


The background is a Romantic-style painting. It depicts a lone figure standing on the edge of a dark, craggy cliff. The figure is silhouetted against a bright, turbulent sky filled with large, billowing clouds. A brilliant light source, likely the sun or moon, is positioned in the center of the sky, creating a strong glow and casting long, dramatic rays of light across the clouds. The overall mood is one of awe, solitude, and the sublime power of nature.

# ROMANTICISM IN THE NORTH

— FROM FRIEDRICH TO TURNER —

 BOOKS

GRONINGER MUSEUM

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# ACKNOWLEDGEMENTS

Complex exhibitions like this one tend to have a long story behind them. In this case, our thanks for the very idea are due to a colleague who is not even involved in the project: James Bradburne. When, a couple of years ago, I was still director of the Wallraf-Richartz Museum in Cologne, he spoke to me about the fact that in Italy there had never been an exhibition of Romantic art from the North. At the time, James Bradburne was still head of the Palazzo Strozzi in Florence, and from the Mediterranean perspective of his chosen home, the 'north' comprised, more or less, our geographical spectrum. Maybe the distance made this generous view easier for him.

Before staging the exhibition, we first consulted the experts, of course. We found it almost inconceivable that no one had ever organized an exhibition on international Romanticism, but the strange fact was confirmed by Prof. Werner Busch from Berlin, one of the leading authorities on the movement. We are, then, very glad that he was prepared to write the introductory essay for this catalogue. David Jackson, Professor of Russian and Scandinavian Art Histories at the University of Leeds, was invited to take the role of guest curator. In the past he was responsible for, among others, the exhibition *Nordic Art 1880-1920* in the Groninger Museum (2014, in cooperation with the Hypo-Kunsthalle in München). His excellent knowledge of the art of the Nordic countries and his many connections not only made it possible for us to show many painting that have only seldom left their country, but also provided us with new insights in Romanticism.

The third author for this catalogue is Jenny Reynaerts, senior curator of 18<sup>th</sup> and 19<sup>th</sup> Century Painting at the Rijksmuseum in Amsterdam, who places the Dutch contribution to Romanticism in its international context. Where this movement is concerned, the Netherlands has always felt itself to be a little backward, and has not allowed itself any major ventures in this field. We hope, indeed expect, that after seeing this exhibition or reading the catalogue, its art historians will approach this territory with greater self-assurance.

What is missing? For a long time, we thought hard about whether the Americans, the Russians, and painters from other countries should not also be represented in this exhibition. The fact that we decided against this has less to do with art than with practical considerations of logistics and cost. We would be very pleased, then, if this exhibition not only raised questions for research, but also inspired other museums to broaden their horizons still further.

We should like to extend our cordial thanks first and foremost to the many lenders who have made possible the high calibre of this exhibition. They have, for a time, parted company with much-loved and valuable pictures, and sometimes even quite a large portion, in order to permit this comparison with international Romanticism. The unaccustomed juxtapositions will, we are sure, long remain in the memory.

The publishers wBOOKS have overseen this publication with great enthusiasm and their usual solicitude. Following the introductory essays, you will find the artists and their works in alphabetical

order. In this way we avoid any national grouping, which was precisely our intention. However, in doing so we have not mirrored the structure of the exhibition itself. Readers are invited to create new links between the individual pictures for themselves.

As with all major exhibitions, the whole team at the Groninger Museum has been involved in some way or other with this one too, from overseeing the set-up and keeping an eye on the budget, all the way to a critical reading of the texts. I should like here to mention particularly – and vicariously for all the others – my colleague Ruud Schenk, who took charge of organising the exhibition and the catalogue, together with Julia Dijkstra, Assistant Curator. We are grateful to the Beringer Hazewinkel Foundation for funding her post.

In addition to the Beringer Hazewinkel Foundation, we should like to thank our sponsors, the city and province of Groningen, the BankGiro Loterij, the Vereniging Rembrandt, and the Mondriaan Fonds for their support.

The main sponsors of the exhibition are Gasunie and GasTerra, who, since providing financial assistance for our new building a good twenty-five years ago, have remained loyal partners and made it possible at regular intervals for a medium size museum in the north of the Netherlands to organize exhibitions whose impact is felt internationally.

Andreas Blühm  
Director  
Groninger Museum

# INTRODUCTION

The shock of the new comes in many guises. Few periods or movements can have had such a radical effect in transforming human thought and social outlook than that of Romanticism, the repercussions of which have shaped the modern world. We are all the inheritors of this first radical, avant-garde declaration, celebrating the singularity and creative independence of the individual – and with it also a distinctively modern sense of ourselves in psychological isolation, transient beings in the face of the immortal forces of nature.

Romanticism as a movement that encompassed the arts and intellectual thought, swept through Europe from the late eighteenth century consuming all in its path. As regimes fell across the continent, from the French Revolution of 1789 to the cataclysmic upheavals of 1848, it remained culturally dominant. In its creative diversity and artistic elusiveness Romanticism defies definition, but is generally characterised as a revolt against the universalising confidence and certainty of the Enlightenment, which in its scientific rationalism was seen as destructive to the quintessential human values – emotion, sentiment, sensation, individualism and the subjectivity of each unique human perspective. In painting this was marked by a new independence and individuality as artists liberated themselves from the restrictions of Academic conventions dominated by classical and biblical subjects. Instead they embraced the exploration of the imagination, of the validity and authenticity of the artist's singular aesthetic experience in the face of nature, whether humble or sublime, tranquil or wild. Indeed the elevation of the individual to that of the arbiter of life's experiences has been regarded as the foundation of existentialist thought.

Whilst the ideas and productions of Romanticism have been diverse and varied, an imaginative engagement with the forces of nature was a consistent preoccupation with artists, writers, musicians and thinkers. Nature, seen as a gigantic process of individualization, commencing with inorganic nature, then hierarchically through flora and fauna, placed mankind at the apex of the romantic conception; the point at which nature becomes conscious of itself. As such images of the land – of the environment in which we live, which we have shaped, or which has shaped us – became the primary genre of Romantic art, which from being merely a backdrop now took centre-stage as an autonomous subject. Painters enthusiastically developed innovative and original approaches to viewing nature, employing fresh motifs and turning increasingly to their home countries for inspiration. Here we see the land as a site of mysticism and spirituality, of folklore and legend, as a repository of national identity; and most consistently the reactions of the sensitive and creative individual when faced with the awe-inspiring, at times terrifying magnitude of nature. The revolutionary result was landscape not merely as seen, but as experienced, as *felt*.

The focus of this exhibition is to give a more cosmopolitan perspective than has been attempted before by viewing the achievements in landscape painting across national boundaries. Moving beyond the clichés of Romanticism this offers a nuanced and inclusive overview of how both the emotional and subjective characteristics of landscape painting were infused with aspects of a more sober rationalism and scientific discovery, of the interplay of individual and social forces, and

of economic and political change. Alongside the cultural 'heavyweights' of the German speaking countries and the United Kingdom, which have been the subject of much research and numerous exhibitions, we have also drawn in remarkable and lesser known examples of art from the Netherlands and a major selection of Nordic art; a unique and unprecedented dimension which makes the scope and ambition of this exhibition the first of its kind anywhere. In so doing we examine and illustrate the differences and similarities in artistic production from an international context, to consider what makes the depth and breadth of the Romantic landscape at once familiar, and yet simultaneously so diverse and fascinating in its national distinctiveness.

David Jackson  
Professor of Russian and Scandinavian Art Histories  
University of Leeds







# NORTHERN ROMANTIC LANDSCAPE PAINTING

## AN INTRODUCTION TO ITS PROBLEMS

Werner Busch

### What is Romanticism?

In his 'Salon de 1846' Charles Baudelaire gives the second chapter the title 'What is Romanticism?'<sup>1</sup> His answer can serve as the theme of the considerations laid out here, if we supplement them with the German poet Novalis' oft-quoted definition of the Romantic. Baudelaire's remarks are forward-looking: for him, Romanticism was pointing the way to an art for the modern age. Novalis's fragment by contrast looks back: he wants to restore to the world its original meaning, now lost. For Baudelaire the undefined is a quality of beauty as a result of present experience, and designates a positive feeling. For Novalis, the undefined as present experience gives rise to an idea of the lost wholeness of a childlike age of innocence, and creates a yearning for a renewed, universal connectedness. Following the failure of the ideals of the French Revolution, however, we know that this longing is no more than a mere hope, albeit an ongoing one.

At least here, in the 'Salon de 1846', Baudelaire is content with the notion of 'relative progress'; he accepts the conditions of the present day, it is these to which one must react. Novalis, who had died back in 1801, had a yearning for a non-alienated pristine era, and saw this era embodied in the Christian Middle Ages. In his 1799 speech on 'Europe', Novalis sketched out the (reactionary) utopia of a Europe renewing itself under the Christian banner. In 1804,

the philosopher Friedrich Schlegel too was seized by an enthusiasm for the Christian Middle Ages, above all as a result of becoming acquainted with the collection of the Boisserée brothers, who were gathering together relics of medieval art, following the occupation of their home city of Cologne by the French and the ensuing looting and dissolution of the monasteries. Linked to this was a conservative political turnaround, which found expression from 1808, in Vienna too, in Schlegel's influence on the group known as the Nazarenes, which was in the process of formation and whose leader, Friedrich Overbeck, later developed into the most zealous propagator of a renewal of Christian art. Baudelaire in his turn propagated the art of Eugène Delacroix, whom he saw as the most important of the Romantics, being regarded, not least by the public, as the leader of an 'école moderne'.<sup>2</sup>

It must already be clear by now that Romanticism can have contradictory faces. This is true of individual countries when compared, but also of individuals. For in France too there were advocates of a Romanticism with a decidedly religious stamp. In 1802, François-René de Chateaubriand, who was to become the founder of Romantic literature in France, published *The Genius of Christianity, or the Spirit and Beauty of the Christian Religion* (*Le génie du christianisme ou beautés de la religion chrétienne*). As the title suggests, revelation of

the faith is seen as only possible via an aesthetic experience. This was to turn out to be central to the understanding of Romantic art above all in the German-speaking lands: art became the mediator of faith, an idea already propagated by Friedrich Schleiermacher in his 1799 treatise *On Religion: Speeches to its Cultured Despisers* (*Über die Religion. Reden eines Gebildeten unter ihren Verächtern*).

Artists reacted very differently in the face of what were altogether similar experiences. What they had in common was the experience of highly disconcerting circumstances. It was in words and picture that the Romantics most clearly gave expression to these uncertainties. For this reason it is worth tracing this existential change, for it can be found not only in various utterances on the part of declared Romantics, but is also emblematic of an entire age. Occasionally the term 'Romantic' for this era has been totally avoided as a result. The art historian Werner Hofmann, for example, talks of the period from 1750 to 1830 as a 'bisected century', and looks at its art under this aspect.<sup>3</sup> I myself have spoken, on the basis of Friedrich Schiller's distinction between naive and sentimental, of the 'sentimental image' that characterizes the age.<sup>4</sup> An image with a dual connotation: on the one hand, appealing to sensibility and demanding surrender to emotion, while on the other characterized by a reflective



10. Adolph Tidemand & Hans Gude, *Spearing Fish on Lake Krøderen*, 1851, oil on canvas, 115 x 159 cm, Nasjonalmuseet for kunst, arkitektur og design, Oslo (cat. 82)

produces a work of innovative modernity. Here the double helix is exemplified in an emotive romantic aesthetic grounded in perspective and optical fidelity, which facilitates rather than contradicts its romantic nature.

This approach is not germane merely to Eckersberg or Danish painters; it can be seen in *Spearing Fish on Lake Krøderen* (fig. 10) by the Norwegian painters Adolph Tidemand and Hans Gude (their partnership itself a form of research collaboration). This employs similar aspects of a romanticism grounded in rational observation and the systematic recording of natural phenomena, to a carefully structured and objectively composed technique, as those seen in the celebrated nocturnes and subjects devised under artificial light, using deep chiaroscuro, produced by Joseph Wright of Derby. For Nordic artists however, the imperative was disseminated from the Danish Royal Academy to the wider cultural base of the Scandinavian artistic community, the intertwining strands of which encompassed such varied influences as Steffens' popularisation of the German Romanticism of Schelling, and the hugely influential Danish poet, playwright and literary critic Johan Ludvig Heiberg's adherence to Hegelian

rationalism.<sup>30</sup> The result was a distinctive reciprocity between the forces of romanticism and rationalism, between art and science, and a cultural double helix which interlinked to reach a common objective:

The scientist begins with the real world and ends in a sort of artistic experience; the poet, though, begins with intuition, which he strives to clarify for others...The poet and the scientist differ at the beginning of their path, only to embrace each other at the end.<sup>31</sup>

### **Nordic heritage – imaging the past**

In a variety of ways Romantic art in Scandinavia sought to bridge, or to investigate, the correspondences between humanity and Divinity, between Romantic patriotism and the natural sciences, attempting to attribute God's guiding hand in shaping the environment, and man's husbandry of it from prehistory to the present. Artists turned their attention to imaging their nations' historical and geological past as the cultural discourse became enmeshed in concerns of nationalism and the distinctiveness of the Nordic way of life. The desire to record and commemorate the national architectural heritage was extended further to incorporate dolmens, megaliths,

standing-stones, ancient grave-markers; the material culture of primeval predecessors. Here, in such works as Knud Baade's *Monument by the Fjord* (cat. 3) an unobserved and mute history was treated with a more conventional romanticism of spiritual mystery and enigmatic intention, to invoke the zeitgeist of an heroic past or the ghosts of ancestral warrior spirits. The purpose and dating of these objects is still, to this day, tentative, and whilst consensus might favour the theory of their being grave markers, their inclusion in Nordic art was largely romantic in the predictable sense; an ethos similarly celebrated in poetry, such as found in the oeuvre of Adam Oehlenschläger (1779-1850).

The presence of these potent but imprecise symbols could also suggest a sense of philosophical aspiration, a painterly meditation on time and place. In Jørgen Roed's *An Artist Resting by the Roadside* (fig. 11) we see a fusion of romantic characteristics: the sensitive and creative individual lost in thought of a possibly amorous nature (he holds a flower to his lips) yet tracing the ground with his stick in intellectual rumination; the outward artistic expression of his inward thoughts. The markers of modernity and city life are hinted at in the highway with its passing coach and the symbolism of life's





11. Jørgen Roed, *An Artist Resting by the Roadside*, 1832, oil on canvas, 58 x 48 cm, Statens Museum for Kunst, Copenhagen (cat. 72)



12. Louis Gurlitt, *Møns Klint*, 1842, oil on canvas, 138 x 197 cm, Statens Museum for Kunst, Copenhagen (cat. 45)

journey, whilst a contemporary commemorative obelisk in the background becomes a pendant to the unobtrusive but key inclusion top-left of the canvas of the ancient dolmens.

Increasingly in need of preservation as the break-up of traditional collective modes of rural existence saw land patterns change in favour of more intensive farming methods, burial mounds were constantly in danger of being ploughed up or destroyed. Frequently hailed as national symbols of cultural importance and the subject of state collecting activity (in Denmark The Royal Commission for the Preservation of Ancient Monuments – *Kommissionen for Oldsagers Opbevaring* – was founded as early as 1807) the implausibility of these prehistoric artefacts being intrinsically outside the very concept of nationhood, was overlooked in favour of a sentimental deployment in the arts. Despite the often rigorous manner of observation and data collection artists adopted in seeking an authenticity of natural phenomena, Nordic painters tended towards Dahl's example of being essentially romantic naturalists.<sup>32</sup>

Whilst markers of national heritage might seem an obvious motif for extolling an historical pedigree

embodied in the land and those who shaped it, the uses of geology are initially less apparent, in that the eternal aspect of nature would inherently transcend the temporal realm of nationhood. Yet such was the utilisation of distinctive geographical symbols. Møns Klint, a stunning six kilometre range of chalk cliffs along the eastern shore of the Danish island of Møn, in the Baltic Sea, became a ubiquitous subject for Nordic artists, not just the Danes. A strikingly dramatic and even awesome natural phenomenon pregnant with romantic possibilities, it is nevertheless totally uncharacteristic of the nation's otherwise gently inconspicuous landscape, yet was treated by many painters as an historical manifestation, an immutable representation of a land shaped by a geological distinctiveness. This can be seen in Louis Gurlitt's large scale canvas of the cliffs (fig. 12), incorporating the picturesque Sommerspiret or 'summer spire', which collapsed into the sea in 1998. Typical of the rational and scientific romanticism of the age Gurlitt eschewed the merely picturesque to invest his work with explicit geological exactitude, apparently inspired by recent researches by the geologist Johan Georg Forchhammer in his 1835 publication *The Geognostical Features of Denmark (Danmarks geognostiske Forhold)*. Forchhammer's book

describes in detail the geology and geo-history of the nation and Gurlitt has clearly attached himself to these nationalistic interests of delineating, with scientific precision, the character and distinctiveness of this domestic landmark. But the paradox remains unquestioned as to how primordial geology might translate into a modern hypothesis of nationhood, of which nature can have neither interest nor conception. The irony of this appropriation can be further underscored by the fact that Gurlitt, born in the disputed border territory of Holstein, was regarded by his contemporaries as "too German" in style, or that the cliffs, a product of glacial activity during the last ice age, are part of the same deposits as those of Rügen, on the German side of the Baltic.<sup>33</sup>

Whilst geology and pre-history in particular provided a *tabula rasa* on which nationalist sentiments could be inscribed freely, situated in the twilight between the primordial and the present was the rediscovery and resuscitation of Old Norse culture, which was a means of uniting countries of disparate political identities and historical rivalries. The Norse myths were revived in the late eighteenth century in the face of a traditional privileging of Greco-Roman classical mythology,

# JOHN CONSTABLE

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East Bergholt 1776 – 1837 London

John Constable is now regarded as a key artist in the depiction of the English landscape in the nineteenth century, yet he met with greater acclaim in France where his works were much admired by the painters Eugène Delacroix and Théodore Géricault. Aptly, it was an encounter in 1796 with a French landscape by Claude Lorrain – *Landscape with Hagar and the Angel* (1646; National Gallery, London) – and its owner Sir George Beaumont, that helped to lead Constable towards an artistic career. Constable rarely painted outside a limited area in the south and east of England, encompassed by an arc from Dorset to the coast of East Anglia, and is particularly known for what has since been termed ‘Constable Country’, the area around the River Stour on the borders of Essex and Suffolk.

In 1802 Constable exhibited for the first time at The Royal Academy, but a visit to the exhibition left him unimpressed, and he decided that there was “room enough for a natural painture (sic)”, and he would therefore “shortly return to Bergholt where I shall make some laborious studies from nature.” *Dedham Vale: Evening* (cat. 18) was probably the first in this series, painted in July 1802 on a re-used piece of canvas, with pinholes suggesting it was attached to a drawing board and created outdoors.

The view from East Bergholt looking up the Stour Valley towards Stoke-by-Nayland is peaceful and contemplative, with a sunset sinking over a low horizon reminiscent of Claude, and a singular mood achieved by utilising strands of yellow to enliven a variety of shades of green. On the right, two animals graze beneath an imposing tree, nicknamed the ‘wig’ tree.

*The Valley of the Stour, with Dedham in the Distance* (cat. 19) is dated c.1800 by the Victoria and Albert Museum, but recent publications suggest c.1805–09. It shows a view from the Essex bank of the River Stour, with the bridge at Stratford St. Mary in mid-ground, the church tower at Dedham in the background, and the Stour estuary beyond. Like the previous picture, it too has pinholes in the paper, and is again indebted to Claude, with a fresh and engaging central scene. Constable included no figures in order to produce “a pure and unaffected representation.” He returned to this scene in 1810, 1815, and again towards the end of his career, demonstrating his deep affection for his local countryside.

Around 1797, Constable had met the well-connected clergyman John Fisher (1748–1825),

later Bishop of Salisbury. Constable paid his first visit to Salisbury in 1811, making drawings of the cathedral and becoming good friends with Fisher’s nephew, another John Fisher (1788–1832), later Archdeacon of Berkshire; both men were important to Constable in terms of patronage. In 1813, Constable met his contemporary J.M.W. Turner; his fellow painter’s upward trajectory had been as swift as Constable’s was slow. Constable found Turner “uncouth but has a wonderful range of mind.” In 1816 Constable married Maria Bicknell after much opposition from her family, the service conducted by the soon-to-be Archdeacon Fisher. Fisher himself had married earlier that year, and invited the newly-weds to honeymoon at Osmington near Weymouth, where Constable produced a comprehensive portfolio of coastal landscapes.

Previously, around 1815, he had made a small pencil drawing of *The Cottage in the Cornfield* (Victoria and Albert Museum, London) in a sketchbook, and in the next couple of years used it to create two oil paintings, the larger of which is now exhibited (cat. 20). The picture shows a small cottage illuminated under a cumulus-laden sky. Ripened and unripened corn suggest it is July. Additional features are small, but not distracting: a donkey in the shadows of the

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18

John Constable, *Dedham Vale: Evening*, 1802  
oil on canvas, 31.8 x 43.2 cm  
Victoria and Albert Museum, London





**25**

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Johan Christian Dahl, *Norwegian Mountain Valley*, 1821  
oil on canvas, 96.8 x 134.6 cm  
Thorvaldsens Museum, Copenhagen



**26**

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Johan Christian Dahl, *Norwegian Landscape with a Rainbow*, 1821  
oil on canvas, 98.3 x 137.5 cm  
Statens Museum for Kunst, Copenhagen



# WILLEM ROELOFS

Amsterdam 1822 – 1897 Berchem

Dark clouds have amassed over a dune landscape; the storm can break at any moment. The sun gleams dramatically behind the clouds and lights up the yellow dune sand and the birches, creating a chiaroscuro contrast that heightens the tension in the scene. A horseman takes flight before the approaching storm, followed by his faithful dog. This is a true Romantic painting, showing man's futility in the face of nature. When Willem Roelofs painted it, however, he had no need of an umbrella. He conceived the composition safely within the walls of his studio. Roelofs made *Landscape with Approaching Storm* (cat. 73) a year before his first visit to the artist's colony at Barbizon. The in-depth observation of nature he would learn there, is not yet evident in this painting. What is striking, though, is that whereas the rider is almost blown off his horse by the storm, the birch trees stand motionless. This discrepancy in no way detracts

from the spectacular effect and it was precisely this conception of a sublime and poetic nature that garnered Roelofs great praise from art critics.

*Landscape with Approaching Storm* is one of the last paintings Roelofs made in the Romantic tradition. He grew up in Utrecht, where he received his first drawing lessons from the amateur painter Abraham Hendrik Winter. He went on to study model drawing at the Royal Academy of Art in The Hague and in 1840 he was apprenticed to the landscape painter Hendrik van de Sande Bakhuyzen. In 1847 Roelofs moved to Brussels, where for the first time he encountered the work of the Barbizon School painters, which was being exhibited there. Influenced by the new French landscape painting, Roelofs began increasingly to concentrate on a naturalistic depiction of the landscape. Every summer he went to the

Netherlands to draw and paint *en plein air* in the water-dominated areas in the west and the middle of the country. Back in Belgium, he worked these studies up into paintings that always feature the Dutch polder landscape with mills and cows, and became an important representative of The Hague School. JdF

Marjan van Heteren, Robert-Jan te Rijdt, eds., *Willem Roelofs, 1822-1897: de adem der natuur*, exhibition catalogue, Jan Cunen Museum, Oss; Kunsthal, Rotterdam, 2007.

Marjan van Heteren, Guido Jansen, Ronald de Leeuw, eds., *Poëzie der werkelijkheid: Nederlandse schilders van de negentiende eeuw*, Rijksmuseum, Amsterdam, 2000, pp. 93-94.

Wiepke Loos, 'Willem Roelofs' Landschap bij naderend onweer uit 1850: het geschenk van dr. S.H. Levie aan het Rijksmuseum', *Bulletin van het Rijksmuseum* 37 (1989), pp. 313-321.





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**73**

Willem Roelofs, *Landscape with Approaching Storm*, 1850  
oil on canvas, 90.2 x 139.8 cm  
Rijksmuseum, Amsterdam, gift of S.H. Levie, Amsterdam

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Wild seas and volcanic eruptions; quiet moonlit nights and serene meadows. Landscapes can have both an historic dimension and feature traces of national history, as well as prompt a more religious, spiritual experience. In its varied manifestations landscape art remains an important genre within the visual arts.

During the Romantic Era landscape painting reached its height of popularity through artists such as J.M.W. Turner in Great Britain, Caspar David Friedrich in Germany and Johan Christian Dahl in Norway. Whilst to this day their paintings continue to fascinate our imagination, a whole new artistic vision emerged during this era which would prove to have a determining influence on modern

art. It was then that painters – apart from carefully observing their natural environment – also started also to look within, focusing on the inner self.

The influence of Romanticism is unmistakably omnipresent in our modern world. The movement, which included the arts as well as intellectual thought, swept through Europe from the late eighteenth century onwards. *Romanticism in the North* offers a broad overview of landscape painting from that epoch-making period. For the first time the Scandinavian and Dutch varieties of Romanticism are also placed within an international context to ask: how do these lesser known but highly gifted landscape artists relate to their more celebrated contemporaries?



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