Samuel Palmer  *The Golden City: Rome from the Janiculum*  1873
This is a painting of Rome from the Janiculum, the second tallest hill in the city. Look at the architectural features of this ancient city and notice the dome of St Peter’s Basilica. Can you see any other famous landmarks in this painting? Palmer has used watercolour to create the image. This medium allows the artist to include many light effects. Notice the title of Palmer’s painting. Why do you think the artist has called Rome ‘The Golden City’?

Caspar David Friedrich  *Scudding clouds*  c.1820
How would you describe the atmosphere in this painting? Can you see the horizontal bands of colour in the image? Influential German artist Caspar David Friedrich thought that a painting could represent beauty in different forms. He believed that the physical beauty of the mountainous landscape could represent a deeper spiritual journey – believers travelled from the realities of earth through a number of levels to a higher spiritual ground. Follow the layers through the painting. Move from the brown rocks, to the green meadow and lake, down into the hidden valley, then to the hazy blue of the distant mountains and, finally, to the airy heavens at the top of the painting. What other kinds of spiritual journeys do people make?

JMW Turner  *Alnwick Castle*  c.1829
Do you recognise this castle? You may have seen it in a recent film about a young wizard! What architectural features make the castle an attractive site for a film set? English artist JMW Turner was fascinated by castles and included them in many of his paintings of scenes of England. This castle is found in northern England and was deserted at the time this work was painted. The castle is the residence of the current Duke of Northumberland. Look at the colours and the use of shadows in this work. What mood is created as a result? What function do the deer play?

Johan Christian Dahl  *Dresden in moonlight*  1843
Study this painting for a moment and find people at work and at leisure. Dahl was born in Norway but lived most of his life in an apartment in the German city of Dresden. From his window, where he had an unrestricted view over the River Elbe, he studied the sky at different times of day and under various weather conditions. See how Dahl has captured the rhythm of the city he knows so well. We can see men working on the river and city dwellers strolling on the grass. What features connect this industrial city with the natural environment?

William Westall  *View of Sir Edward Pellew’s Group, Gulph of Carpentaria*  1802–1811
There is something about the light in this painting that helps to tell us where this landscape might be. How does the quality of the light and colour of the sky differ from the quality of light and colour in the paintings of Europe that you have seen so far? Look at how Westall has painted the palms in the centre of the composition so that their vertical direction balances with the horizontal lines of the sandy coastline and the view of the islands in the background. Does this image feel open or closed? Why?
**Isaac Walter Jenner**  
*Cape Chudleigh, Coast of Labrador*  
1893, reworked 1895

The dominance of icy blue in Jenner’s painting accentuates the inhospitable nature of this frozen landscape. Look carefully at the pinnacles of ice. Do their shapes make them seem almost alive? What could they be doing?

The subject of Jenner’s painting is Sir John Franklin’s doomed expedition to find the fabled Northwest Passage between the Atlantic and Pacific Oceans. The red glow in the middle-left of the painting is a ship on fire behind an iceberg. The penguin-like birds are great auks, which were hunted to extinction in the 1840s – fifty years before the painting was made.

Consider a number of possible interpretations of this painting, and think about the impact that exploration can have on the environment.

**Arthur Streeton**  
*Early summer – gorse in bloom*  
1888

What is unusual about the horizon line in this painting? How does this impact on your interpretation of the landscape?

*Early summer – gorse in bloom* is Arthur Streeton’s first masterpiece of this kind and one of his finest landscapes. Interestingly, the golden gorse plant, though sweet scented, is an introduced weed.

What two colours dominate Streeton’s landscape? Look at the people in the painting. What do you think they are doing?

**Gustave Courbet**  
*Source of the Lison*  
1864

Courbet has chosen a close-up viewpoint to observe this geological landscape. Think about the textures he has painted. Can you describe what the surfaces in this picture would feel like to touch?

Courbet’s painting was inspired by the rugged beauty of his native region of France. He takes the viewer to the grotto where the River Lison begins its journey. We can see the waterfall cascade from a dark, mysterious cavern.

We often think of a landscape as having a horizontal format. Notice how Courbet has chosen a vertical orientation for this painting. Discuss whether his painting has compositional links with photography. What are they?

**Vincent Van Gogh**  
*Tree trunks in the grass*  
1890

Compare this image with the previous painting on the worksheet. Can you see similarities between Courbet’s composition and Van Gogh’s? From what viewpoint do we see these tree trunks and grass?

Van Gogh crops his composition and eliminates any horizon or sky. Notice how the tree is placed off-centre in medium close-up. The horizontal blue line to the left is a wall which marks the border of the garden of the asylum where Van Gogh was living.

Imagine that you are in the landscape that Van Gogh has created. Which of your senses would be activated? Describe the mood of the painting. How could you relate this to Van Gogh’s experience of the asylum?

**Claude Monet**  
*Morning haze*  
1894

How would the air feel if you were in this landscape? What would you be wearing? By mainly using greys and whites, and brushstrokes that make an indistinct image, Monet emphasises the atmosphere and cold conditions of this wintry landscape.

Monet produced a series of icefl oe paintings after the severe winter in France in 1892–93. The rendering of snow, ice, water and fog bring this winter landscape to life so that we feel the atmosphere of vapour and softened light.

Now that you have seen an overview of the *Turner to Monet* exhibition, pick your favourite painting and, using art-related terms, give reasons for your choice.
Camille Corot  *The bent tree*  c.1855–60
What aspects of rural life can you see in this landscape?
Corot was one of the leading artists of the Barbizon School, a group of artists who concentrated on painting images of everyday rural life. This pond was beside the artist’s family home near Paris. Notice how Corot softened the details in the painting so that people and animals seem to be at one with the environment.
What effect does the position of the bent tree have on what you notice in the landscape?

Carl Gustav Carus  *Wanderer on the mountaintop*  1818
What might this wanderer be thinking as he sits alone on the mountaintop?
Carus invites you to become the person in the picture. As a viewer in the art gallery we occupy a similar vantage point to the wanderer in this painting. We can see part of this impressive vista and consider our place in the natural and spiritual world. Carus was also a scientist, physician and naturalist.
Discuss how the artist's other professions may have informed his art making.

JMW Turner  *A mountain scene, Val d’Aosta*  c.1841–45
How does this Swiss mountain landscape differ from the previous painting on this sheet?
Turner was a keen traveller. He visited Switzerland annually from 1841 to 1844 and was inspired by the changeable qualities affecting the landscape of the Alps. The vigorous brushwork in this painting describes the weather in the mountains when visibility becomes difficult and the sky and mountains merge.
What will be revealed when the weather changes?

Johan Christian Dahl  *Vesuvius in eruption*  1821
In your mind’s eye, divide this painting in half vertically. Describe each side.
Mount Vesuvius is a famous volcano in Italy, which was very active in the early nineteenth century. Dahl climbed the volcano and witnessed the drama of its eruption. The coastal city in the painting is Naples.
What sensations would you experience if you were standing on the rim of the volcano with the people in the painting? What was the ancient city ruined by an earlier eruption of Mount Vesuvius?

Martin Johnson Heade  *Sunlight and shadow, the Newbury Marshes*  c.1871–75
Where could this landscape be located? What is different about this image compared to the other landscapes you have seen?
Heade, like many other artists in the exhibition, was fascinated with changing weather conditions and light variations, and how these factors alter the appearance of the landscape.
What effect does the haystack, placed off-centre in this painting, have on your interpretation of the landscape?
Ivan Shishkin  *A sandy coastline*  1879
Look carefully at the main tree in this painting. What characteristics of this tree tell us something about the mood of the landscape?
Russian artist Ivan Shishkin was a member of a famous group of artists called the Wanderers. The Wanderers rejected more academic styles of painting. They were interested in social issues and the bleak beauty of the Russian plains, steppes and mountains.
Could a landscape painting also have political meanings? Use Shishkin’s painting to discuss this possibility.

Charles Daubigny  *A snow scene, Valmondois*  1875
Examine the textural qualities of the paint in this bleak snow scene.
What do you notice about the application of paint in the areas of snow compared to the foliage of the trees?
Daubigny spent much of his childhood in Valmondois, a village to the north-west of Paris. He was very attached to this place and returned often to paint the rural landscape around the village. Daubigny often painted outdoors and was interested in capturing the changing effects of light and atmosphere at a particular time of day.
What effect does the placement of the crows in the sky have on the composition of this snowy landscape?

Arthur Streeton  *‘Fire’s on’*  1891
Compare the size of the figures in this Australian landscape with the size of the rocks and the steep cutting for the tunnel.
Arthur Streeton was 24 years old when he created this painting, which has become an icon of Australian art. The zig-zag railway line across the Great Dividing Range was considered one of the engineering feats of the late nineteenth century. There is a human drama unfolding in the painting. A man is being carried out on a stretcher after an accident in the tunnel.
Why do you think Streeton used a vertical format for this painting and how does this affect the way we see the landscape?

Claude Monet  *Port-Goulphar, Belle-Île*  1887
Look carefully at this painting, examine the brushwork, and compare the way the sea is painted with the brushstrokes on the cliffs.
The colours of this coastal landscape encourage our eyes to link the tones of sea, sky and cliffs in such a way that they follow vertical planes. Monet painted this scene with his easel anchored to the edge of a cliff. His composition was inspired by the structure of Japanese woodblock prints.
The artist aimed to capture a scene at a particular moment. Imagine you are Monet sitting at the edge of the cliff. What do you think the atmospheric conditions were like at the time this work was being painted?

Paul Gauguin  *Haystacks in Brittany*  1890
Notice the many different patterns in Gauguin’s rural landscape. How many horizontal sections can you see?
Like Monet and Van Gogh, Gauguin was influenced by Japanese prints. He was also interested in the peasant traditions of the region of Brittany, especially woodcarving. Even though Gauguin uses an innovative style in *Haystacks in Brittany*, he maintains a conventional structure of horizontal bands to describe the landscape.
Why do you think Gauguin camouflaged the figure with the animal and vegetable life in this painting?