

J. M. W. Turner, *Ossian and Europe*

Murdo Macdonald

Journée d'étude

Voyageurs européens en Europe,
perception(s), confrontation(s),
représentation(s). 1600-1840

European Travellers in Europe, perception(s),
comparison(s), representation(s). 1600-1840

Université Grenoble Alpes, 26 mai 2023



JOURNÉE D'ÉTUDE

LES VOYAGEURS EUROPÉENS EN EUROPE,
PERCEPTION(S), CONFRONTATION(S),
REPRÉSENTATION(S). 1600-1840.

VENDREDI 26 MAI, À PARTIR DE 9H
MSH-ALPES (UGA)

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J. M. W. Turner, *Ben Lomond Mountains, Scotland: The Traveller – Vide Ossian's 'War of Caros'*, 1802, Fitzwilliam Museum, Cambridge



Turner's view of *Malta*, engraved by Edward Finden for *Finden's Illustrations of the Life and Works of Lord Byron*, text by William Brockedon, published by John Murray, 1833



J. M. W. Turner's *Ben Lomond Mountains, Scotland: The Traveller – Vide Ossian's 'War of Caros'*, in the study room at the Fitzwilliam Museum, Cambridge. A detail of the figures can be seen on the laptop screen.



J. M. W. Turner *Grenoble Bridge*, 1802, Tate Gallery, London



J. M. W. Turner *Grenoble Bridge*, c.1824, Baltimore Museum of Art



J. M. W. Turner
Grenoble Bridge
colour sketch
c. 1824
Tate Gallery
London



J. M. W. Turner
Grenoble Bridge
finished watercolour
c.1824
Baltimore Museum of Art



J. M. W. Turner
Grenoble Bridge
1802
Tate Gallery, London

[from the Grenoble sketchbook]



J. M. W. Turner
Ben Lomond, with Rubha Mor
1801
Tate Gallery, London

[from the 'Scottish Pencils' series]



J. M. W. Turner
*Ben Lomond Mountains,
Scotland: The Traveller – Vide
Ossian's 'War of Caros'*
1802

Fitzwilliam Museum, Cambridge



J. M. W. Turner
*Grenoble Seen from the River
Drac with Mont Blanc in the
Distance*
c. 1802
Tate, London



J. M. W. Turner
*Ben Lomond Mountains,
Scotland: The Traveller – Vide
Ossian's 'War of Caros'*
1802

Fitzwilliam Museum, Cambridge



J. M. W. Turner
*Ben Lomond, with
Rubha Mor*
1801
Tate Gallery, London



J. M. W. Turner
*Ben Lomond Mountains,
Scotland: The Traveller – Vide
Ossian's 'War of Caros'*
1802

Fitzwilliam Museum, Cambridge



J. M. W. Turner
Aeneas and the Sibyl, Lake Avernus
c. 1798

Tate Gallery, London



J. M. W. Turner, *The Golden Bough*,
1834

Tate Gallery, London



J. M. W. Turner
Aeneas and the Sibyl, Lake Avernus
c. 1798

Tate Gallery, London



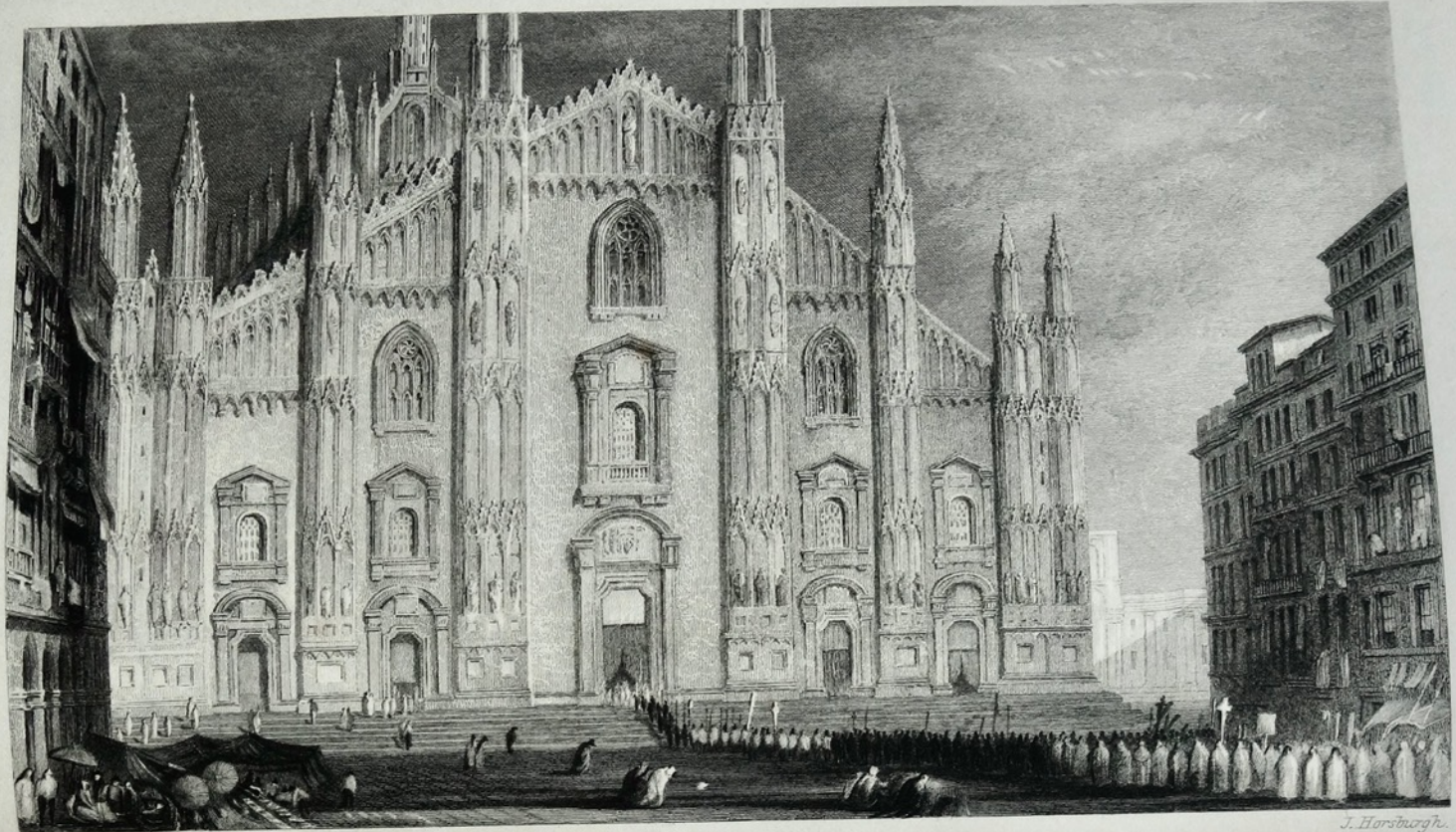
J. M. W. Turner, *The Golden Bough*, 1834

Tate Gallery, London



Turner: *Staffa, Fingal's Cave*, 1832

Yale Centre for British Art



J.M.W. Turner. R.A.

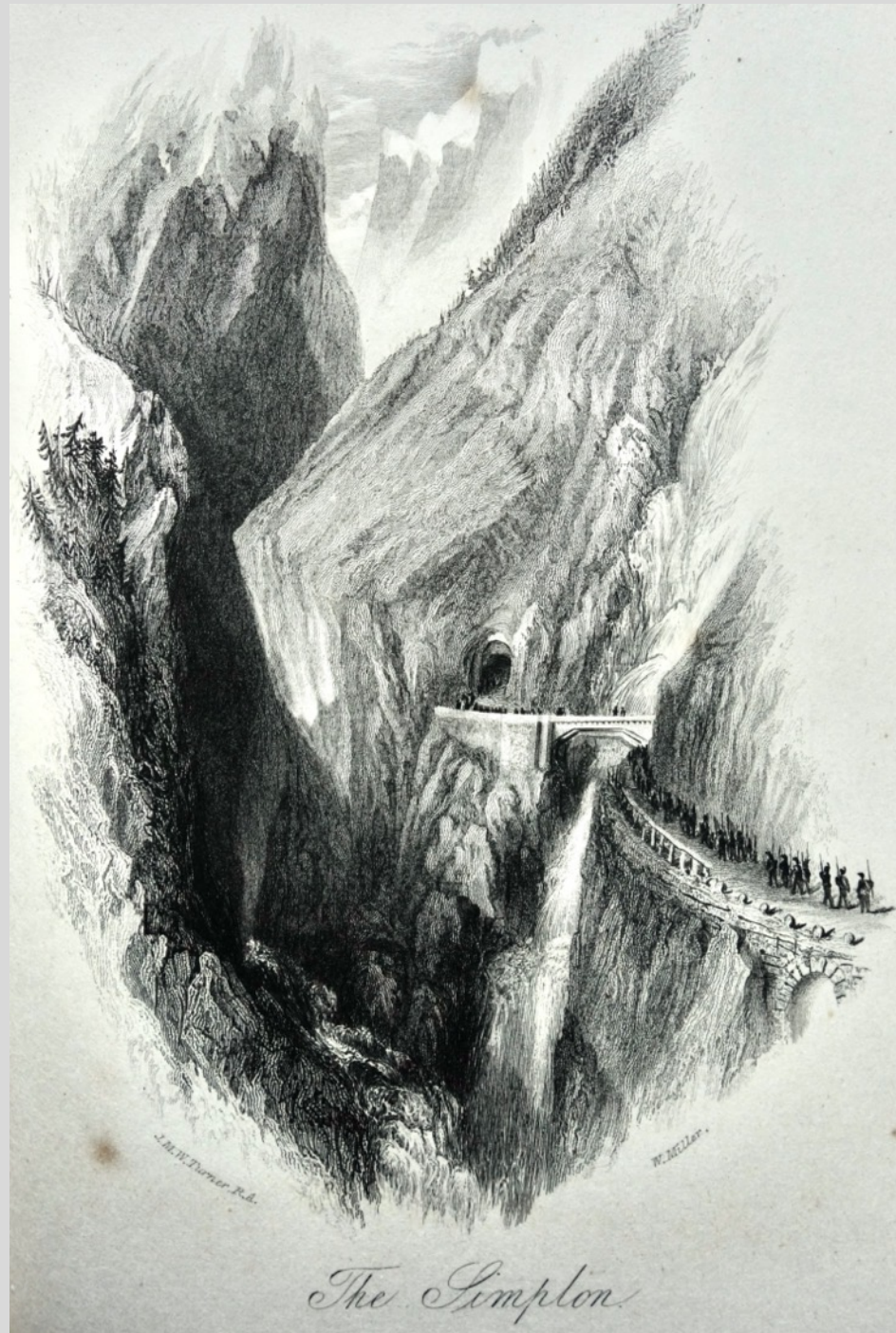
M I L A N .

J. Horsburgh.

J. M. W. Turner, *Milan*, engraved by J. Horsburgh, frontispiece of volume 6 of Scott's *Life of Napoleon*, published as volume 13 of Scott's *Prose Works* (Edinburgh, 1835)



J. M. W. Turner, frontispiece and title page of volume 6 of Scott's *Life of Napoleon*, published as volume 13 of Scott's Prose Works (Edinburgh, 1835)



J. M. W. Turner, *The Simplon*, engraved by William Miller for the title page of volume 6 of Scott's *Life of Napoleon*



Ingres, *Songe d'Ossian*, 1811
National Galleries of Scotland



Gérard, *Ossian Awakening the
Spirits on the Banks of the
Lora with the Sound of his
Harp*, after 1801,
Kunsthalle, Hamburg



Girodet, *Ossian receiving the
Ghosts of French Heroes*,
sketch, 1802
Louvre, Paris

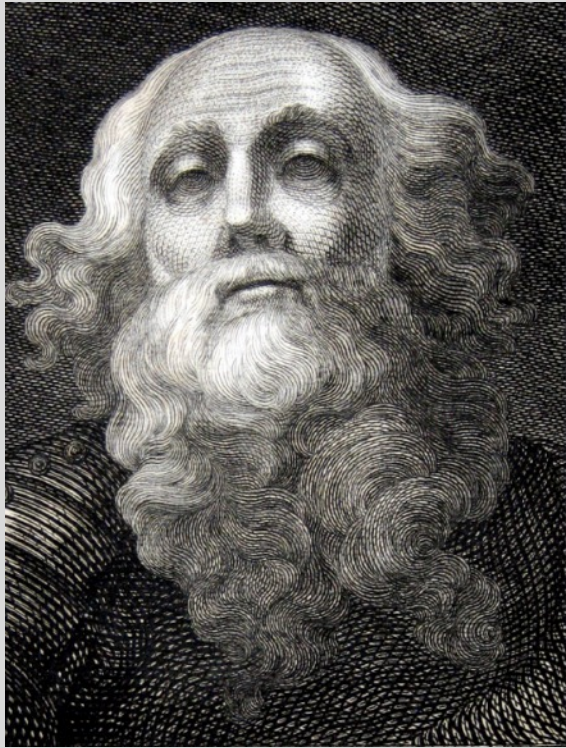


Turner c. 1800 (Tate, London)



Gérard c. 1800 (Louvre, Paris)

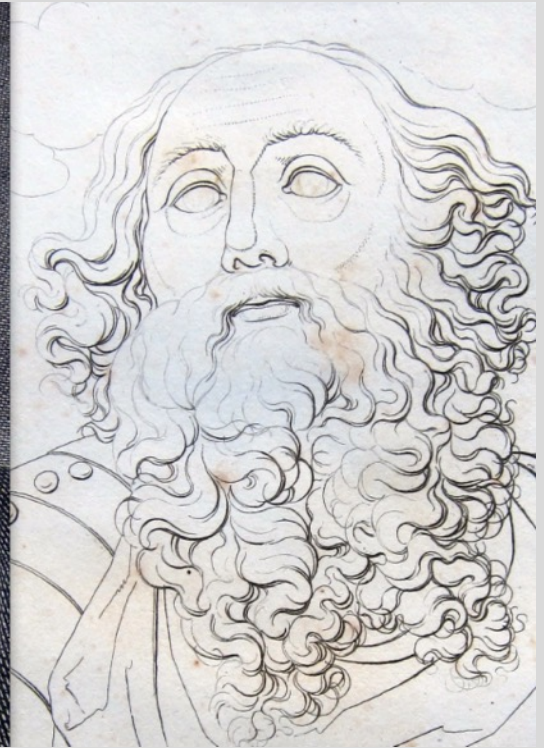
Sketches of Ossianic bards



London 1806/7

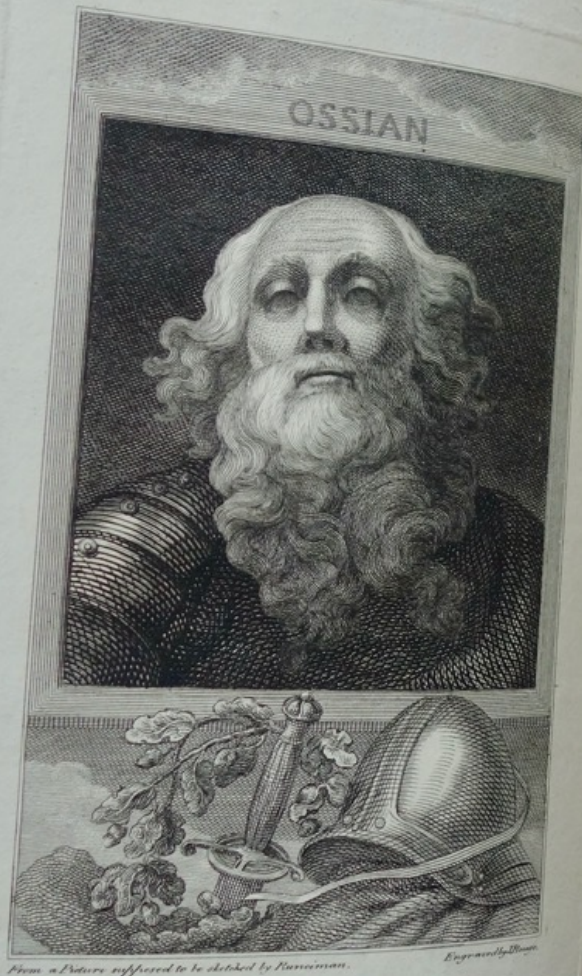


Paris 1810



Florence 1813

Versions of the portrait of Ossian attributed to the Scottish artist Alexander Runciman. It first appeared in 1806 engraved by John Beugo. The Paris version is engraved by Babet Lefevre. The engraver of the Florence version is not clear.



THE
POEMS OF OSSIAN,
IN
THE ORIGINAL GAEELIC,
WITH A
LITERAL TRANSLATION
BY THE LATE

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A TRANSLATION
TATION ON
OF OSSIAN

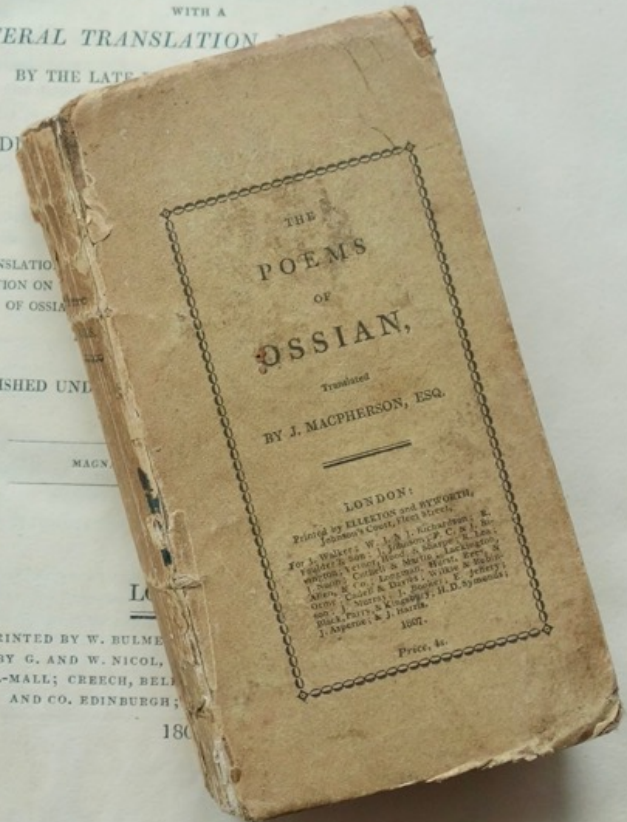
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PRINTED BY W. BULME
SOLD BY G. AND W. NICOL,
FALL-MALL; CREECH, BEL
AND CO. EDINBURGH;

180



Poems of Ossian, library edition, with portrait;
and traveller's edition, less than 15 cm high, both published in London in 1807

THE
POEMS
OF
OSSIAN,
THE
SON OF FINGAL.

TRANSLATED BY
JAMES MACPHERSON, ESQ.

TO WHICH ARE PREFIXED,
DISSERTATIONS ON THE ERA AND POEMS OF OSSIAN.

Cameron and Murdoch's Edition.

Prize, daughter of Tully, bring the lamp, the light of the long
sleeve in Orlan's foot. It is like the bell, when darkness comes, the
hills around, and the hollow grows lowly on the ground of the sea.
THE WAR OF CAROL.

Will thou not lift, son of the rock, to the song of Orlan? My
soul is full of sorrow, the joy of my youth returns. Thus the
sun appears in the west, after the steps of his brightness have been
and faded a storm, the green hills left their dewy beauty, the blue
Aurora rejoice in the vale.

CALTRON AND COLMAL.

VOL. I.

EMBELLISHED WITH ILLUSTRATIONS BY
JAMES MACPHERSON.

Glasgow:

Printed for CAMERON & MURDOCH,
No. 101, Trongate.

POESIE
DI
OSSIAN
FIGLIO DI FINGAL
ANTICO POETA CELTICO

Ultimamente scoperta, e tradotta in prosa Inglese
da JACOPO MACPHERSON, e da quella traspor-
tata in verso Italiano

DALL' ABBATE
MELCHIOR CESAROTTI
Con varie Annotazioni de' due Traduttori.

TOMO II.



IN NIZZA

Appresso la SOCIETA' TIPOGRAFICA.

M. DCC. LXXX.

Two traveller's editions of Ossian, copies of which were used by Turner (probably), and Napoleon (definitely).

The edition probably used by Turner (top) was published in Glasgow in 1797. The edition of Cesarotti's translation into Italian, used by Napoleon, was published in Nice (Nizza) in 1780.



Traveller's edition of *Ossian* in
German translation by Rhode

Berlin, 1800



Traveller's edition of *Ossian* in
French translation by Letourneur

Paris, An 6 (1795)

OSSIAN / MACPHERSON

Fragments de poésie ancienne

*traduction de Diderot
Turgot, Suard*

*édition préparée par
François Heurtematte*



COLLECTION ROMANTIQUE N° 23

JOSÉ CORTI

Macpherson writes (1760):
'My love is a son of the hill'

Diderot translates (1761):
'Celui que j'aime est fils de la montagne'

Macpherson writes (1760):
'Who cometh from the hill'

Diderot translates (1761):
'Qui descend de la montagne'

[Paris: José Corti, 2008]

Here is some typical stormy weather from Ossian:

It is night and I am alone
Forlorn on the hill of storms
The wind is heard in the mountain
The torrent shrieks down the rock
No hut receives me from the rain
Forlorn on the hill of winds

And some better weather:

Night is calm and fair
Blue, starry, settled is night
The winds, with the clouds, are gone
They sink behind the hill
The moon is up on the mountain
Trees glister, streams shine on the rock
Bright rolls the settled lake
Bright the stream of the vale

[line breaks my own]



John Jackson (1778-1831)

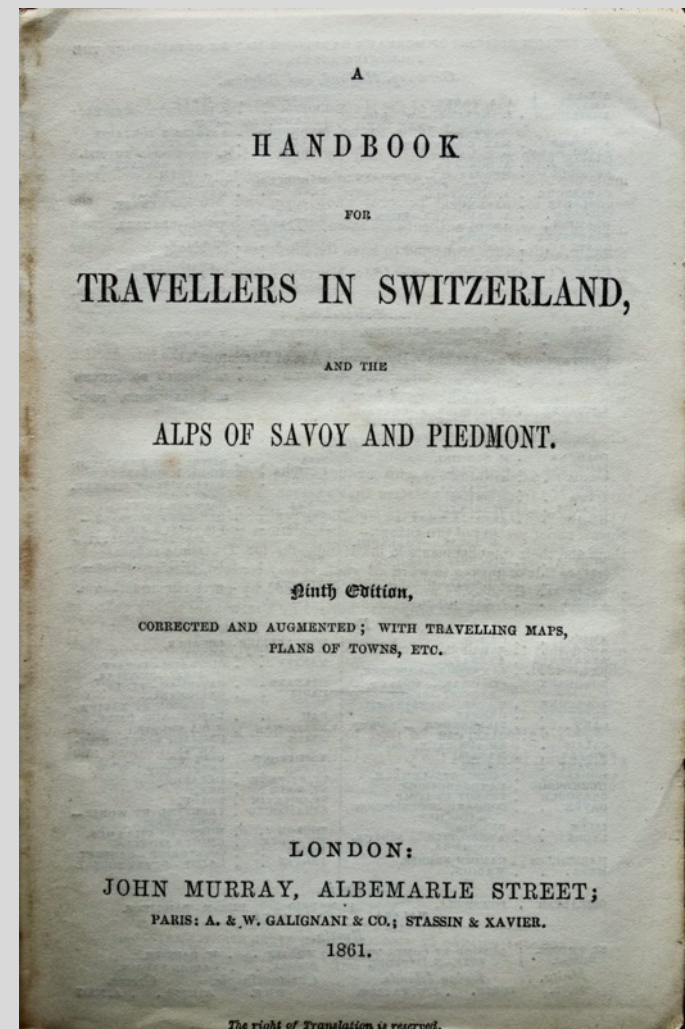
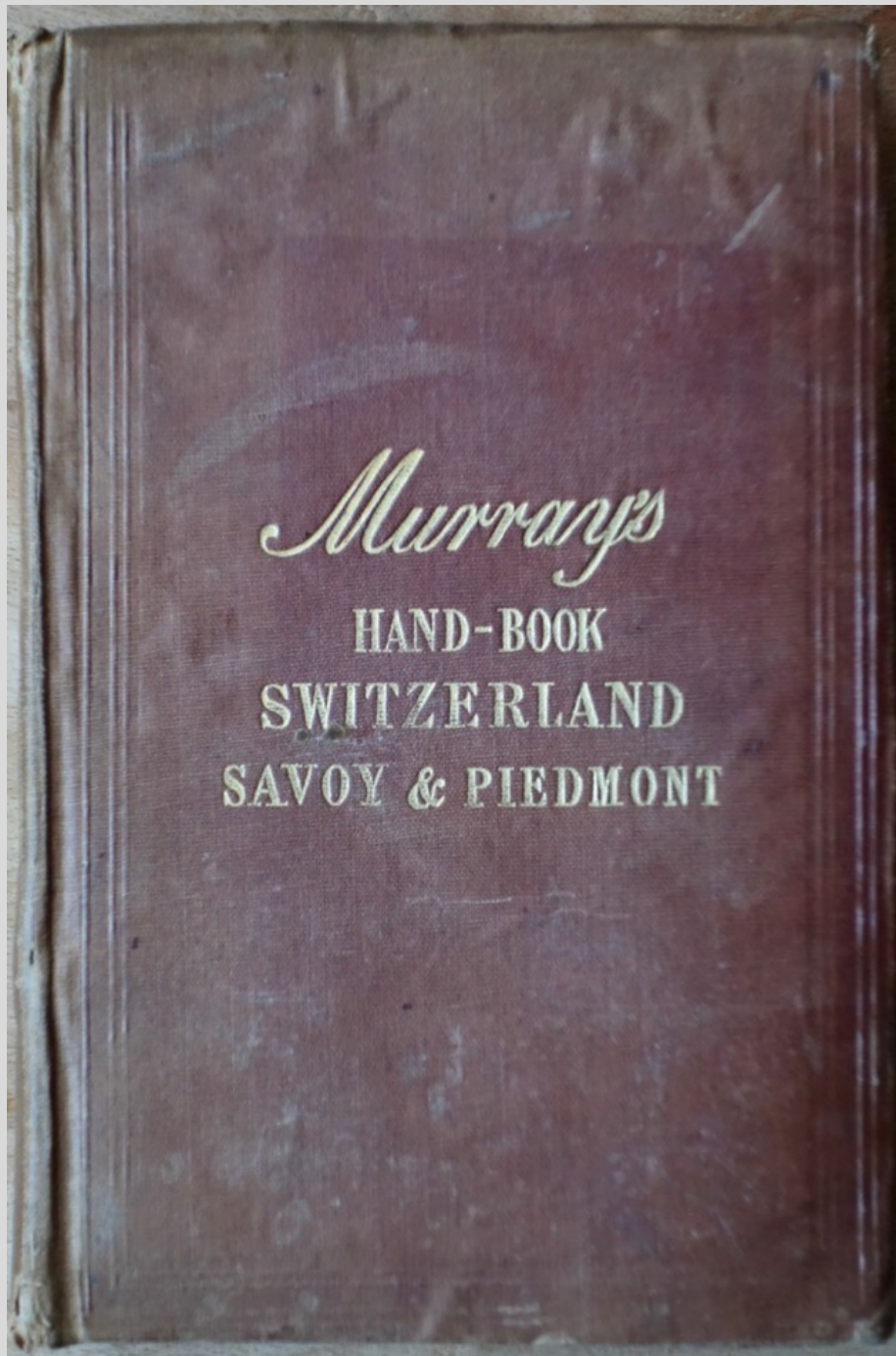
Mary Somerville as a young woman (c. 1810?)

Somerville College, Oxford

‘I like an echo; yet there is something so unearthly about the aerial voice, that it never ceases to raise a superstitious chill in me, such as I have felt more than once as I read Ossian while travelling among our Highland hills in my early youth’.

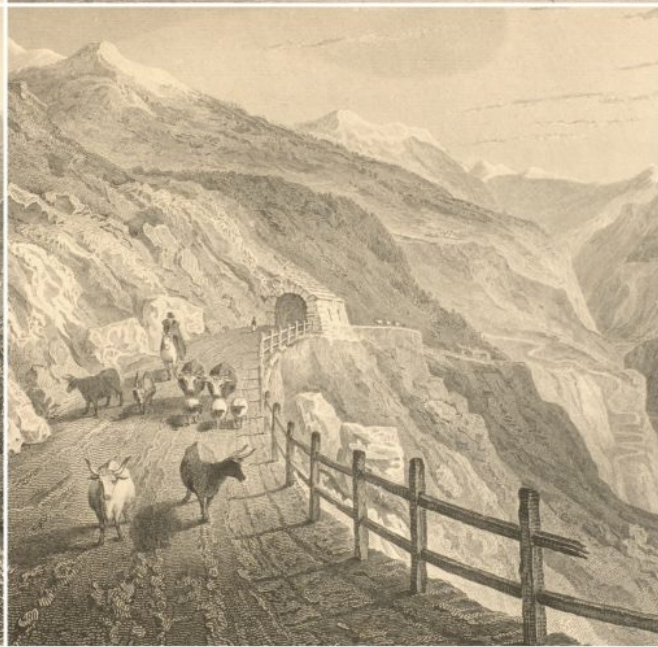
‘In one of the grand passes of the Oberland, when we were in Switzerland, we were enveloped in mist, through which peaks were dimly seen. We stopped to hear an echo; the response came clear and distinct from a great distance, and I felt as if the Spirit of the Mountain had spoken’.

Mary Somerville (1780 – 1872)



The first edition was published
by John Murray in 1838

The edition shown is the ninth
edition, published in 1861



William Brockedon,
*Illustrations of the
Passes of the Alps, by
which Italy
Communicates with
France, Switzerland,
and Germany*
Published for the
Author, 1828-9

Images from
Liverpool University
Special Collections

ROAD-BOOK

FROM

LONDON TO NAPLES.

~~~~~

BY

WILLIAM BROCKEDON, F.R.S.

MEMBER OF THE FLORENTINE AND ROMAN ACADEMIES OF THE FINE ARTS,  
AUTHOR OF "THE PASSES OF THE ALPS," &c.

~~~~~  
ILLUSTRATED WITH TWENTY-FIVE VIEWS,

From Drawings by

STANFIELD, PROUT, AND BROCKEDON,

Engraved by

W. AND E. FINDEN.

~~~~~  
LONDON:

JOHN MURRAY, ALBEMARLE STREET.

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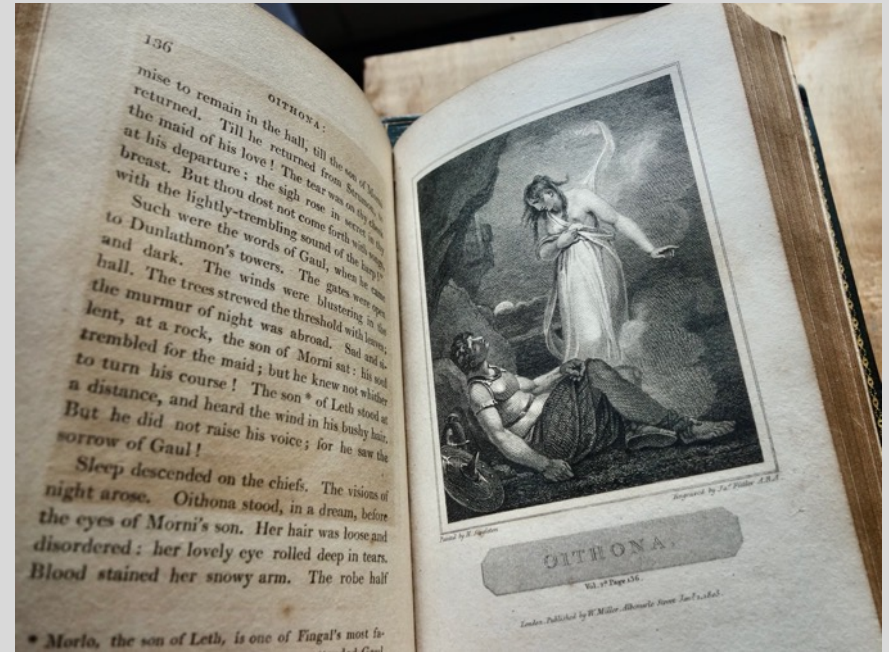
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M.DCCC.XXXV.



William Brockedon, *Falls of Terni*, title page vignette for *Road Book from London to Naples*, John Murray, 1835



William Brockedon, 1787–1854, *Ossian relating the fate of Oscar to Malvina* (exhibited 1814)
Guildhall, Totnes, Devon



1805 edition of *Ossian*, published by John Murray. Illustrated by Henry Singleton, engraved by James Fittler.



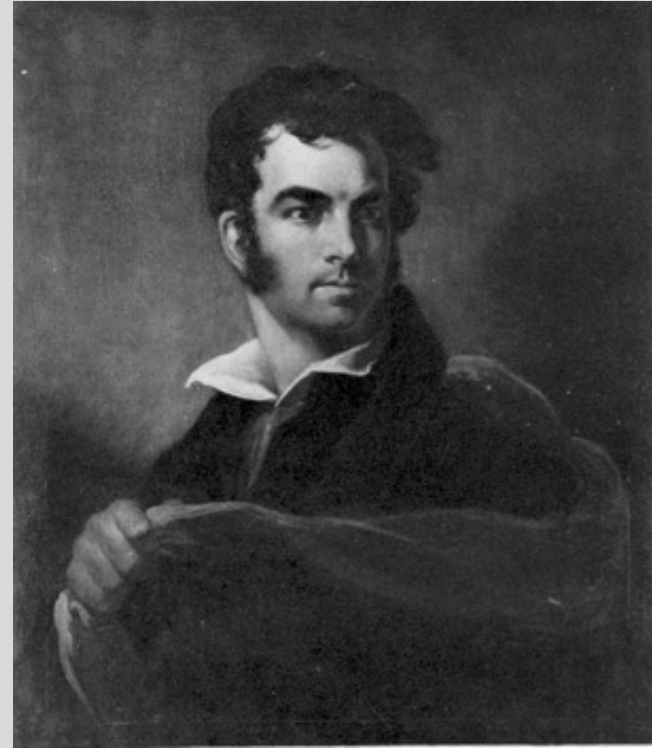
John Murray III
by Hill and Adamson
c. 1845

Metropolitan Museum of
Art, New York



Self portrait
by J. M. W. Turner
1799

Tate Gallery, London



Self portrait
by William Brockedon
c. 1820

Uffizi Gallery, Florence

Turner, the traveller



J. M. W. Turner, *Ben Lomond Mountains, Scotland: The Traveller* – *Vide Ossian's 'War of Caros'*, 1802, Fitzwilliam Museum, Cambridge

