What the Industrial Age knew

Piero Scaruffi

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Part 3: Art

What the Industrial Age knew

- Leading art
  - Middle Ages: Epic poetry
  - Renaissance: Painting, Sculpture, Architecture, Theater
  - Pre-romanticism: Music
  - Romanticism: Lyrical poetry
  - Realism: Fiction

What the Industrial Age knew

- Romanticism
    - The irrational, the spiritual, the supernatural, the exotic, the ancestral
    - English romanticism: a reaction to the industrial revolution
    - French romanticism: a reaction to the French revolution
    - The artist is a visionary who is ahead of her/his time

What the Industrial Age knew

- Poetry
  - Only discipline that reacts negatively to the determinism of science

What the Industrial Age knew

- Poetry
  - William Blake (1757, Britain): "Jerusalem" (1820)
    - Anti-rationalist: "Science is the tree of death"
  - Friedrich Hoelderlin (1770, Germany): "Der Archipelagus" (1800)
  - William Wordsworth (1770, Britain): "Prelude" (1805)
  - Johann Wolfgang Goethe (1749, Germany): "Faust" (1832)
  - Heinrich Heine (1797, Germany): "Das Buch der Lieder" (1827)
  - Giacomo Leopardi (1798, Italy): "Canti" (1835)

What the Industrial Age knew

- Poetry
  - Percy Bysshe Shelley's "Prometheus Unbound": Prometheus as "the type of the highest perfection of moral and intellectual nature, impelled by the purest and the truest motives to the best and noblest ends", Prometheus as an enlightened rebel, a freedom fighter against Zeus' tyranny

What the Industrial Age knew

- Dreams in Romanticism
  - Predecessors:
    - Edmund Spenser's "The Faerie Queene": the prophetic dream in which Arthur sees the "royall Mayd"(I, ix, 13, 7)
    - Shakespeare's "A Midsummer Night's Dream"
    - Milton's Paradise Lost (Book VIII): Adam's prophetic love-dream

What the Industrial Age knew

- Dreams in Romanticism
  - Blake: The poem is a dream
  - Coleridge
    - The dream-epic "Kubla Khan" (an effect of reading a book)
    - "The Rime of the Ancient Mariner" is "founded on a strange dream" by Coleridge (the poem is an effect of dreaming) and the mariner has a (prophetic) dream himself
    - "Christabel": the dream is misleading
    - La Belle Dame: a dream within a dream
    - how we dream is more interesting than what we dream
    - Dreaming is a source of creativity
    - "My Dreams become the Substances of my Life"
    - "Dreams have nothing In them absurd or nonsensical"
  - Wordsworth
    - "Arab dream" (Prelude V)
    - "The Pains of Sleep" (1803): dream and creativity

What the Industrial Age knew

- ## Dreams in Romanticism
  - ### Shelley
    - the poet's dream of the 'veiléd maid' in Alastor: dreams are intimations of a higher dimension
    - Queen Mab: what is the difference between dream and reality?
  - ### Byron
    - "The Dream": "Our life is twofold; Sleep hath its own world,/ A boundary between the things misnamed/ Death and existence"
    - Dream is a neurological state
  - ### Keats
    - Madeline's dream of Porphyro in 'The Eve of St. Agnes'
    - The Fall of Hyperion: the entire poem is based on one of the poet's dreams
    - The dream sets the plot in motion
    - "To J.H. Reynolds"

What the Industrial Age knew

- Dreams in Romanticism
  - Ancient literature: dreams mediate between gods and humans, and generally foretell the future
  - Browning
    - The Prelude V, a book about books
    - Wordsworth is reading Cervantes' "Don Quijote", falls asleep and dreams of the Arab holding a stone and a shell that become books: Euclid's Elements,and a book of prophetic songs (prophesying the destruction of humanity in a great flood). As the Arab leaves, Wordsworth realizes that he is Don Quixote.

What the Industrial Age knew

- The novel
  - Early novels: the protagonist represents a familiar type
  - Late novels: the protagonist represents somebody completely different
  - Early novels: the protagonist represents the reader or someone the reader knows
  - Late novels: the protagonist represents a weird stranger

What the Industrial Age knew

- – **Denis Diderot (1713): "Jacques le Fataliste" (1771)**
  - • **The "great scroll of destiny": Fate vs free will**
  - • **"If the thing had been written up above, everything which you are about to say to me now I would already have said to myself"**
  - • **"We never know what Heaven wants or doesn't want and perhaps Heaven doesn't even know itself"**
  - • **Interplay (and fight for control) between Narrator, Master and Jacques**
  - • **Three possible endings that the reader can choose**

What the Industrial Age knew

- **Fiction**
  - **Johann Wolfgang Goethe (1749, Germany): "Wilhelm Meister" (1796)**
  - **Ernst Hoffmann (1776, Germany): "Die Elexiere des Teufels" (1815)**
  - **Heinrich Kleist (1777, Germany): "Die Marquise von O" (1808)**

What the Industrial Age knew

- **Fiction**
  - **Johann Wolfgang Goethe**
    - **Reaction to the materialism of the Enlightenment**

What the Industrial Age knew

- Fiction
  - Stendhal (1783, France): "Le Rouge et Le Noir" (1830)
  - Honore' de Balzac (1799, France): "Le Pere Goriot" (1834)
    - Dante, Cervantes, Milton: monolithic representation of the human comedy
    - Balzac: piecemeal, incremental representation of the human comedy ("The history of the past may be told in chronological sequence but you cannot apply the same method to the moving present")
    - "The impossible is justified by the fact that it occurred"

What the Industrial Age knew

- **Fiction**
  - **Victor Hugo (1802): "Les Miserables" (1862)**
  - **Gustave Flaubert (1821, France): "L'Education Sentimentale" (1845)**
  - **Emily Bronte (1818, Britain): "Wuthering Heights" (1847)**
  - **Charles Dickens (1812, Britain): "David Copperfield" (1850)**
  - **Melville (1819, USA): "Moby Dick" (1851)**
  - **Theodor Fontane (1819): "Effi Briest" (1895)**
  - **Nikolaj Gogol (1809, Russia): "Dead Souls" (1852)**

What the Industrial Age knew

- Theatre
  - Carlo Goldoni (1707, Italy): "I Rusteghi" (1760)
  - Gotthold Ephraim Lessing (1729, Germany): "Minna Von Barnhelm" (1763)
  - Friedrich von Schiller (1759, Germany): "Maria Stuart" (1800)
  - Georg Buchner (1813, Germany): "Woyzeck" (1837)

What the Industrial Age knew

- Theater
  - Giovanni Niccolo Servandoni: machine play "Saint Pierre de Rome" (1738), in which the paintings are more important than the actors

What the Industrial Age knew

- Theater
  - Philip James de Loutherbourg:
    - "tour of the world" sets for the exotic pantomime "Omai" with libretto by John O'Keefe (1785)
    - Multimedia mechanical theatre "Eidophusikon" (1781)

What the Industrial Age knew

- Theater
  - Charles Mathews' monopolylogues (1808)
  - Orlando Parry's monopolylogues (1850) with songs and paintings
  - Henry Russell's "vocal and pictorial entertainment" (1851) with songs and moving panoramas

What the Industrial Age knew

- Visual arts
  - Sculpture ceases to be an independent art
  - Realism, following the "scientific" innovations of the Rinascimento (that reduced art to geometry)
  - "Painting is a science" (Constable)
  - "The art pleases by reminding not by deceiving" (Constable)
  - Newtonian determinism replaces mysticism

What the Industrial Age knew

- Visual arts
  - Birth of art criticism
    - Johann Winckelman
    - Horace Walpole
    - Giovanni Battista Piranesi
    - Denis Diderot

What the Industrial Age knew

- Painting
  - Francisco Goya (1746, Spain): "Aquelarre" (1821)
  - William Turner (1775, Britain): "Rockets and Blue Lights" (1840)
  - Eugene Delacroix (1798): "Massacre at Chios" (1824)
  - Jean-Francois Millet (1814): The Gleaners (1851)
  - Gustave Courbet (1819): "Seascape" (1874)
  - Jean-Baptiste-Camille Corot (1796): "Ville d'Avray" (1870)
  - 1760s: Classical revival throughout Europe

What the Industrial Age knew

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  - **Jean-Baptiste-Camille Corot (1796): "Ville d'Avray" (1870)**

What the Industrial Age knew

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What the Industrial Age knew

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- **Jean-Francois Millet (1814): The Gleaners (1851)**

What the Industrial Age knew

- Pannini: Picture Gallery of Rome (1757)
- Canaletto: Bacino di S.Marco (174#)

What the Industrial Age knew

- **Caspar David Friedrich (1774, Germany): allegories**

  "Cross on the Mountains" (1808)

"The Sea of Ice" (1824)

"Sunset Brothers" (1835)

What the Industrial Age knew

- **Katsushika Hokusai: "The Great Wave off Kanagawa" (182#)**

What the Industrial Age knew

- Theodore Gericault: "The Raft of Medusa" (1819)

What the Industrial Age knew

- William Hogarth (1697, Britain): serial art and social commentary

"Gin Lane" (1751)

"Industry and Idleness" (1747)

What the Industrial Age knew

- Photography
  - Joseph Niecephore Niépce prints the first photograph: "View from the Window at La Gras" (1824)
  - Louis Daguerre develops the "daguerreotype": "L'Atelier de l'artiste" (1837)
    - Note: Daguerre ran a diorama and used a camera obscura
  - William Talbot's "The Pencil of Nature" (1844) is the first book entirely illustrated with photographs
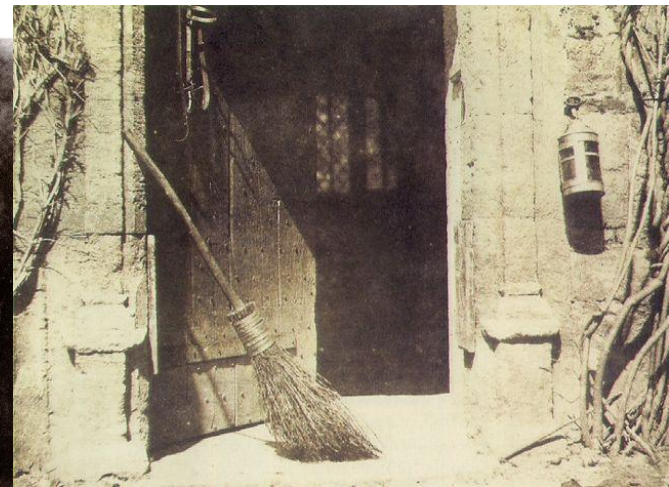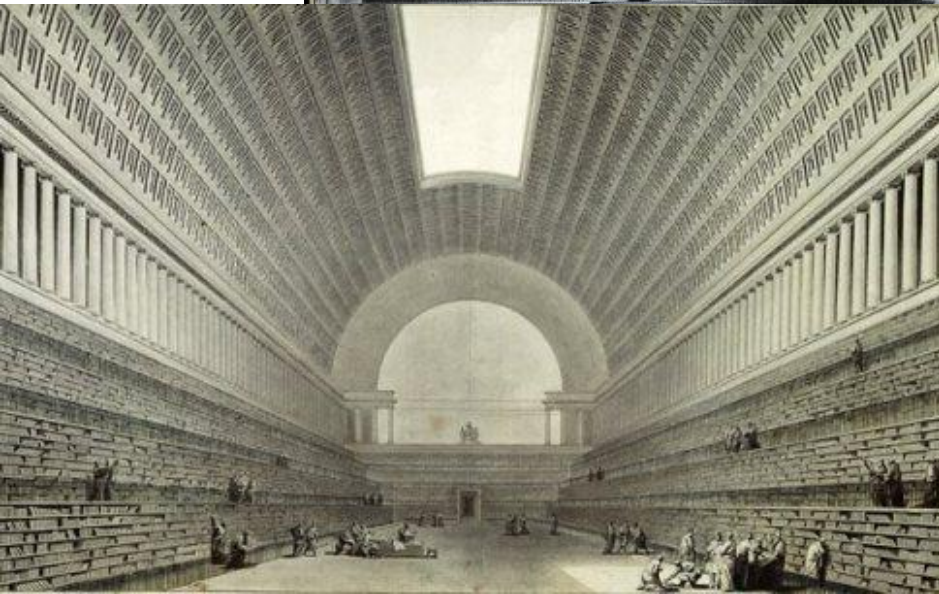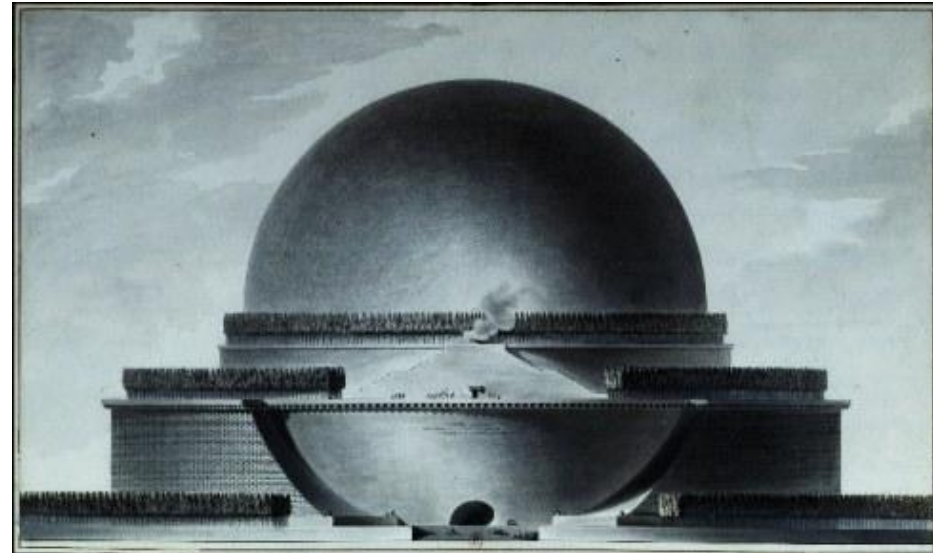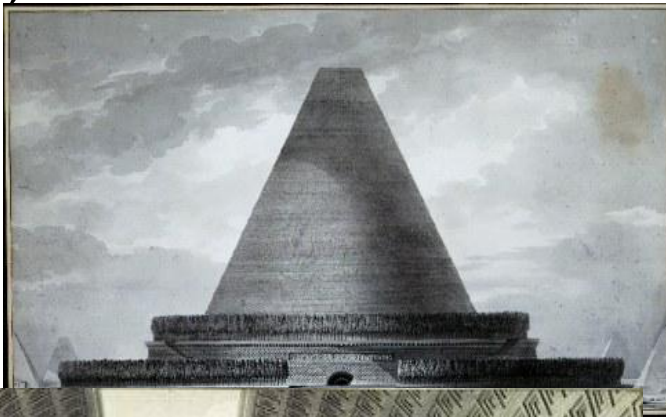
What the Industrial Age knew

- Neoclassic Architecture
  - Richard Boyle: Chiswick villa, England (1725)
  - Matthew Brettingham: Holkham Hall, England (1734)
  - Luigi Vanvitelli: Palazzo di Caserta (1751)
  - Jacques Soufflot: Pantheon, Paris (1754)
  - Victor Luis: Grande Theatre, Bordeaux (1773)
  - Robert Adam: Home House, London (1775)
  - Charles Cameron: Agate Pavillion (1780)
  - Etienne Boullee: Cenotaph for Isaac Newton (1784, never built)
  - William Thornton: Capitol, Washington (1792)
  - Friedrich Gilly: Monument to kaiser Friedrich, Berlin (1797, never built)
  - Madeleine, Paris (1806)
  - Antonio Niccolini: San Carlo theatre, Napoli (1816)
  - Leo von Klenze: Walhalla, Regensburg (1821)
  - Karl Schinkel: Altes Museum, Berlin (1823)
  - Gottfried Semper: Hoftheater, Dresden (1835)

What the Industrial Age knew

- **Architecture**
  - **Etienne Boullee: Cenotaph for Isaac Newton (1784, never built)**

What the Industrial Age knew

- Iron Architecture
  - Coal Exchange, London (1846)
  - Library
    - Biblioteque St Genevieve, Paris (1850)
    - Biblioteque Nationale, Paris (1875)
  - Railway station
    - Paddington Station, London (1854)
    - St Pancras Station, London (1864)
  - Bridge
    - Coalbrookdale Bridge, Shropshire, Britain (1779)
    - Menai Straits Bridge, Britain (1825)
    - Brooklyn Bridge, New York (1868)

What the Industrial Age knew

- **Iron Architecture**
  - **Crystal Palace, London (1851)**
  - **Department store**
    - **Bon Marche, Paris (1876)**

What the Industrial Age knew

- **Iron Architecture**
  - **The factory as a town**
    - **A complex of inter-related buildings**
      - **Manufacturing (plants)**
      - **Storage (warehuses)**
      - **Marketing (offices)**
      - **Logistics (stables)**
      - **Workers' living quarters**

What the Industrial Age knew

- **Iron Architecture**
  - **Department store**
    - **Bon Marche, Paris (1876)**
  - **Library**
    - **Biblioteque St Genevieve, Paris (1850)**
    - **Biblioteque Nationale, Paris (1875)**
  - **Railway station**
    - **Paddington Station, London (1854)**
  - **Bridge**
    - **Coalbrookdale Bridge, Shropshire (1779)**
    - **Menai Straits Bridge, England (1825)**
    - **Brooklyn Bridge, New York (1868)**
  - **Crystal Palace, London (1851)**

What the Industrial Age knew

- **Iron Architecture**
  - **Joseph Paxton: Crystal Palace**

What the Industrial Age knew

- **Music**
  - **Music becomes the leading art**
  - **Gluck ends the domination of Italian opera**
  - **1720s: a new genre emerges, the symphony, that becomes the main form in Germany, where it becomes the musical manifestation of Idealism (music = philosophy)**
  - **ETA Hoffmann's critical analysis of Beethoven's Fifth Symphony begins music criticism (1809): music needs to be explained**

What the Industrial Age knew

- **Music**
    - **18th c: the symphony orchestra is born with its four sections (strings, winds, brass and percussion)**
    - **Mannheim School (1743-78) adapts the Italian opera overture to the concert symphony (Johann Stamitz); and inaugurates the public concert**
    - **Music is an ambient/background art (like architecture, painting, sculpture, architecture)**
    - **Ambient art tends to be used by court and church for cerimonies**

What the Industrial Age knew

- **Music**
  - **Wolfgang-Amadeus Mozart (Austria, 1756): Concerto 21 in C K467 (1785)**
  - **Mozart: independence of the solo instrument**
  - **Mozart (Austria, 1756): "Don Juan" (1787)**
  - **Franz-Peter Schubert (Germany, 1797): "Unfinished Symphony" (1822)**
  - **Beethoven (Germany, 1770): "Symphony No 9" (1824)**
  - **Berlioz (France, 1803): "Symphonie Fantastique" (1830)**

What the Industrial Age knew

- **Music**
  - **Increasingly complex scores (Beethoven, Berlioz, Wagner)**
  - **Rise of the conductor**
  - **Virtuoso performers (Paganini, Liszt, Chopin) extend the language of their instrument and become entertainers/showmen in high demand in concert halls**

What the Industrial Age knew

- Ballet/ France
  - Jean-Georges Noverre: (choreographer) dance has to tell a story (the dancer must be a mime)
    - + Jean-Joseph Rodolphe (composer): "Medee et Jason" (1763)
  - Gaetano Vestris (dancer) mimes with no mask
  - Opera and ballet part ways
  - Christoph Gluck (composer) + Gasparo Angiolini (choreographer) + Ranieri de Calzabigi (libretto): "Orfeo ed Euridice" (1762)
  - Maximilien Gardel (choreographer) the heroic ballet mostly performed by women "Telemaque" (1790) and "Psyche" (1790)

What the Industrial Age knew

- Ballet/ France
  - Jean-Georges Noverre: "Les Fetes Chinoises" (1754) introduces expressive movement
  - Charles Didelot: "Zephyre and Flore" (1796) makes dancers dance on the tips of the toes
  - Schism of artistic and popular dancing
  - Auguste Vestris (dancer) school of virtuosistic and athletic dance (mainly men) whereas ballerine are more pantomime actresses than dancers
  - 1795-1799: 600 dancehalls in Paris, mainly for a new erotic dance, the waltz

What the Industrial Age knew

- Ballet/ France
  - 1831: the Paris Opera is privatized (to entrepreneur Louis Veron)
  - Giacomo Meyerbeer (composer) + Eugene Scribe (libretto) + Filippo Taglioni (choreographer) + Pierre Ciceri (scenographer) + Marie Taglioni (dancer) + Adolphe Nourrit (tenor): "Robert le Diable" (1831) four-hour extravaganza with orchestra, choir and stage effects (including gas lighting, a novelty) inaugurates the romantic era
  - The star, Marie Taglioni, is a dancer, not an actress

What the Industrial Age knew

- Ballet/ France
  - Nourrit (this time as the choreographer) +Ciceri +Marie Taglioni on a story by Nodier: "La Sylphide" (1832)
  - Jean Coralli (choreographer), Jules Perrot (ballet master) + Théophile Gautier (libretto) + Adolphe Adam (composer) + Ciceri (scenography) inspired by a poem by Heinrich Heine: "Giselle" (1841) peak of romantic ballet
  - Carlotta Grisi, the new star, is a virtuoso dancer

What the Industrial Age knew

- Ballet/ France
  - Marie Taglioni
  - Carlotta Grisi

"Pas de Quatre" with Taglioni and Grisi

What the Industrial Age knew

- Ballet/ Italy
  - Salvatore Vigano's lavish ballets at Milano's La Scala (1811-21) with music by Beethoven, Mozart, Haydn, etc and lighting effects whose dancers were mimes (gestural dance)
  - Carlo Blasis' "Traité élémentaire théorique et pratique de l'art de la danse" (1820) defines the virtuoso technique of ballet
  - Opera has a score so it can be replicated throughout the world and becomes big business, whereas ballet cannot be exported
  - The success of Rossini, Doninzetti, Bellini, etc virtually kills ballet in Italy

What the Industrial Age knew

- Ballet/ Russia
  - Pyotr's westernizing reforms import ballet to teach etiquette to the nobility
  - Landowners operate their own "serf theaters" until 1812
  - 1766: Ekaterina II opens three state theaters in St Petersburg (all ballet masters are foreigners
  - Charles Didelot creates the grand spectacle of the St Petersburg ballet (1801)
    - "Psyche et L'Amour" (1809), emblematic of the new Russian nationalism

What the Industrial Age knew

- Ballet/ Russia
  - Music (composed by foreigners like Riccardo Drigo, Cesare Pugni, Ludwig Minkus) follows, not leads, the dances

What the Industrial Age knew

- Ballet/ Denmark
  - August Bournonville directs the Royal Danish Ballet (1830-77) and imports French ballet to Denmark
    - "Valdemar" (1835) on medieval legends, still romantic
    - Other ballets focus on ordinary life of ordinary folks: realism

What the Industrial Age knew

- Popular music
  - Music for the middle class becomes big business
  - The first dance craze for the bourgeoisie (the waltz at the Congress of Vienna)

What the Industrial Age knew
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