Patrick Bade | Caspar David Friedrich and Baltic Seascapes

– Thank you very much, Judy. Well, we have a view here of the little Baltic Port of Griefswald, which has very much been in the news this year because it is the destination of the much discussed Nord Stream pipeline with all the gas coming from Russia to Germany. But until recently, Griefswald was best known as the birthplace of the great German Romantic landscape painter, Caspar David Friedrich. So this is, this is by him. This is the town of of Griefswald, I'll be talking about this painting again later on. You see the silhouette of the town. So as I said, Friedrich is a great Romantic with a capital R. Romanticism is a movement. I won't describe it as a style cause it's not really a style. It's not like say, Baroque or a Coco or Realist or something like that. It's, it's a, it's a movement that encompasses philosophy, literature, music, as well as the visual arts. And it's, it's a state of mind. It's a, a certain sensibility, you could say in a way that it's the, the start of the, the, the modern sensibility and one of the most important aspects of Romanticism with a capital R is an entirely new attitude towards nature. And so it inspired a, a great deal of superb landscape painting. Three great romantic landscape painters Friedrich here on the left, Constable in the middle, Turner on the right. They're born in consecutive years. Friedrich is born in 1774, Turner 75, and Constable 76. And of course, they're also almost exact contemporaries of Beethoven. Here is a, a useful self portrait of Caspar David Friedrich, looking very Romantic with a capital R that is very melancholic and very introspective. That's another aspect of Romanticism. One of his aphorisms was that an artist should paint not only what he sees before him, but what he sees within himself. He, he was a comparison with another. It's a great period of self portraits. Actually most Romantic artists produced self portraits. Very introspective ones. You can see this is the, the Swiss artist Henry Fuseli, or Henry Fuseli, who's going to be the subject of two major exhibitions this year. One in London and one in Paris at the Jackmont Andre Museum. I think it's actually opening the day after tomorrow. And you can see Fuseli again. He's, he's looking in the mirror, but he's looking deeply into his own soul. As I said, Romanticism was a revolution. It's a revolutionary movement and it's a revolution in attitudes to nature. On top left, we have a very, Ashton regime, very 18th century view of nature. This is by Fransua Bushe. It's very pretty, looks like a, it's very theatrical, looks like a set for a comic opera. And it's in these rather sweet bathroom silver colours. He was notorious with saying he thought that nature was too green and badly lit. That would've been an anathema to Constable or to Friedrich or to any artist of the Romantic period. On the right, we have a minor Romantic artist. This is John Martin. So we've got a very different attitude to nature. This is inspired by, by Byron, it's "Manfred on the Jungfrau" You see the Romantic poet Manfred. He's teetering on the brink of pre, precipice and he's in awe of the power, the wonder, the scale of nature. So you have this concept in the late 18th century of

the Sublime with the capital S, sublime is beautiful, but it has to have an element of aura and terror in it. This, for both Constable and Friedrich, I I, they're normally Christians. In fact, Friedrich was very Christian as we saw here, but I think they see God, they're in a way, they're pantheists. They see God in nature and they see landscape painting as being essentially religious art. And so it's Friedrich on the left and it's Constable on the right. I think it's highly unlikely that they had ever even heard of one another, even though they were almost exact contemporaries. I don't think they knew each other. But there it's a question of of zeitgeist. You can see that both are very interested in gothic mediaeval architecture, which they see as being more spiritual and more Christian. But they're also in each painting, they're making an analogy between the gothic style and nature between trees, the shape of trees. There is this idea that the gothic arch, which was the great innovation of gothic architecture, came about as a result of somebody observing two trees, leaning against and supporting one another, which is that what we see in the Constable painting of Salisbury Cathedral on the right hand side. And you can see again Friedrich making a very clear analogy between the shape of the fir tree, the furry and the shape of the gothic church.

So a Romanticism is very concerned with the power, the vastness of nature. This is one of Friedrich's most famous paintings, "The Monk by the Sea". Dates from 18 9 to 10. It's in the Berlin National Gallery. And it, it's an extraordinarily original painting for its date. It's so abstract, it's so empty. One contemporary described the sensation of this painting. Looking at this painting as as, as, as, as though you've had your eyelids removed. You've got this tiny, tiny figure seen from the back contemplating the vastness and the power of, of nature. And what's particularly original about this painting, I would say, is the lack of any framing motifs. So, you know, conventionally in a seascape or a landscape or, or a landscape, you would have elements on either, at either end of the composition that rounded off. But here you've got the sense of cause you have, he's done away with that in a very radical way. You have a tremendous sense of infinite space. This is Turner. And the, the Romantics were very preoccupied with the idea that that man is insignificant, that nature is all power, powerful. Nature, nature can be violent, it can be cruel. So there are a lot of Romantic paintings of natural disasters. It was a subject that fascinates them. Shipwrecks. And of course this is again, Turner, and avalanches, where you see the little cottage about to be totally obliterated by these, the, the great rocks and the snow thundering down the mountain side a symbol of the insignificance and the helplessness of mankind. And it's the same theme re, this very famous painting by Caspar David Friedrich, which is traditionally known as "The Wreck of the Hope". He apparently didn't give it that title, but I still like to use it cause I think it actually expresses what this painting is about. You can see it is apparently inspired by an actual event of an Arctic naval exhibition that came to grief and a ship that was crushed by the ice. So it is the same, it's the same

thing as the Turner really of the helplessness of man in face of the power of nature. Now the irony is of course, that these paintings are exactly contemporary with the Industrial Revolution, which starts in Britain in second half of the 18th century and then spreads throughout the, the the western world. So the, for the first time nature is being systematically raped by the human race. Of course you could say that the Romantics in a way foresaw what was going to happen. That nature is, as we know at the moment, very much we're very conscious of it this year. Nature is having its revenge for what man has done to it since the Industrial Revolution. So here we are back in the little Baltic town of Griefswald, which survived relatively intact, the ravages of the Second World War. And I, if, if Casper David Friedrich were to come back and walk the streets of Griefswald, I think he'd know his way around. This is the market square of Griefswald. This is a drawing that he made of it, where you can still see some of the same buildings. This is made in the year 1818 when he was 44 years old. Now he, his father was of humble origin. His father was a soap maker and candle maker, he had 10 children. The, the most traumatic event of Friedrich's childhood, which I think certainly influenced his outlook for the rest of his life, was the drowning of his brother. Apparently Friedrich himself fell through the ice and was at risk of drowning. And his brother tried to save him and it was actually his brother who drowned and, and died. And so I think this obviously engendered in Friedrich a sense of guilt, but also very much reinforced this Romantic idea of the cruelty and the power of nature. So when he decided he wanted to be an artist, he of course he were very limited possibilities for study in Griefswald. The most important centre for the study of art in northern Europe was Copenhagen, the Copenhagen Academy. So he was there from 1794 to 1798. And it was a great, it was a very important centre. It was a centre, an important centre of the Neoclassical Movement.

Now I know this is going to be slightly confusing cause many people will think, "Yes, Romanticism, Classicism, aren't they polarities, aren't they opposed to one another?" And I, I would say not necessarily, as I said, Romanticism is not a, Neoclassicism is a style. Romanticism isn't a style. You can be romantic and you can make art in many different styles. It's a question of sensibility rather than style. But so he, when he got to Copenhagen that is is exactly what he would've seen and how he would've studied it during those four years, initially he would've probably been made to copy engravings. And then a little bit further along he would be made to copy plaster casts of famous classical statues. You can probably recognise several of these statues here, including of course the, the Ephesus from the, the parman marbles in the centre of the picture. And then once you were completely imbued with the, the classical ideal, imbued and acquired certain mechanical skills, you could then move on to drawing from life from the nude figure. So all based on drawing and all based on the human figure. And you could say, "Well, what use was that then to Friedrich as a landscape specialist?" Well, I would say in some

ways his, he always remained classical in his technique in that drawing and line. Here are two, two pages of sketches that he made with a a tree on the left hand side and human figures on the right that he's, he's always thinking, I think, in terms of line and contour. And that is the basis even of his later paintings. And 1798, he moved to Dresden, which was dubbed the Florence of, on the elbow or the Florence of the North, way before its terrible destruction in the Second World War. This was one of the most beautiful cities in the world. And of course it was a great art centre with great art collections. The, the, the, the, the picture gallery in Dresden is one of Europe's great collections of all master paintings. So he had lots to look at, lots to inspire him. And he remained based in, in Dresden for the rest of his life, travelled really only locally and with frequent visits, returns to his hometown of Griefswald, which as we shall see, retains a very, very important place in his artistic imagination. Here is a, a painting by somebody else of Friedrich in his studio. And I think this is very interesting because it's so different from the, the, the image of an artist studio from later in the 19th century. If you know, sort of famous images of artist studios, Black Art Studio, for instance, in Vienna. They're very cluttered and they're, they're full of plaster casts and, and suits of armour and all sorts of things that might be useful for the artists to, to use. But you can, what is striking about this studio is that it is totally bare, it's empty. There is nothing for him to look at in the studio. And not only that, you can see that quite deliberately that there is no view out of the window because you've got these shutters that allow the light to come in from above, but you can't actually see anything that's going on outside. And I think this image, it emphasises a very important aspect of, of Friedrich is that the inspiration has to come from within one of his aphorisms was close your bodily eyes. So you may see your picture first with the spiritual eye, then bring to light of day that which you have seen in the darkness so that you may react upon others from the outside inwards. But so this in a, this is his first principle, but I would also stress that he made a very, very close intense study of nature. These are drawings of particular trees. These are not generic trees, as you might find in an old master painting. These trees existed. And if you, if if you'd seen a drawing by Friedrich, of a tree and you, and you went out for a walk and you met the tree, you'd say, I know you, I've seen your portrait. You would recognise that that tree, it's very, very specific and you can see him making very careful, detailed, precise studies of all sorts of things. Rocks here. So here we've got three paintings of trees. As you can see the lower one in the middle is a detail from a painting in the National Gallery by Claude, the great 17th century classical landscapist. And this particular tree incurred the ire of the great 19th century critic, John Ruskin. He was of course great supporter above all of, of Turner. And what Ruskin said about this tree, he said, "Oh, tree, it's a portrait of a boa constrictor with a feather duster attached." He was contemptuous of Claude cause he felt that Claude had had invented this tree and it

wasn't based on reality, it wasn't based on a real tree.

So we have a tree by Caspar David Friedrich top left and one by Constable. And again, that is such an precise, intense portrait of a particular tree by Constable Friedrich is, is very most famous perhaps for his landscapes, where use of the human figure plays an important part in the landscape, but more often than not, the human figure is seen from behind. So, so it's a strange sensation the way you enter the mind, the brain of this person who's contemplating nature and you feel the emotion that that person is, is feeling as a result of contemplating the grandeur and the beauty of nature. So there are any number of these paintings by Friedrich this is most likely to be his young wife. He, he who he, she was very young girl when he decided to marry in what was then certainly middle aged. He was 44 years old when he married. And this very famous painting, of course, of a couple who are contemplating the rising of the the moon. And again, we share in their emotion as they're looking at moon. This again usually thought to be a portrait of his young wife. This is an intriguing picture because we, we, we don't know what she's looking at here actually do we, because we can't, the, the shutters cut off at what and what it is that she's looking at. But I think there's a, a strong sense in this painting of yearning, yearning for the unknown, yearning for something different. And once again with this painting. So this I show you here for this is rather striking comparison really between Friedrich on the left and Monk on the right. Monk was probably one of the first modern artists to be really aware of Friedrich as we saw here. Friedrich in the latter part of his career fell out fashion and he was a totally forgotten figure. It was only really at the time of the Symbolism Movement in the late 19th century, you, you get this, this usual business of, you know, things going out of fashion and then the wheel of fashion, they come back in again. The Symbolism Movement, Symbolism saw Friedrich as as, as a kind of proto Symbolist artist. And Monk was certainly very aware of him because it was his, he had an uncle who actually wrote a book about Friedrich, one of the first pioneer studies of Friedrich. So here we have a, a, a, Monk showing a man and a woman from behind contemplating the moon as in Friedrich. The key difference here, I think is in the relationship between the man and the woman. You can see that there, there is a, you've got the sense of a relationship between the man and the woman in the Friedrich, because the woman is resting her arm on the man's shoulder. So there's definitely a sense of a relationship with, between the two. But we know of course, that he's suggesting that the woman has a subordinate or dependent relationship on, on the man. With Monk attitudes to women and, and attitudes about the relationships of the, of the sexes have changed very much by the late 19th century. So Monk has a very pessimistic view, I suppose, of the relations of the sexes thinking that they can never really understand one another. And we see there's a very strong separation here, of course, of the man and the woman. This is a key work in Friedrich's ouevre. It's called the, the, "Tetschen Altar". And it was, it was originally intended to be altar.

It was going to actually go on on a, on an altar in a church. And it caused some controversy. A contemporary critic just said it was an impertinence for landscape to seek its way into the church and to crawl up onto the altar. But for Friedrich, and for Constable, lack, nature is the work of God. They see God in nature. So for them it, it's entirely appropriate of course to bring nature into the church and to put it onto the onto on top of the altar. Now the, there, Friedrich, although he, he wrote aphorisms that we have about art, he very rarely actually offered an explanation or an interpretation of his art. And there in fact there are only two paintings where he really tells us what means what in the painting. This is one of them. And this is what he had to say about this painting. He says, "Jesus is nailed, nailed to the tree he is turned here towards the sinking sun, with Jesus' teaching the old world, world dies. The time when God, the Father moved upon the earth, the sun sank and the earth was unable to grasp the departing light any longer. He", that's Christ, "shines forth in the gold of the evening light, the purest of us, medal of the Saviours figure on the cross, which thus reflects on earth in a softened globe. The cross stands erupted on a rock unmistakably firm like our faith in Jesus Christ. The firs stand around evergreen, enduring through the ages like the hopes of man in him, the crucified." So you could see how every element in the picture, the light, the third trees and so on, the setting sun, has for him a symbolic religious meaning. Here, here's a closer detail of the painting itself.

The other painting for which he offered an explanation is this, which is called the "Cross on the Baltic". And this is what he had to say about it, "The cross is erected on the bare seashore to those who see it, it is a source of consolation to those who don't get simply across." And there are, there are other details here, which, you know, the anchor, the rising moon, the ship approaching harbour, I don't know whether you can see it very faintly on the left hand side, they all probably have some very specific religious, the rising moon is the resurrection of Christ, the ship approaching harbour is the end of life, the anchor is faith and so on if you want it to be. But he says very specifically, it doesn't have to be, you don't have to see it if you don't want to. And so these, his, these two explanations of these two paintings as they offer us a kind of framework for interpreting all of his paintings, but, and they're, there are art historians who've gone through all of his paintings, there's a particularly, a, a German art historian called Borsch-supan, who wrote one of the standard books on Friedrich. And he just systematically goes through all the paintings and says, this means this, this means this, this means this. To me, that absolutely kills the paintings. I, I, that kind of over interpretation, you are destroying the poetry of the painting. I think there needs to be an element of ambiguity. Your imagination needs to go into free flow. If you're going to be that pendantic, the it's as Keats said, it's like unravelling the rainbow. You, you are actually destroying the, the, magic, the, the poetry, the

mystery of these paintings. So I'm going to keep that kind of interpretation to a minimum. Now, this here, we are again the town of Griefswald, with that church tower that you saw, remember that it still exists. You can see Griefswald across the seas. And this is again, a format that you very often see in his paintings of the silhouette of the town in the distance. And here I am going to offer an explanation or interpretation. I think that for Friedrich, the town of Griefswald has, is, it's the heavenly city. It's the celestial Jerusalem that all religious people, Jews and Christians long for. And this is of course a very different painting. This is a 17th century Spanish painting, "Alonzo Cano of St. John", the evangelist comforted by or inspired by an angel. And there very literally, of course you see the heavenly Jerusalem floating on a cloud in the distance. This is a kind of key image in Christian art. And of that the, the heavenly Jerusalem, I think it's, you know, it's, I think it's behind Oz, I think it is in the middle of Oz, is that this image of the magic city in the distance that we aspire to, that we're long, we're all on that yellow road trying to get towards the celestial Jerusalem. And here again as you've got the, the, the, the, this painting is called the "Evening Star". I find this an incredibly moving painting, very beautiful with the child who's running up the hill, ecstatically greeting the the evening star. He, but he's act, what is he doing? He's actually running towards death in a way. He's running towards the afterlife. He's welcoming, he's greeting the afterlife. You got a similar, this painting, again, we do have a specific explanation for it. The title is "Picture in Remembrance" of Johann Emanuel Bremer. Johann Emmanuel Bremer was a very distinguished doctor. He was a pioneer of vaccination. He died in 1816. And Friedrich produced this painting as a memorial to him, where once again you have the celestial city in the distance and you have a gate. Of course, the gate, the gateway to the afterlife is death. I think it's quite an interesting comparison with the, between these two paintings, the, the cemetery where you've got the man and the woman rather timidly looking through that gateway to what's on the other side. The cemetery on the side was the afterlife. And I get a little of the same feeling really. I, I'd like to know if Chagall was aware he could have been aware of the work of Friedrich, Friedrich's reputation had been fully revived by the early 20th century. And there were plenty of, of Friedrich's to be seen in, in St. Petersburg, an important collection in Hermitage. So Chagall could well have seen them there. So again, I suppose an obvious symbol of death is the crows over the cloud field with the celestial city again in the distance. And this is a painting, again, I'm not sure I couldn't prove it whether Vincent van Gogh knew that image when he painted this one, which is often said to be his last painting before he committed suicide in 1890. And so whenever I travel to New York, Who knows if we'll ever do that again. But I always used to love going to New York. For me, New York is Romantic with the capital R. It gives me, I react to New York the way the Romantic artists and poets react, reacted to the Alps. I get a sense of the sublime when I go to New York. It's the, you know, those cliffs of

buildings. There's the scale of it. It's so magnificent and awesome and I think one of the most amazing views in the world is of the Manhattan skyline, seen whenever you take a bus or a taxi from the airport into central New York and you go through Queens and you see the sky scrapers, it's the celestial city again. It's the, the the, the the the heavenly Jerusalem. I've got a few more, especially there's a certain point when you go through Queens where there are these end of cemeteries and you see the cemeteries in the foreground and the skyline of Manhattan in the distance. This is, this is very, very Casper David Friedrich movement. Every time I see this coming into New York. Again, obvious comparison between Griefswald and Manhattan. I, here again with this exquisitely poetic melancholy view of Griefswald by moonlight in the distance, dissolved in the evening light.

So all of these paintings, I think he was very obsessed with death and you could make the obvious connection with what happened, his brother, when he was 13 years old. But I think it also comes from the kind of mystical Protestantism that was part of his background. So in a painting, there are many paintings like this, where, where you can see that the man and the woman that you've got this, the, actually not quite this, the, you've got the rising moon, haven't you? Yes, that's resurrection. And you have the people looking out to sea, and you have the ships coming into land, which again, I think is a metaphor for the end of life. And this couple on a boat looking again at the skyline of a coastal city, I'm not sure if this is Griefswald or I think it's possibly an imaginary heavenly city in the background here. The only sea that Friedrich would ever have known, of course was the Baltic. And he said, he made journeys to the Baltic Island of Rugan, where there are these short cliffs that inspired this painting and many small Baltic seascapes. And again, this painting has, I think the same kind of symbolism with the, with the misty boats coming into shore. This is one of his last, and I think one of his greatest masterpieces. And the title is "The Stages of Life." And I mean, he was about 60 years old when he painted this, which of course that's not, not old for us, but it was old then. And in fact he suffered a stroke soon after painting this picture. And that that was effectively the end of his career as an artist. He had to give up all painting. But again, you've got this image of the, in fact there is a boat. How many figures have you got here? 1, 2, 3, 4. And we have, or is it five? And we have the, the boats coming in to land and the, the two little boats I think correspond with the two children and the three bigger boats correspond with the three adults. And I think this painting, you could see it as, as being a kind of autographical painting, little boy, you can't see it very well, it's not sharp enough here in this image. But he's waving a Swedish flag. Of course when, when Friedrich was a child, Griefswald was actually a Swedish possession. So he was born a Swede, not a German. And then we have the mature young man looking back and from behind the old man of the white hair, which is probably Friedrich as he was when he painted this picture. So in a way it's a

summing up of his whole life. This book came out in the 1980s and Robert Rosenblum very brilliant, very original New York art historian. And it caused a great stir. I mean it came out around the time I was a student at the Courtauld. And of course the conventional view of modern art, I would say up to this time was totally Francophile and totally Paris based. And basically if it didn't happen as far as early modern art was concerned, if it didn't happen in Paris, it wasn't important. It was provincial and peripheral. But so Robert Rosenblum in his book put forward a totally different root, so to speak, of the development of early modern art that starts out with Northern European Romanticism. Start, as you can see the title subtitles from Friedrich to Rothko. So he starts off with Friedrich and Turner and he traces an alternate development of modernism. Van Gogh is obviously very important there, Monk and so on through to abstraction and Rothko. I recommend the book. It's very readable and very fascinating. And here we've got, of course you can see this very abstract paintings really by Friedrich top left, "A Monk by the Sea", Turner on the right hand side. And for comparison, a Rothko painting, which is just about space and light and completely non figurative.

And so I'm going to finish just by mentioning two other artists who were inspired by the Baltic. This might surprise you. This is a painting by the Swedish playwright August Strindberg. Tremendously. When you think this is painted in the 19th century, again, it's, well you could see it as an expressionist painting because of the incredibly powerful brushwork, A brush that's loaded with thick paint. And we've got very gestural. You can follow the gesture of the, of the hand and the brush through the marks that are made on the surface. It's a very modern, very ahead of its time. Extraordinary painting really. This again is also by Baltic scene by Strindberg, and this one. So these could easily be paintings from the mid 20th century instead of the late 19th century. And the other great German artist, although these days quite controversial, who was very inspired by the Baltic, was Emil Nolde. This is an oil painting by him. I say controversial because he was a very enthusiastic follower of Nazi ideas. He would've loved to have been a good little Nazi, but they didn't like him. They, they, Hitler detested his work, the top brass Nazis didn't like his work. So he, he was actually put under what was called a mol furor. He was forbidden to paint by the Nazis. So through the second World War, he lived in a remote place in Schleswig-Holstein and he couldn't risk painting an oil because there were, there were frequent visits to check on him and they would've been able to smell the oil paint. So throughout that period he confined himself to painting in watercolours, which could be easily hidden away. And actually, if anything, I think the watercolours are more beautiful. He's one of the great great watercolorists up there with Turner I would say. Somebody who really knows how to exploit the medium of watercolour. Apparently Ang, Angela Merkel, she loved his work and she had work by him in her office in Berlin until it was pointed out to her that he was a rabid Nazi. And she immediately ordered the removal

of the paintings from her office. Another watercolour, more watercolours by Emil Nolde. And that's it. So I'm ending a bit early tonight, but, and we'll see if there are any questions from you.

Q & A and Comments

Q: Could the woman just be pointing to something?

A: How did I, I'm not, I I'd have to go back. I can't remember. I'm not sure which image you are talking about.

Q: How did he make a living?

A: That's interesting. He was quite fashionable for a while and he did sell paintings, and he, he was able to live off that. But in the last decade of his life there was a big shift away from his kind of mysticism and a move towards realism and landscape painting. So in fact in the last part of his life, he lived in very straightened circumstances.

"Short Cliffs of Rugan" in the Reinhart Museum, Oscar Reinhardt in Winterthur had been to. That's a wonderful, wonderful, well there are two museums there, aren't there? Cause there's one in the Winterthur itself and there's one on the hill. The one Winterthur has all the German stuff and the one on the hill has all the French stuff. Well, well worth a visit to, to Winterthur in Switzerland.

The name of the book, oh, I'll go back and show it to you that's in, in a minute. That's is Robert Rosenblum, "The Northern Romantic Tradition from Friedrich to Rothko" Norwegian. Yes.

Johann Christian Dahl, I did show one painting of him, I should have mentioned it. The, "The View of Dresden", Dahl was of course a young, he's nearly a generation, well he's 14, half a generation younger than than Friedrich and worked with him and was for a while very influenced by him and, and admired him. But he, Dahl actually really moved with the times and moved towards a less mystical and a more realistic approach to landscape. And some, there are paintings by Dahl, which actually look, he did wonderful cloud studies for instance, that look very much like Constable. Keifer, yes, definitely. He's in that northern Romantic tradition, isn't he? Very, very much so.

"Woman Looking After Women", remind, yes. I can see that with the Edward Hopper. Although one doesn't really think of Hopper as a, yep, you could, perhaps he is a Romantic artist, Hopper. Cause I think there is with Hopper, there's always some, there's always a very interesting subtext, isn't there? There's always something mysterious into that that's going on.

So Barbara, are you referring to the picture? The man of the woman on the hill overlooking the view they were admiring? Oh, that one. You think she's, I, my, the feeling the body language is that she is the whole body language is her kind of leaning on him or towards him. And that suggests, I, I'm thinking a little bit of, you know, the text of the, the, the magic flute, you know, where we have those little, the the wise men who, who say, you know, the, the role that, that would've been the, the, the idea at the time that the, the role of the woman is to be dependent upon the man.

Q: Where does Apple fit in here?

A: I'm not quite sure. I don't think I can answer that really. Thank you for your kind comments.

Q: Is it quite known?

A: Is quite known painted with a destroyed, there is, he loved gothic ruins. Cause all the Romantics love gothic ruins, they were very fascinated and they were all, there's a very strong morbid element in Romanticism. So they loved goth. Not just Friedrich, but other Romantic artists, love, Turner, of course, painted great many gothic ruins.

Q: Could I describe Romanticism in art a bit more?

A: As I said, I don't think it's really a style because I mean, who I, Blake, I think of Romantic. Fuseli is a Romantic and they both have very, very classical linear features in their art. As I said, Romanticism. It's a, it's a, a sensibility, a certain way of looking at the world.

Yes, Robin, The, the best places to see Friedrich, well, Hamburg, the Kunsthall has a great collection. Dresden of course has great collection. Berlin, those are the three really big collections. There is also quite an important collection, but I'm not sure that it's always on show in the Hermitage in Russia. And there are, there's just one in this country that, that little one I showed you of the church in the fir tree. That was actually, I, that was in the 1980s that was sold through Christie's. And I remember a very thrilling moment where one of my ex students who was then working for Christi's in Monaco, where, where it was sold, she rang me, my office at Christie's, and she said to me, "Guess what I've, I'm holding in my left hand." And it was actually that little picture which was bought by the National Gallery in London.

And thank you very much. Karen Apple, famous Dutch artist born in 1921. I don't know enough about, I'm sorry to really say whether there's a, a connection or not there. But thank you all very, very much so. See you again on Sunday and I'll be talking to you from

Paris. Bye-bye.