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Kathryn Pratt

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In the early nineteenth century, Lord Byron and Percy Shelley struck up a friendship which in its first flowering proved highly productive for both poets. Byron wrote the last two Cantos of *Childe Harold's Pilgrimage* and Shelley completed the first two acts of his play *Prometheus Unbound* while under the influence of the other poet. While Byron tells the tale in the first-person of self-exiled nineteenth century Childe Harold and his European travels, and Shelley reworks the Greek myth of Prometheus, freeing the chained Titan, both works focus on Natural and spiritual spaces, the condition of the human Self, and the Self's relationship to the sublime spaces around it. Nor were poets the only nineteenth century artists to concentrate upon these ideas. In the visual arts, many of Turner's and Friedrich's paintings closely parallel Shelley's and Byron's art in their treatment of the Self and spiritual spaces. Friedrich and Byron favor scenes of stark grandeur, often mountain vistas, although other natural beauties, ruins, and edifices also appear in their works. Shelley and Turner, too, portray mountains, ravines, and man-made wonders, but the depictions are more fluid and fantastic, less stark. These similarities and differences between the four artists together form a complex image of a nineteenth century Self often isolated, often in pursuit of a spiritual experience, and in search of that experience through the spaces around it.

A "pilgrimage", specifically in the Christian tradition with which Byron and Friedrich would immediately have associated the word, implies an individual seeking a holy place. The pilgrimage is an act of worship, and society recognizes the pilgrim as an individual in an elevated and separate spiritual state. When one considers the "pilgrimage" in Byron and Friedrich, the first question that arises is: Does the "holy place" appear in these works and, if so, what is its nature?

Although the speaker in *Childe Harold's Pilgrimage* does not seek a specifically Christian holy place, he spends much of the work in contemplation of holy places:

There Harold gazes on a work divine,
A blending of all beauties; streams and dells,
Fruit, foliage, crag, wood, cornfield, mountain, vine,
And chiefless castles(III.46)

The holy place in *Childe Harold* is the place or palace of Nature, a space in which the divine mingles with the kingly:

Above me are the Alps
The palaces of Nature, whose vast walls
Have pinnacled in clouds their snowy scalps,
And throned Eternity in icy halls
Of cold sublimity(III.62)

The holiness of the place the speaker views here conflates natural majesty and immortality, and the image of the human individual appears repeatedly in these descriptions of holy space, inviting inspection of the human participation in the divine. After the

vision of time that the spirits praise when they approach to succor him after these torments, saying:

From the dust of creeds outworn,
From the tyrant's banner torn,. . .
One sound beneath, around, above,
Was moving; 'twas the soul of love;
'Twas the hope, the prophecy,
Which begins and ends in thee. (1.697-707)

Turner, too, depicts the cycle of existence, notably in the paintings *Ancient Italy--Ovid banished from Rome* (1838) and *Modern Italy--the Pifferari* (1838). The time of day in *Ancient Italy* is sunset; Turner infuses the whole canvas with red, giving the impression of a violent scene. Ovid, identified most often as the young man being arrested in the foreground, will soon leave Rome forever (Butlin and Joll 227). The scene carries an air of sadness, the classical beauty of the buildings are made indistinct by the bloody haze. The picture shows the waning of the Roman Empire when "Liberty is banished from the scene" (Butlin and Joll 226).

The companion piece, *Modern Italy*, depicts a happier scene. The colors of the work, as opposed to those of *Ancient Italy*, are peaceful--blue, green and gold. The rustic persons in the painting are praying or piping to the shrines as the Pifferari were wont to do. Butlin and Joll point out that Turner owned a copy of Blunt's *Vestiges of Ancient Manners and Customs discoverable in Modern Italy and Sicily*, in which "Ovid is cited . . . as the principal source of the ancient practice of the worship of images of the Gods with

music" (226). Ovid's spirit continues, then, while the civilization of his oppressors lies in ruins.

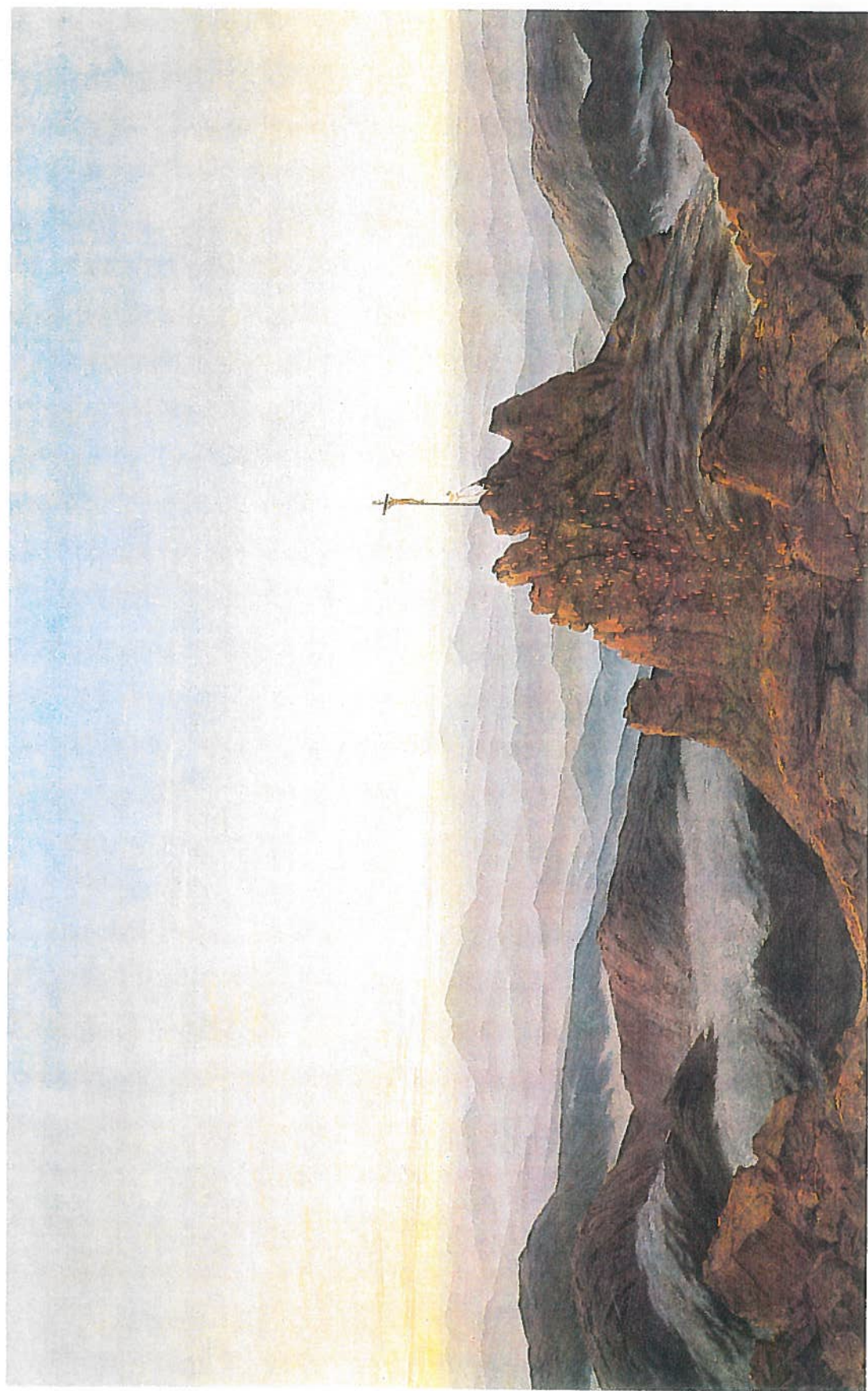
Turner in these two pieces portrays the process of existence much as Shelley does. Prometheus and Ovid, the examples of the enduring Self, transcend the passing of time, while the societies that condemn them fall. Turner and Shelley depict a Self that overcome the restrictions of time and space without withdrawing from the activity of the spiritual space around it.

The ability of Turner's and Shelley's Self to transcend the forces of time and space makes their depictions of the Self in space more optimistic than Byron's and Friedrich's portrayal of the Self, but greater idealism does not always make for greater truth. Certainly many readers and viewers over the passing years have felt a kinship with the solitary figure in *Childe Harold* or *The Traveller*, identifying with a Self both gloriously individual and profoundly tragic in its aspirations. Whether Byron's and Friedrich's portrayal of the Self in spiritual space is more truthful than Shelley's and Turner's depiction still depends on the perceiver's idea of truth today, but the Romantic focus on the Self depicted by these four artists of the nineteenth century as variously a narcissistic, a transcendent, an isolated, or a dynamic Self informs a vast body of literature and expands our own perception of our spiritual position in time and space.

passage quoted above, the speaker follows the description of the holy place with a thought on its "chiefless castles":

And there they stand, as stands a lofty mind,
Worn, but unstooping to the baser crowd(III.47),
linking the spiritual Natural spaces with the Self distinguished by mental superiority and social isolation. In the next quotation, the "snowy scalps" of the Alps form these divine spaces into human figures. The repeated identification of the human individual with the holy space problematizes the idea of divinity in *Childe Harold*: Does the holy space gain its spirituality through the power of the human Self, or vice versa?

Friedrich, too, depicts natural scenes as places of divinity. Several of his paintings not only spiritualize Nature, but also do this in a specifically Christian way, as in *Morning in the Riesengebirge* (1810-11), in which he places a crucifix atop a mountain in the midst of stunning natural glories. In this painting, the female figure described by Borsch-Supan as "an allegory of faith or religion" (90) extends her hand downward to the male figure who climbs up the mountain. All the mountain cross canvases involve human participation in the divine scene (Borsch-Supan 76,90), but the power ascribed to the individual in Friedrich's work varies, from the individual dependent on faith to reach the heights of divine space to the individual in *The Traveller looking over the Sea of Fog* (1818), who looms huge on top of the peak, achieving the summit with no Christian symbol of aid visible in the scene. This variation of the individual's position in divine space serves the same purpose (within the scope of this analysis) as



Morning in the Riesengebirze (I810-II)

does the relationship of the individual to the holy in *Childe Harold*. Both artists not only equate Natural space with holy space, but also identify the human with the holy. The question of human divinity results from the uncertain relationship of the Self to the divine space in both Byron's and Friedrich's works.

The relationship of the Self to the divine space fluctuates not only in its power as an independent figure (discussed above), but also in its power as part of the divine space itself. In Canto III of *Childe Harold*, as the speaker-pilgrim who observes Childe Harold's travels watches the storm depart from Lake Lemman, he questions the storm's relation to the human soul:

Sky, mountains, river, winds, lake, lightnings! ye!

With night, and clouds, and thunder, and a soul

To make these felt and feeling...

But where of ye, O tempests! is the goal?

Are ye like those within the human breast? (III.96)

The soul "To make these felt and feeling", to give the Natural space emotional dimensions, is the speaker's own. The passage above suggests that the perception of the divine space includes the perception of some elements contributed by the Self--that the divine space is, in effect, to some degree created by the Self. The structure of the work itself implies that the observing Self participates in the creation of the divine space. In Cantos III and IV of *Childe Harold's Pilgrimage*, the first-person narrator emerges from a text that begins as a third-person narrative. The relationship of reader through the first-person narrator to the

depicted scenes establishes a method of perception that resembles the structure of Friedrich's paintings.

Friedrich, too, implies that the Self participates in the creation of this spiritual domain by inserting a figure from whose perspective the work unfolds, a character opening up the divine spaces through the subjective consciousness. He establishes his method of perception by placing the human figure at the front of the canvas, with its back turned to the viewer of the canvas, its unseen eyes regarding almost the same terrain seen by those who look at the painting. The outside viewer of the painting sees himself in the figure in the canvas when he views the holy space of the scene. This placement of the Self in the scene possibly implies the necessary participation of the Self in the perception of divine space, but the placement also brings to mind the lines from the scene at Lemman in Canto III of *Childe Harold*, in which Byron shows a limited Self when the speaker exalts Lake Lemman's sublime reflections and belittles his own perception:

There is too much of man here, to look through

With a fit mind the might which I behold. . . . (III.68)

Neither artist consistently presents the human Self as a necessary participant in the creation of divine space. Friedrich's *Chalk Cliffs on Rugen* (1818) depicts three figures, the one said to be Friedrich himself kneeling with his hat beside him on the ground as "a sign of humility" (Borsch-Supan 112). This image does not portray a Self of emotional power through which the divine achieves meaning, but a Self humbled by the majesty before him. In *Morning in the Mountains* (1822-3), the human figures, almost imperceptible,

sit in a huge landscape that overwhelms their significance. Byron and Friedrich show the Self functioning as both creator and worshipper of the divine space.

The works of Byron and Friedrich fulfill the idea of pilgrimage insofar as they depict contemplation of a holy place, but how do they depict the spiritual journey so important to the concept of pilgrimage? The structure of *Childe Harold* involves the speaker's unseen progression to a static point from which he surveys the scene in front of him. This method of movement results in a series of visual images, canvases constructed with words, very similar to Friedrich's paintings. Byron's word-canvases portray one scene thus:

The castled crag of Drachenfels

Frowns o'er the wide and winding Rhine . . . (III.55.i),
and switch immediately to the next, "By Coblentz, on a rise of gentle ground" (III:56).

There is no depiction of the speaker's or Childe Harold's movement through the scene. As the visions of one spot give way to the next, the speaker never reaches the remote landscape he admires, in the sense that he fails to become an active presence in the scene. Although at times he observes the landscape through which he seems to pass, he remains always detached, and so the perceived scene remains remote from the speaker. The speaker remains the individual at the front of the canvas, surveying the scene, and never an actor within the space depicted ahead of him. The spiritual movement of the pilgrim appears in both Friedrich and Byron to be a process of observation.

If the Self creates from itself part of the divine space (as in the passage on the storm over Lake Lemman) or even perceives itself in that space (as in the structure of self-perception in these works), then the desire for or reverence of this space may become difficult to differentiate from narcissism. In *Childe Harold* IV, the speaker discusses the Self's part in the creation of what it usually perceives as the sublime Other:

The mind hath made (Love), as it peopled heaven,

Even with its own desiring phantasy(121)

Here the speaker views the emotional creations of the Self as somehow insubstantial, fantastic and unreal. The power of Nature, assisted in the storm scene by the emotional activity of the Self, becomes trivialized when the Self detaches its emotional creativity from Natural power:

Of its own beauty is the mind diseased,

And fevers into false creation:--where,

Where are the forms the sculptor's soul hath seiz'd?

In him alone. Can Nature show so fair? (IV.122)

Not only does this passage call into question the whole positive Romantic identification of the spaces of Nature with the emotional spaces generated by the Self, but also the negative term "false creation" implies that the emotional extensions of the Self into space are not as positive as they have seemed in, for instance, the storm passage, or in the regal bearing of the figure in Friedrich's *The Traveller looking over the Sea of Fog* (1818) that corresponds to the mighty vista of the painting.



The Traveller (1818)

In the calm moments before the storm on Lake Leman, the clear lake functions as:

The mirror where the stars and mountains view

The stillness of their aspect in each trace

Its clear depth yields of their far height and hue

(III.68)

Not only does the lake *reflect* the picture of the heavens, but it also *contains*, a function implied by the word "depth", traces of their height. The lake does not merely throw back a two-dimensional image, but actually mirrors the kind of spiritual space above, the lake being also a space of "clear depth." Friedrich, too, depicts a reflecting lake, as in his *Drifting Clouds* (1821), in which the reflections of clouds drift in the lake. By duplicating the holy space the artists fragment it, disturbing the fixity and magnitude that signify divine space in these works. Just as the divine space fragments in these images, so the Self fragments in the text of *Childe Harold*.

When the speaker in *Childe Harold* mourns the dead hero Howard and all the other dead, he speaks of the Self in some measure dying with that it loves:

And thus the heart will break, yet brokenly live on:

Even as a broken mirror which the glass

In every fragment multiplies; and makes

A thousand images of one that was. (III.32-3)

The heart is linked to what it perceives in that the breaking of the spaces of desire (in this case a human image) reflects itself in the shattering of the heart, which appears to be shattering in

sympathy. Here the Self appears fragmented, both by the reflecting action that links it to external spaces, and by the fragmented nature of the external spaces it mirrors.

Just pages after the condemnation of the emotional high spaces of the Self as "false creation", untouched by an outside force (Love), the speaker reverses his words to express a kind of faith in outside creative energies. He describes a statue of Apollo in which:

are exprest

All that ideal beauty ever bless'd

The mind with in its most unearthly mood,

When each conception was a heavenly guest(IV.162)

This comes from the speaker who previously described the peoples of heaven as created by the mind's "desiring phantasy." "Ideal beauty" acts to bless the mind from outside, and the word "guests" implies that the heavenly visitors do not come from some source in the Self either. The passage above poses a situation in which the mind can participate in divine creation only when it ceases to function as a narcissistic self-creating force and becomes a passive conduit for external divine forces.

Childe Harold proposes no resolution for the problems of Self and divine nature that haunt its protagonists. The speaker in *Childe Harold* asserts "My Pilgrim's shrine is won" (IV.175), meaning that the Pilgrimage reaches its conclusion with these last thoughts. The viewer observes the entirety of *Childe Harold* as one of Friedrich's paintings, the Self at the last still in quest of the

remote, still continuing that forward motion into an infinite spiritual space:

And I have loved thee, Ocean! and my joy

Of youthful sports was on thy breast to be

Borne, like thy bubbles, onward . . .

And (I) trusted to thy billows far and near,

And laid my hand upon thy mane--as I do here. (IV.184).

At this point, when the speaker seems closest to entering and acting in the spiritual spaces he has observed at a distance, the poem reaches its end. Some might interpret this passage as implying that the narcissistically isolated Self reaches its desired realm of existence at this point, but this interpretation does not bear up under a close reading. In the Greek myth Narcissus dies, and likewise the speaker recognizes of himself:

the glow

Which in my spirit dwelt is fluttering, faint, and low.

(IV.185)

The end, then, does not show the Self entering a new state, but the Self being extinguished (perhaps by the waters of the spiritual space). The logical conclusion one draws from this occurrence is that the narcissistic Self may not enter and act within the spiritual spaces it desires without losing its Selfhood.

The works of Turner and Shelley, like those of Byron and Turner, concentrate upon the physical and spiritual spaces that surround the Self, but the spaces function differently for Turner and Shelley. Observation remains crucial in the Self's relationship to the spaces, but the position of the Self differs from the isolated stand of Byron's and Friedrich's Self. The first indication of this difference is the lack of intermediary figure (first-person narrator or back-turned figure) between the viewer/reader of the work and the spiritual spaces depicted therein. How do these works concentrate on the Self in space, then, if the structure of the works does not immediately reveal the works' focus on the Self?

Prometheus Unbound and Turner's paintings resemble the works of Byron and Friedrich through their depiction of Natural spaces as spiritual spaces, but the elements of space in the works, including the Self, mingle much more in Turner and Shelley than they do in Friedrich and Byron. In Friedrich and Byron the elements of the vision often appear together (nature and history, for example *Childe Harold* IV.64), but they do not display the interchanging quality of the elements of space in Turner and Shelley.

Prometheus Unbound shares the movement of Turner's paintings toward the historicizing of natural processes. After the Furies give their account of the history of the world, including Christ's influence, Ione says:

what a low yet dreadful groan
Quite unsuppressed is tearing up the heart
Of the good Titan, as storms tear the deep,

And beasts hear the sea moan in inland caves (I:i:577-81). Here the history presented by the Furies rips at Prometheus' heart, and metamorphizes through the imagery of the passage into both a human groan of feeling and a storm. This metamorphosis resembles the one in Turner's *Snow Storm: Hannibal Crossing the Alps* (1812) in which Nature assumes the role of history. The picture portrays the huge forces of the storm and the landscape dwarfing Hannibal's army, which will be broken by its attempt to cross the Alps. This painting was not by any means Turner's only effort to represent natural processes as history. In *Prometheus*, too, the voices of nature do not remember history from the perspective of uninvolved observers, but as active participants. The mountains had trembled with the force of the earth's movements, the air had been cloven by groans, and the springs, too, describe themselves as participants:

Thunder-bolts had parched our water,
We had been stained with bitter blood,
And had run mute, 'mid shrieks of slaughter,
Thro' a city and a solitude. (I:i:77-81)

Not only does Nature participate in history as a victim of violent change, as seen above, but she also acts as the force of change herself. After Prometheus utters his curse, the natural forces convey the force of it through the world. The springs carry the curse to the sea, where a pilot, asleep on the deck, hears the sound of it and dies mad. The springs become in this way the direct forces of history, with the powers of life and death. This influence of nature shows itself in relation to the more conventional subjects of history (such as nations) when:

the Ocean's purple waves,
Climbing the land, howled to the lashing winds,
And the pale nations heard it, 'Misery!' (I:i:109-111)

Turner, too, uses the wild sea and the storm again and again in his paintings to act in the place of history--in the case of *Slavers throwing overboard the Dead and Dying* (1840), to emphasize the brutality and violence of the scene itself and to show history's force against the actions of these slavers.

Nature's metamorphosis into history is not the only role-change in the works. Jupiter, the shade of the underworld, performs the action Nature cannot when he repeats the curse of Prometheus. The Earth tells the natural elements:

Grey mountains, and old woods, and haunted springs,
Prophetic caves, and isle-surrounding streams,
Rejoice to hear what you cannot speak. (I:i:251-3)

The individual Jupiter (Self) here assumes the role of Nature to further the revolutionary action.

Finally, history takes on the role of Self in the characters who further the revolutionary action. Asia and Prometheus enact history--the history told in the text--when they effect the overthrow of Jupiter, an act that literally "makes history" as it sets up a new world order.

Critical readers might say that the reverse occurs in each of the cases cited here. This is true. The elements of the spiritual space, including the Self who acts in the space, commingle in dynamic fashion to form a unified revolutionary power.

Turner and Shelley both use the dynamic element of mist to inform the visual spaces of their works. The subjects of Turner's paintings (Mercury in *Mercury and Argus*, the steam boats in the many pictures titled as such) often appear obscured by some sort of haze. Turner's later mountain scenes (*Mountain Landscape* and *Mountain Scene* (1840-5)) contain practically no distinct, recognisable forms, but instead a plethora of swirling mist. In his earlier work in the Alps, the landscape is discernible, but large parts of mountains disappear into mist (*Mont Blanc from above Courmayeur* (1806), *Valley of Chamonix* (1809)). Shelley, too, uses mist or vapor in his work, often in association with spiritual states. One of Prometheus' complaints concerning his state is that he is chained "without...shape or sound of life" (I:i:22). He describes the ghosts mocking him as "shapeless sights" (I:i:36), indicating that they, although possessing some kind of spiritual existence, are a sort of null space in terms of his perception. Jupiter's shade compares himself to a "thunder-cloud" (I:i:255), and the furies appear with Mercury "Like vapours steaming up behind" (I:i:329). The mountains fling the curse Prometheus puts on Jupiter "through the mist/Of cataracts" (I:i:60-1), and the springs move from under their "stagnant" (I:i:62) coverings of frost, adding to the negative connotations of the mists in these opening scenes.

After the Furies have left, however, the Fifth Spirit speeds "like some swift cloud" (I:i:764) to console Prometheus, and one sees Asia waiting for Panthea, who comes as swift as:

(Joy), clothing with golden clouds

The desert of our life. (II:i:10-12)

The entering Panthea's eyes appear to Asia, "Like stars half quenched in mists of silver dew (II:i:29), an image of great loveliness. Panthea also describes to Asia how the mountain mists shielded her and her sister that night. It seems, then, that Shelley does not intend the mists to function merely as a representation of a good or bad state, but instead to represent a kind of spiritual space capable of many uses.

When Asia reaches the entrance to the realm of Demogorgon, in Act II, Panthea describes it as the place:

Whence the oracular vapour is hurled up
Which lonely men drink wandering in their youth,
And call truth, virtue, love, genius, or joy,
That maddening wine of life (II:iii:4-7)

Asia and Panthea must descend into the plain of mist beneath them to encounter Demogorgon. Only after entering the space of the mists does Asia declare, "The veil has fallen" (II:iv:2), revealing by this statement that she has gained the vision of Demogorgon only attainable by a movement into the space of mists. The contradiction engendered by the gaining of sight through entering a space of haziness and obscurity can be explained by the spirits' song to the descending Oceanides:

Through the shade of sleep,
Through the cloudy strife
Of Death and of Life;
Through the veil and bar
Of things which seem and are. (II:iii:56-60)

This passage supports Shelley's (and Turner's) use of mist to show the limitations of the definitions of "seem" and "are"--the insubstantial mist can become more substantial to the viewer's eye than the solid mountain it covers. That the mist can serve this kind of function emphasizes the kind of space it inhabits, a space very similar to the space inhabited by emotions in our perceptions. The emotional spaces of the Self thus take a physical form without losing their intangible, invisible qualities.

Turner's *The Burning of the House of Lords and Commons, 16th October, 1834* (1835) offers a good example of these dynamic elements of space in Turner and Shelley. Rosenblum describes in the scene of the painting "an infernal pyre that confounds up and down, reality and reflection, the man-made and the natural" (152).

This is by no means the only painting, however, in which Turner blurs the boundaries. In *Calais Sands* (1830) in both paintings titled *The Lake, Petworth* (1829), and in *Chichester Canal* (1829), the bodies of water merge the reflection of the sun with its actual light in such a way that the sun becomes present in all its glory in both water and air, and its actual physical position becomes hard to distinguish. Just as the idea of the "real sun" becomes problematized in these paintings, so the does the physical "real Self" become problematized in *Prometheus* when Panthea brings Asia news of her loved Prometheus. When Panthea replies to Asia's request that she raise her eyes:

what canst thou see

But thine own fairest shadow imaged there? (II:i:113),



The Burning of the Houses (1834)

describing the realistic certainty that Asia will see only her own flat reflection, as one does in another's pupil, Asia triumphs over scientific fact, replying:

There is a change: beyond their inmost depth
I see a shade, a shape: tis He, arrayed
In the soft light of his own smiles, which spread
Like radiance from the cloud-surrounded morn.
Prometheus, it is thine! (II:i:119-23)

Here one sees reflection become much more than an echo, and again the image of the diffused rays of the sun appears, emphasizing the boundary-transforming power of the depicted image. In *Chichester Canal*, the trees in the water work to confound the viewer's sense of up and down, to blur the line between ground and air. These reflections differ from those of *Childe Harold* and Friedrich's art because they depict not a fragmentation but an overflow of spiritual spaces. It serves well to remember the position of Prometheus at the opening of the poem, enchained, brought low, yet:

Nailed to the wall of (an) eagle-baffling mountain. (I:i:20)
The "eagle-baffling" quality of the mountain shows its extreme height, and reveals Prometheus' position as complex--perhaps enchained, but also lofty. The passage similar to this one in *Childe Harold* does not provide the same ambiguous duality, being a definitely negative comment on the Promethean position:

Round him are icy rocks, and loudly blow
Contending tempests on his naked head,
And thus reward the toils which to these summits led. (III.45)

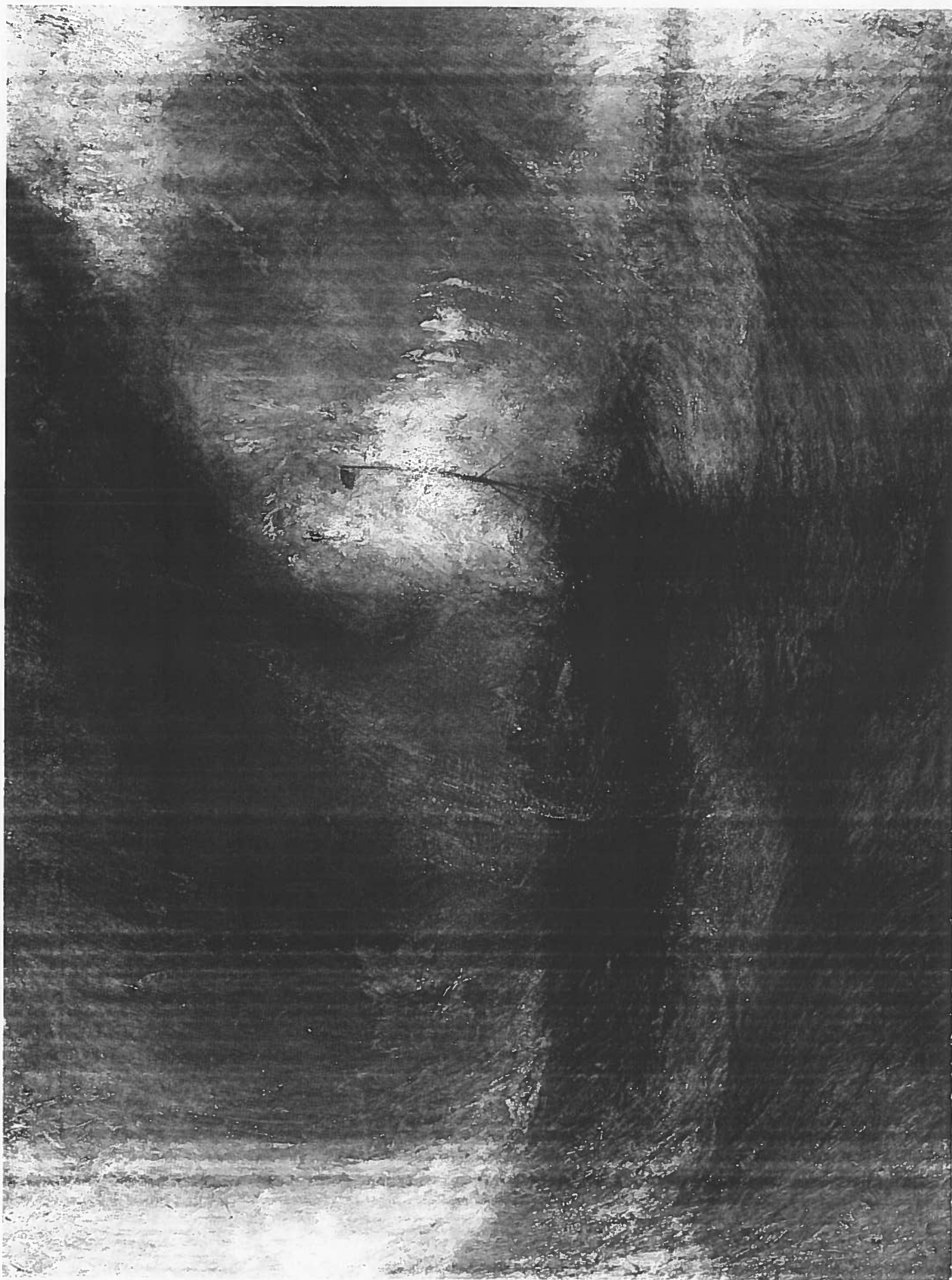
In *Palestrina--Composition* (1828), the castle atop the mountain looks like an extension of the mountain itself, "confounding" the man-made and the natural. The stream in the picture falls among the village buildings, soft and indistinguishable among them. This compares to the passage in *Prometheus Unbound* in which Asia describes the gifts Prometheus gave to man:

Cities then
Were built, and through their snow-like columns flowed
The warm winds, and the azure aether shone,
And the blue sea and shadowy hills were seen

(II:iv:94-7)

The dynamic action of these works does not confine itself to the elements of the Natural spaces as perceived by the Self. With perhaps the most important word in the play, Demogorgon's climactic "Behold!" (II:iv:129), Asia as Self enters directly into the action of the revolutionary vision as the Spirits arrive and she ascends with them. In this way the contemplation of spiritual spaces in Shelley becomes an active participation in the creation of the scene, rather than remaining the relatively passive contemplation of *Childe Harold* and Friedrich, in which there is certainly no question of the viewing figure physically creating the sublime that he contemplates. Turner, too, draws the viewer directly into the action of the space, for example in *Snow Storm: Steamboat Off a Harbour's Mouth* (1842). Turner constructs this painting so that the scene swirls out directly from the perspective of the viewer. There is no objective detail--the entire canvas is the view of an

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*Storm - Steam
off a Harbour
Mouth, exb. 1*
36 x 48; Tate



Snow Storm--Steam-Boat (I842)

individual in the middle of the storm. This method, in contrast with Friedrich's structure (the intermediary figure), invites direct perception of and participation in the sublime vision.

The pilgrimage into an infinitely receding space in Friedrich's and Byron's works also transforms itself in this part of *Prometheus*, in which the Spirits of the Hours yet-to-come appear:

with burning eyes, lean forth, and drink

With eager lips the wind of their own speed,

As if the thing they loved fled on before,

And now, even now, they clasped it. (II:iv:135-8)

The longing for the infinitely receding space, "fleeing on before", appears here as in Byron and Friedrich, but the Car of the present Hour stops, takes up Asia and Panthea, and ascends toward its fulfillment, in which it reaches the "thing it loves", the liberation of Prometheus, and the action of the play becomes the flowering of the utopian vision.

Near the end of Canto IV, the speaker gives a description of a desirable use of the kind of perception employed in *Childe Harold*.

The speaker exhorts the soul:

Thou seest not all; but piecemeal thou must break,

To separate contemplation, the great whole . . .

and control

Thy thoughts until the mind hath got by heart

Its elegant proportions, and unroll

In mighty graduations, part by part,

The glory(IV.157)

The elegant proportions are those of St Peter's in Rome, not a Natural space but here given the same spiritual function. Again one sees the resemblance to the visual medium in the description of the building as the speaker exhorts the Self to view it. As Arnheim states in "Space as an Image of Time", the dynamic forces composing a painting "operate within the spatial simultaneity and are quite independent of the exploring glance of the viewer's eyes, which move in a time sequence unrelated to the structure of the painting" (7). Just so do the dynamic forces of Nature, like the storm over Leman, operate independently of the viewer, and just so do the viewer's eyes operate independently, taking in piecemeal the sublime whole. Interestingly, the inserted figure in Friedrich's paintings effectively breaks up the continuity of the sublime landscape, forcing the viewer to perceive it in pieces and then put together the whole vision. Concerning this piecemeal method of perception, the speaker in *Childe Harold* seems to reach a conclusion about the relation of internal to external space. He concludes of it:

growing with its growth, we thus dilate

Our spirits to the size of that they contemplate. (IV.158)

The Self's spiritual space can expand to the size of the external spiritual space. . .but not beyond.

The "piecemeal sublime" offered by Friedrich and Byron does not function in the same way for Turner and Shelley. In Turner's work, the separate pieces of the scene are difficult to distinguish in the motion of the whole canvas, making piecemeal perception ineffective and inefficient. Shelley, too, seems to avoid this kind of sublime perception, but the complexity of his vision needs closer examination. The scene between Demogorgon and Asia that leads to the revolutionary action of *Prometheus* provides an explicit and concise examination of the act of sublime perception by the Self.

When Asia questions Demogorgon concerning the nature of tyranny, the divine, and revolution in Act II of *Prometheus Unbound*, the questioning functions as a dialogue between the Self and another, in which Asia receives replies that have an echo-like quality (i.e. reflection of Self), yet give her independent information that she uses to refine her questions to the necessary precision. She goes through a questioning process that could be described as a piecemeal examination of that she wishes to perceive--except that her questions involve the reign of Jupiter and not the hour of revolution. Also, she perceives the dominion of Jupiter piecemeal, putting it together from her own memory--it is not Demogorgon who constructs the vision of Jupiter's reign. Hence the piecemeal contemplation does not resemble the contemplation of the external spaces of St. Peter's at all, but in many ways becomes the

opposite of that process as Asia examines the internal spaces of the Self. The St. Peter's process of perception, reversed, results in an expansion of the external space by a piecemeal contemplation of inner space. The latter process appears in this scene, but Asia's observation encompasses more than just this reversed process. When she nears the fulfillment of her self-contemplation, she tells Demogorgon:

do thou answer me

As my own soul would answer, did it know

That which I ask . . .

When shall the destined hour arrive? (II:iv:124-8)

As Asia's self-examination has led her to suspect, her important desire was not to observe the complete vision of Jupiter and his tyranny, but to observe the hour of revolution. When she finally states this simple desire, she no longer remains an observer, but becomes an essential part of the glorious hour of revolution--the divine space itself. In *Prometheus* and the works of Turner, the presentation of the Self in space implies not only a Self capable of expanding to the size of the sublime external spiritual spaces it perceives, but also an active Self whose internal spiritual spaces work to expand and create the external spiritual spaces themselves.

The position of the Self in space also affects its position in time. In Canto IV of *Childe Harold*, the speaker vows:

a far hour shall wreak

the deep prophetic fullness of this verse,

And pile on human heads the mountain of my curse!

That curse shall be Forgiveness.(IV.134-5).

Childe Harold's Pilgrimage does not contain the events described in these lines, but merely sees them in the remote future, much as the sublime is perceived as remote. *Prometheus Unbound* and the paintings of Turner do not merely prophesy the fulfillment of cycle, but actually depict the following of curse by forgiveness (in the opening of *Prometheus*), of violence by tranquility (*Ancient Rome* and *Modern Italy*).

The method of perception in *Childe Harold* is static in terms of the speaker's position not only in space, but also in time. At the opening of Canto IV one sees a good example of Byron's usual method of description, a close inspection of Venice at the present time of viewing, coupled with a nostalgic reminiscence on its past glories, i.e.:

In Venice Tasso's echoes are no more
And silent rows the songless gondolier(IV.3),
or a gloomy prediction of a presently glorious sight's future decline:

I send the lilies given to me;
Though long before thy hand they touch,
I know that they must withered be(III.55.3).

Friedrich too employs this method, in the nostalgic quality of a stately ruined building or in the unseen gulf stretching below the happy picnickers in *Chalk Cliffs at Rugen*. Although Friedrich does attempt to predict the cyclical quality of nature and life, he tends to focus on the more conventional changes of nature and the individual human life (as in his painting *Summer* (1807) which relates the fertile summer period to the young adult lovers pictured

therein) without concentrating on the larger cycle of history itself.

The works of Turner and Shelley, on the other hand, attempt to provide a view of the large cycle of existence. The Self in Prometheus Unbound perceives time in a way utterly different from the Self in *Childe Harold* or *Chalk Cliffs*. Prometheus, the isolated Self presented at the beginning of the play, immediately identifies the scope of his vision, describing his captivity as "three thousand years of sleep-unsheltered hours" (I:i:12). Although he groans at the pain of his enslavement ("No change, no pause, no hope" (I:24)), he does not lose his vision of passing time, describing the "crawling glaciers" piercing him (I:i:31) and the rocks that "split and close again behind" (I:i:40). After Prometheus speaks his forgiveness of Jupiter, he gains the power to make Jupiter's shade re-utter the curse first cried by Prometheus three thousand years before. Jupiter speaks the curse verbatim, beginning, "Fiend, I defy thee!" (I:i:262). The curse thus begins to act in the present, instead of remaining a memory obscured by time. Through forgiveness, Prometheus expands his vision to include both past and present as active processes.

When Jupiter's minions come to torment Prometheus, Prometheus speaks of his enlarged vision of time. In response to Mercury's threats of endless years of torture, Prometheus says, "Perchance no thought can count (the years), yet they pass" (I:i:424). Prometheus' groans have given way to a serenity that transcends the wounds inflicted by passing time. It is Prometheus' triumphant

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