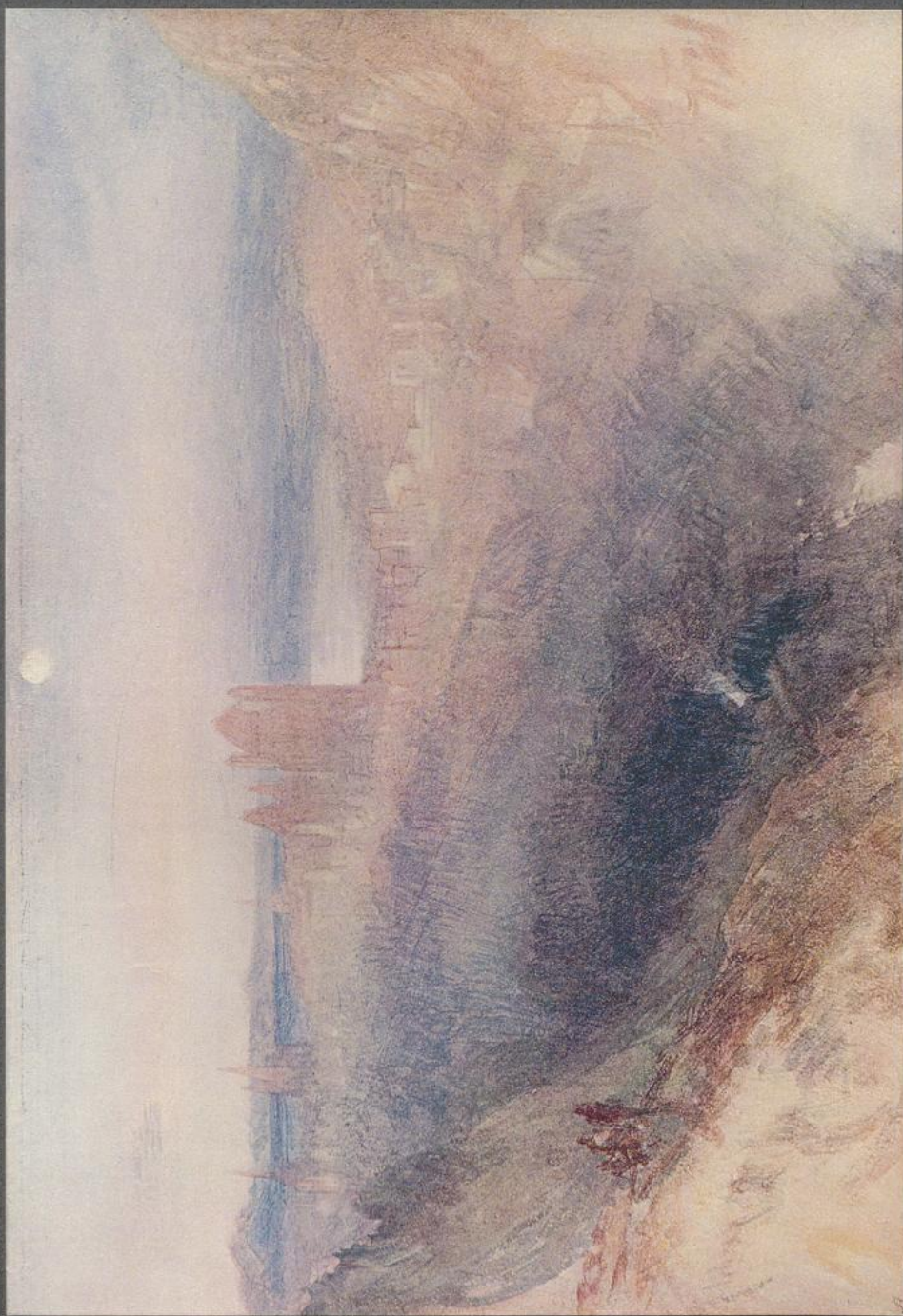


Plate XXVI
LAUSANNE

CIRCA 1842-43. SIZE 14 $\frac{1}{2}$ " x 9 $\frac{3}{8}$ "
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CLASS. 1915-16. 1915-16. 1915-16.

ГРУЗИИ

1916 XXVI

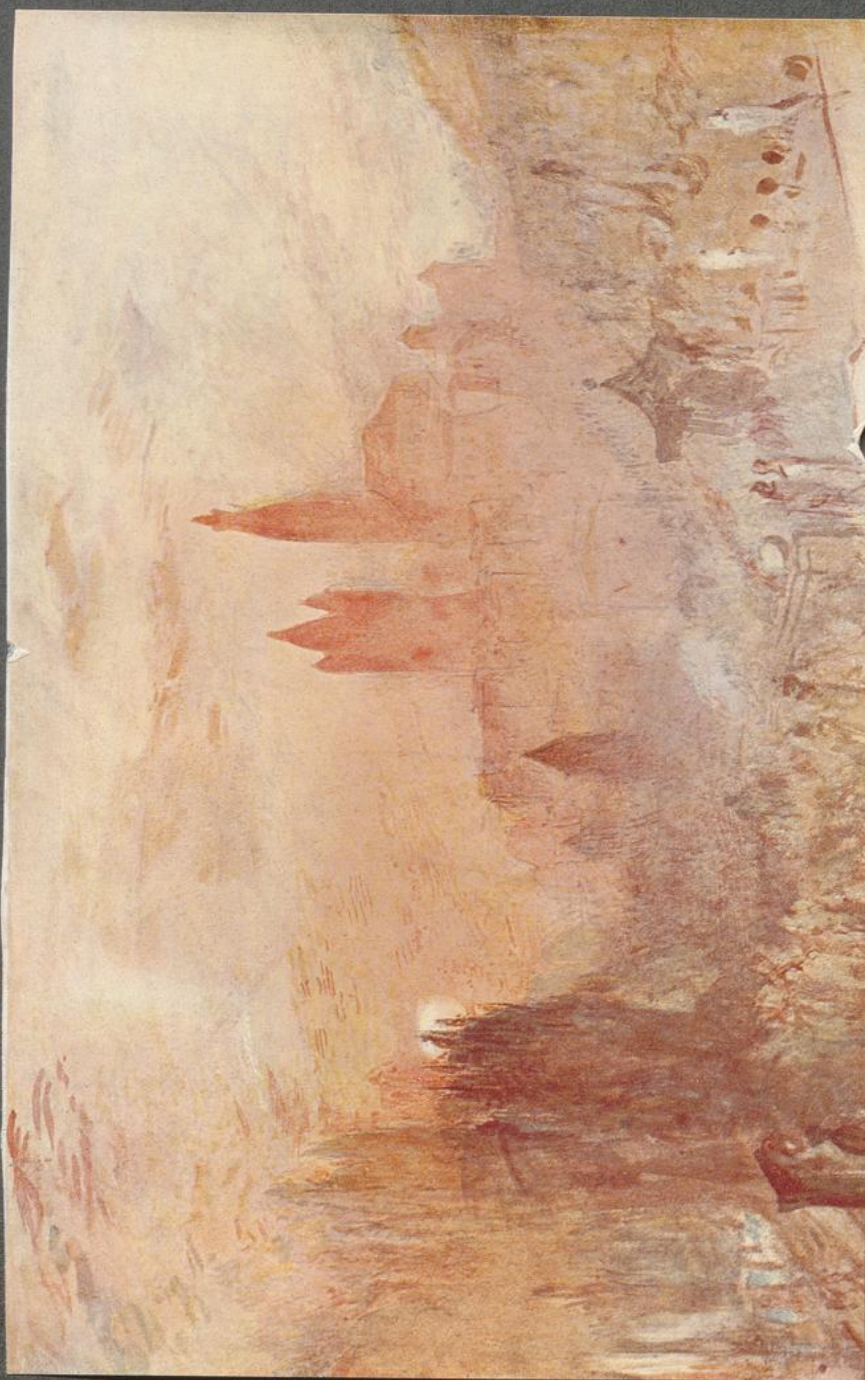


Plate XXVII
ZURICH

CIRCA 1840-44. SIZE 12 $\frac{1}{2}$ " x 9 $\frac{3}{8}$ "
IN THE NATIONAL GALLERY, LONDON. No. 287





IN THE NATIONAL CENTRAL LIBRARY OF THE USSR, MOSCOW, NO. 583

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ХИМИИ

ВЫД. XXVII

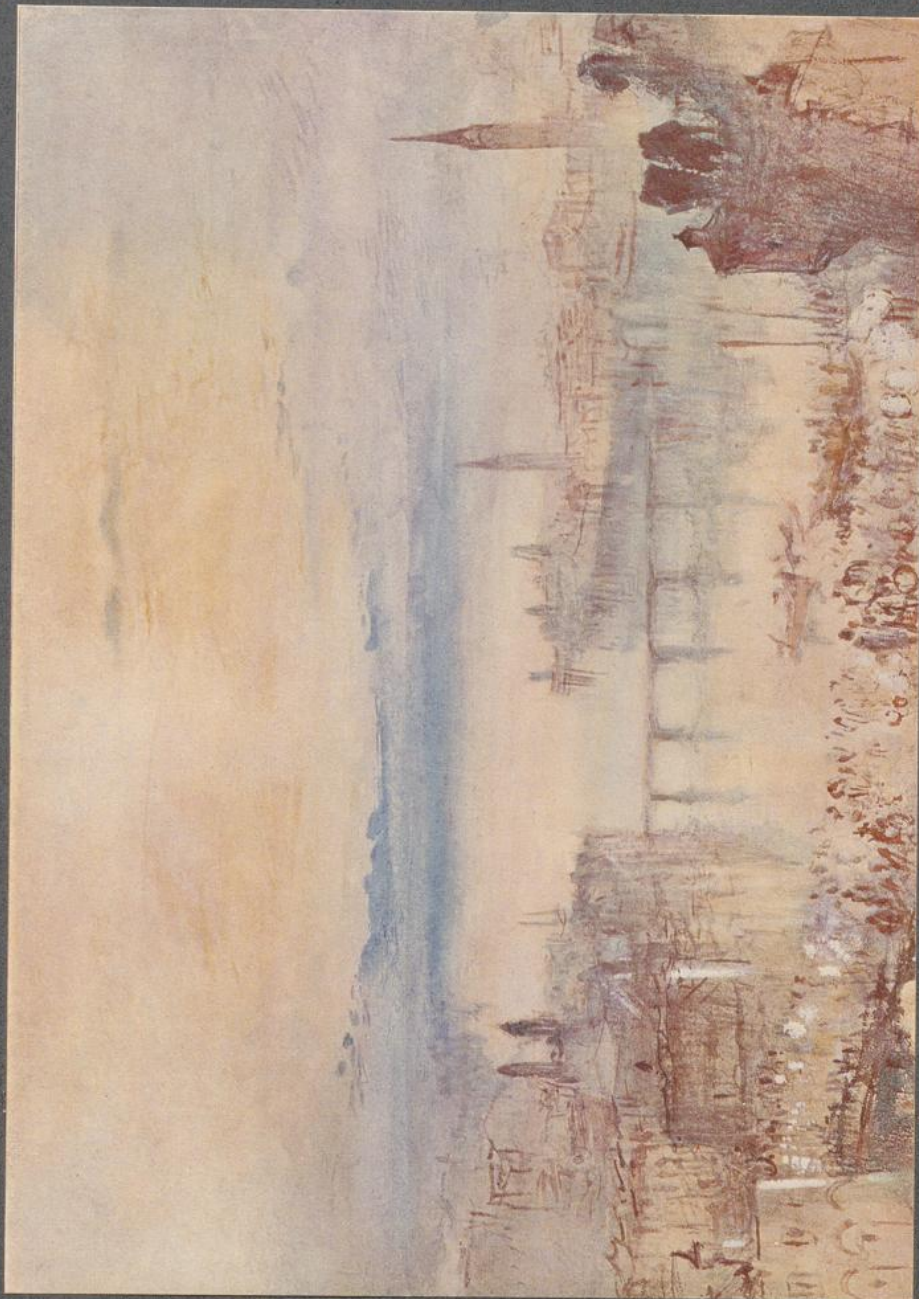


Plate XXVIII
THE SEELISBERG : MOONLIGHT
CIRCA 1842-43. SIZE 11" x 9"
FROM THE COLLECTION OF W. G. RAWLINSON, ESQ.





FROM THE COLLECTION OF M^{RS} E. H. WILSON, L20
GIVEN BY HER TO THE LIBRARY
THE ZEPHYRUS: MOONLIGHT
1916 / XLIII

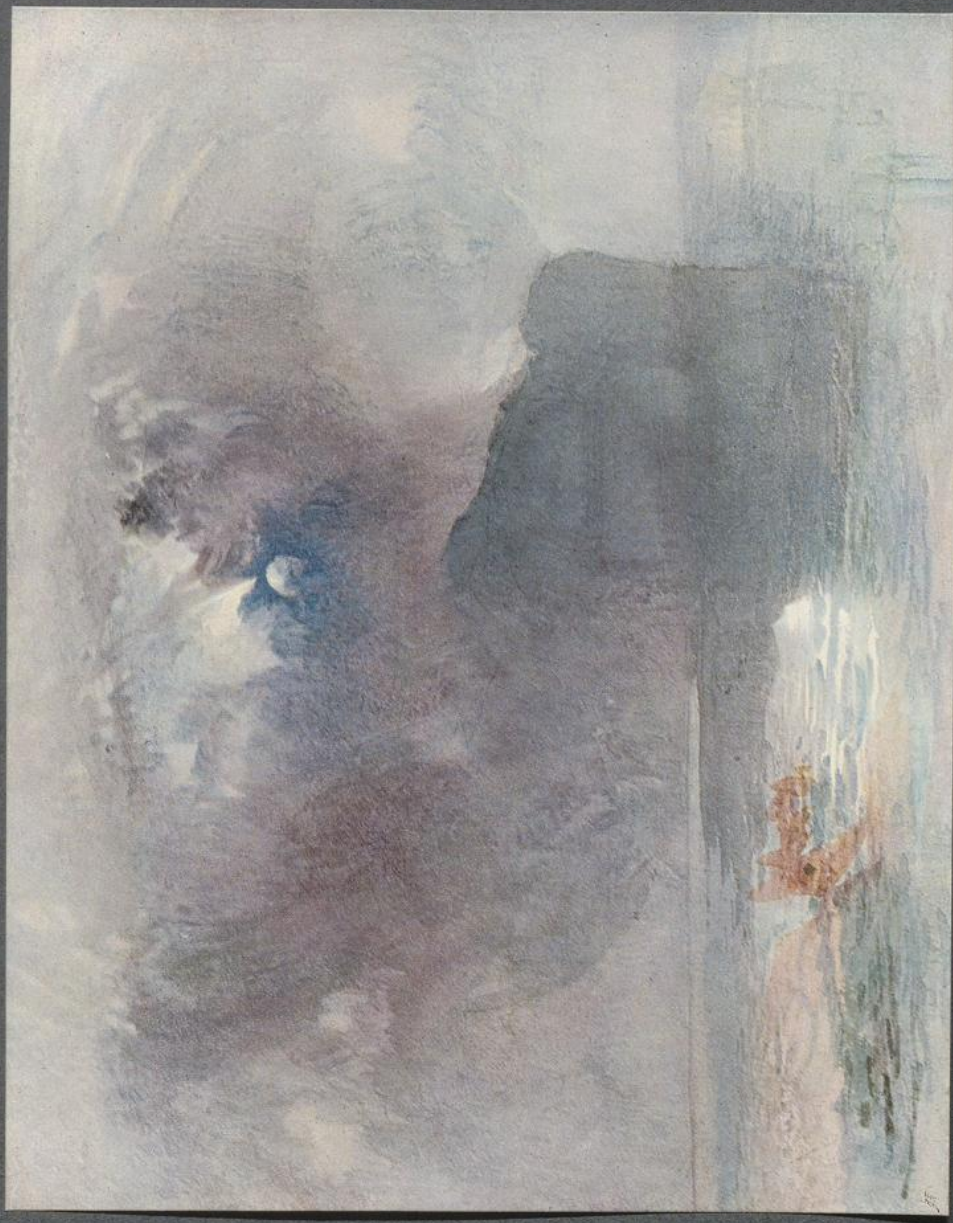


Plate XXIX

SCHAFFHAUSEN: THE TOWN

CIRCA 1843-45. SIZE 18 $\frac{1}{2}$ " x 13 $\frac{3}{4}$ "

FROM THE COLLECTION OF R. BROCKLEBANK, ESQ.





FROM THE COLLECTION OF R. BROCKMEYER ESQ.
GIVEN TO THE UNIVERSITY OF PADERBORN
SCHULTEMEYER, THE TOWN
plate XIX



Plate XXX

TELL'S CHAPEL, FLUELEN

CIRCA 1845. SIZE 11 $\frac{1}{2}$ " \times 9"

FROM THE COLLECTION OF W. G. RAWLINSON, ESQ.





FROM THE COLLECTION OF M. O. HAMPTON, ESQ.
1807-1808, 2011-11-11
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