

# What the Victorian Age knew Art

Piero Scaruffi

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# What the Victorian Age knew

- Moving Panorama
  - Carmontelle's Transparency (1780s)



The projection device



“Figures Walking in a Parkland” (1780s)

# What the Victorian Age knew

- Moving Panorama
  - Carmontelle's Transparency (1780s)



“The Four Seasons” (42 meters, 1798)

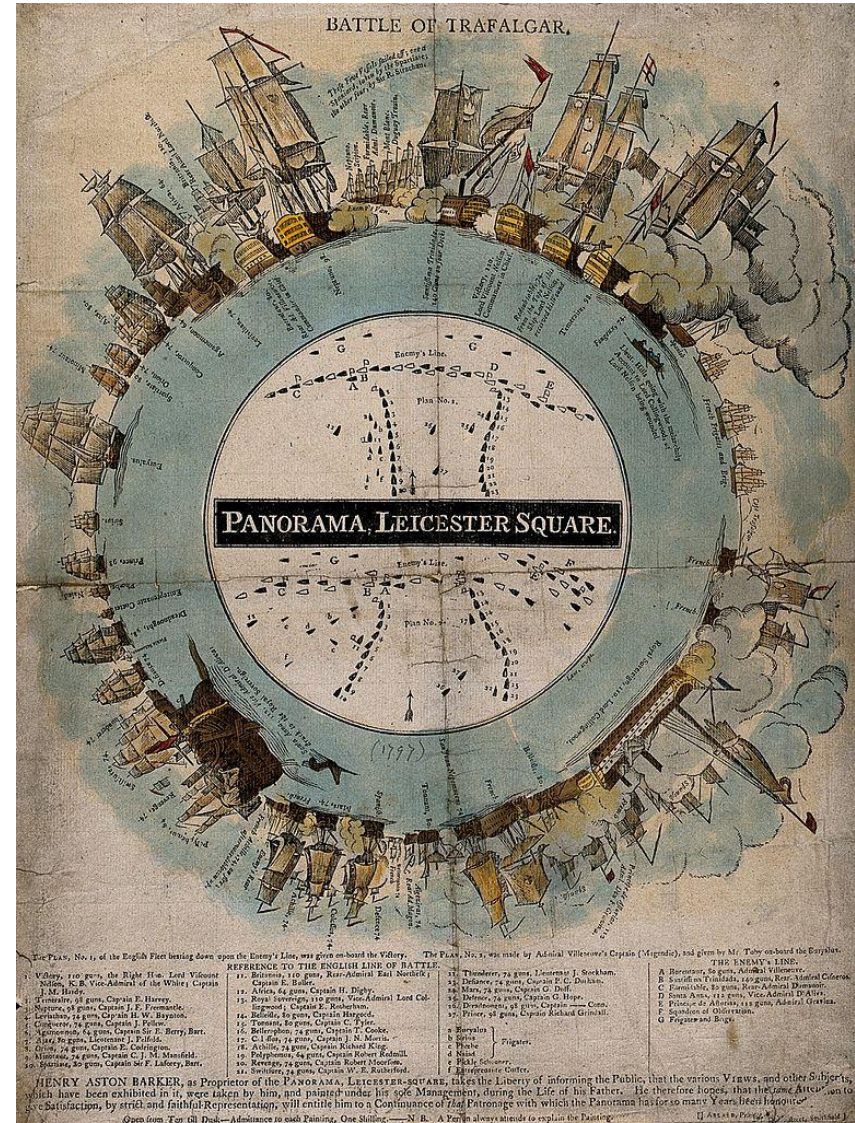
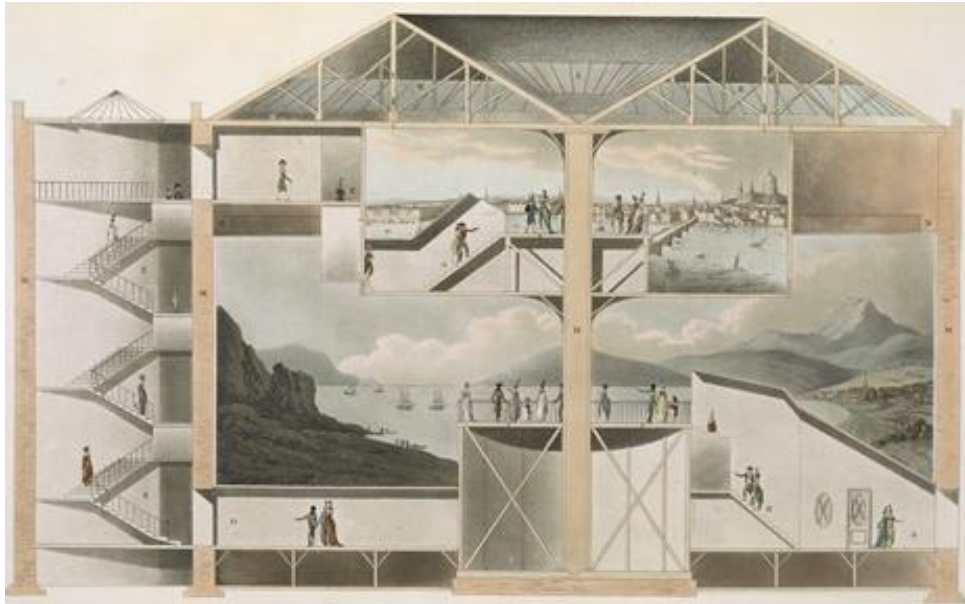
# What the Victorian Age knew

- Moving Panorama
  - Robert Barker
  - Patent for “displaying views of nature” (1787)
  - Circular panorama of Edinburgh displayed in London (1789)
  - Barker’s first panorama “View of London from the Roof of the Albion Mills” (1791) tours Europe



# What the Victorian Age knew

- Moving Panorama
  - A specially built rotunda in Leicester Square, designed by architect Robert Mitchell (1793) for Barker



The first permanent rotunda, Leicester Sq

# What the Victorian Age knew

- Moving Panorama
  - New York's first rotunda for circular panoramas (1804)
  - Circular panorama: a permanent installation
  - Moving panorama: an itinerant show

# What the Victorian Age knew

- Moving Panorama
  - Peter Marshall's peristrepthic panorama: a large, convex, semicircular panorama
    - “Journey down 100 miles of the River Clyde” (Edinburgh, 1809)
    - “Battles of Les Quatre Bras, Ligny and Waterloo” in 12 tableaux (Bristol, 1822)



Marshall's first rotunda in Edinburgh (1809)

# What the Victorian Age knew

- Moving Panorama
  - Clarkson Stanfield's moving panorama with a "View of the City of York" (1819)
  - John Grieve's balloon panorama "Aeronautikon" (1836)
  - Vast panoramas of the Mississippi (1848) :
    - Samuel Stockwell
    - Henry Lewis
    - Samuel Hudson
  - Peter Grain
    - "Picture of the Shipwreck of the Packet Albion" (40-meter long, 1823)
    - "Panorama of the Hudson and James Rivers - Scenes in Virginia" (2.8 kms long, it toured the USA until 1853)



# What the Victorian Age knew

- Moving Panorama
  - 1799: Robert Fulton imports the panorama to France
  - Pierre Prévost:
    - "View of Paris from the Tuileries Gardens" (1799) for Robert Fulton
    - View of Paris from the Pavillion de Flore (1810)

View of Paris from the Pavillion de Flore



# What the Victorian Age knew

- Moving Panorama
  - Pierre Prévost:
    - "View of London" (1815)



# What the Victorian Age knew

- Moving Panorama
  - Pierre Prévost:
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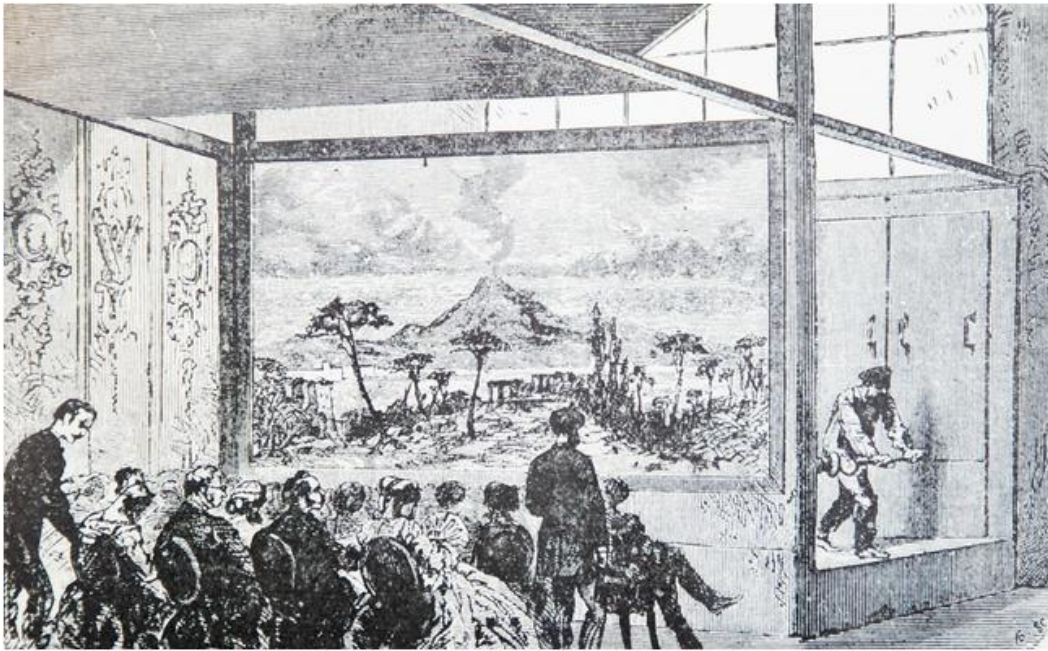
# What the Victorian Age knew

- Moving Panorama
  - John Banvard: moving panorama of 1848
  - Albert Smith's panorama of the Mont Blanc, showed more than 2000 times (1852-58)
  - Moses Gompertz and the Poole brothers' Myriorama (1890s)



# What the Victorian Age knew

- Diorama
  - Louis Daguerre's and Charles Bouton's "diorama theater" (Paris, 1822)
    - Diorama = two stationary tableaux and a revolving auditorium
    - High ticket prices
    - Double-effect panorama (1834)



# What the Victorian Age knew

- Diorama
  - Moving diorama in William Dunlap's theatrical play “A Trip to Niagara” (1828)

# What the Victorian Age knew

- Diorama
  - Hyppolite Sebron's "double-effect panorama" (1834, wrongly credited to Daguerre)



# What the Victorian Age knew

- Diorama
  - Permanent venues
    - Henry & William Hannington's Dioramic Institute (New York, 1835)
    - P. T. Barnum's American Museum (New York, 1841): freak shows, dioramas, magic acts...



*Barnum's American Museum, New York City, c1858*



# What the Victorian Age knew

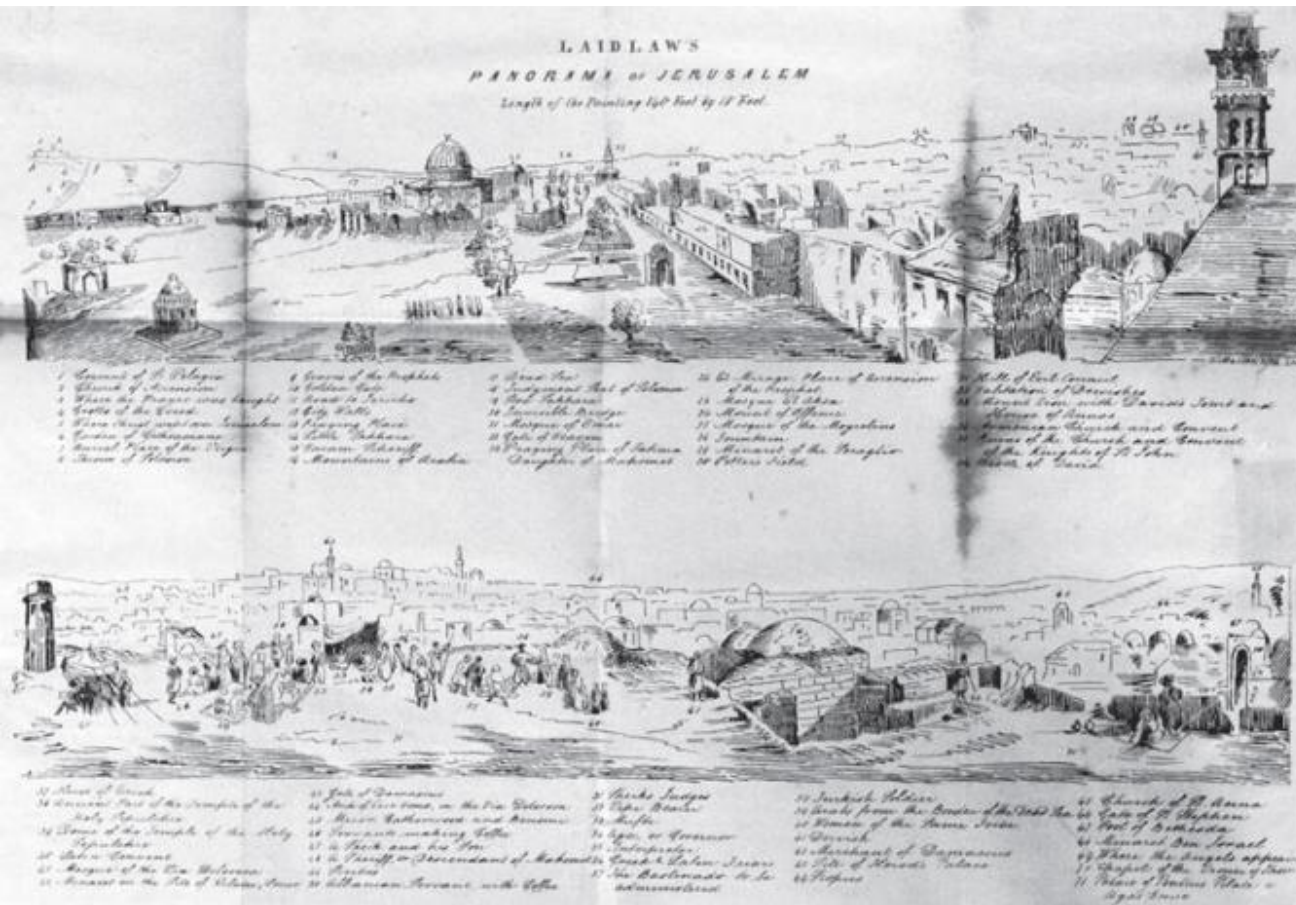
- Moving Panorama
  - Traveling panorama shows by
    - Marshall brothers of Glasgow
    - James Laidlaw of Manchester
    - Charles Marshall's Kineorama (London, 1841)



Laidlaw's program of 17 1837 in Manchester

# What the Victorian Age knew

- Moving Panorama
  - Robert Burford's circular panorama of Jerusalem



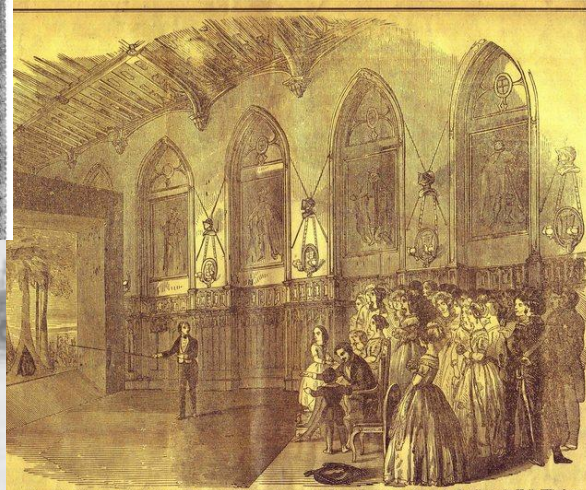
(exhibited by Laidlow in 1835 in Manchester and by Frederick Catherwood in New York in 1838)

# What the Victorian Age knew

- Moving Panorama
  - John Banvard's panorama of a trip up (and down) the Mississippi River
    - a "three-mile painting", 2-3 hour performance
    - ran in Boston (Dec 1846-Apr 1847), then 20 months in London, then Paris
    - launched the panorama movement of the USA)



**BANVARD'S MAMMOTH PANORAMA**  
 OF THE  
**MISSISSIPPI RIVER,**  
**AT AMORY HALL,**  
 Open Every Evening except Sunday,  
 Commencing at half-past 7 o'clock, precisely,  
 And Every Wednesday & Saturday Afternoons  
 Commencing at 3 o'clock, precisely.  
**ADMISSION 50 CENTS!**  
**CHILDREN HALF PRICE.**  
 THE PANORAMA IS PRINTED ON  
**THREE MILES!**  
**OF CANVAS!**  
 EXHIBITING A VIEW OF COUNTRY,  
**1200 Miles**  
 In length, extending from the mouth of the Missouri River,  
 THROUGH SEVEN STATES OF THE UNION!



Banvard presenting his panorama to Queen Victoria, Prince Albert, the Royal Family and Court, in St. George's Hall, Windsor Castle. At the close, Her Majesty bestowed upon Mr. Banvard a distinguished mark of her approbation.

**LARGEST PICTURE**  
**IN THE WORLD!**  
 BANVARD'S  
**GRAND MOVING PAINTING**  
**MISSISSIPPI**  
**MISSOURI RIVERS,**  
 COMMENCED FIRST BY THE  
**"THREE-MILE PICTURE,"**  
 EXTENDING A TERM OF UNITED KINGDOM  
**3,000 MILES IN EXTENT.**  
**HEART OF AMERICA**  
 NINE STATES of the AMERICAN UNION,  
 TWELVE DEGREES of LATITUDE  
**THE LARGEST PAINTING**  
 EVER ENACTED BY MAN.  
**OPINIONS OF THE LONDON PRESS.**  
 "It is well deserving of public patronage, as a source of information regarding places which, even in this age of travelling, are to the inhabitants of London are likely to be new."—Times, December 21st, 1846.  
 "This is truly an extraordinary work. We have never seen a work of the same kind in which the subject was so grand to the whole character, so bold in its delineation, so interesting in its execution."—Illustrated London News, December 21st, 1846.  
 "The panorama Mr. Banvard has executed is certainly a very extraordinary production."—Morning Herald, December 21st, 1846.  
 "It is impossible to convey an adequate idea of the magnitude and worth of this. It is a painting more than an exhibition. It is a great work, which can only be compared to the pyramids and the Sphinx, but it is to be highly recommended to the public."—Illustrated London News, December 21st, 1846.  
 The Panorama exhibits with remarkable accuracy all the beautiful scenery and elevated mountains along the margin of the mighty Father of Waters; all the cities, towns, and villages which adorn its banks; its rivers, rapids, and fine phenomena, with the sublime scenery of the culture of the river and its tributaries. The primary sources of the rocky glaciers, the noble ruins of the lonely mountains, and the wide expanse of the alluvial plain. The precipitous cliffs and lofty hills, extending to the river, and their broad shadows, are seen the recesses, meadows, and prairie lands, which appear floating upon the stream below, all connected with the various bridges, or treated with the graceful trees. The progress lines of the varied hills, with the gradation of day and night, from the midday light of the sitting room to the silvery beams of the rising moon, when clear pale rays are rendered still paler by the glowing flames of the burning prairie. The various variety of water craft, the majestic steamers, the noble ships, the noble flat boats, the light rafts. The various kind of boats, the rugged bears, the graceful deer, the merry swans, and the gentle porpoise. In fact, all the diversified nature and objects that change of seasons could produce, or that could be seen, pass to show before the spectators. Any description of this Lustrous Picture that should be arranged in a full description, would convey but a faint idea of what is really to be seen.  
**AT THE**  
**EGYPTIAN HALL,**  
**PICCADILLY, EVERY EVENING,**  
 Commencing at Half-past Seven o'Clock  
**WEDNESDAYS & SATURDAYS,**  
 Commencing at Half-past Two o'Clock, p.m.  
 Reserved Seats, 2s. Upper Seats, 1s.

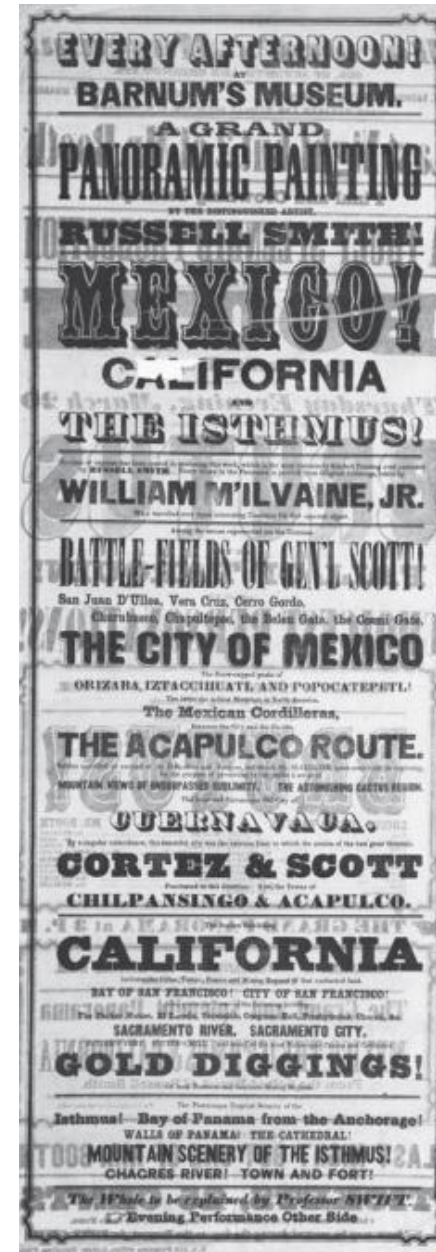
Mississippi River Plantation Scene. Date Unknown. Probably a detail from Mississippi Panorama. (Courtesy of the Minnesota Historical Society.)

Banvard presenting his panorama to Queen Victoria at Windsor Castle in 1849 19



# What the Victorian Age knew

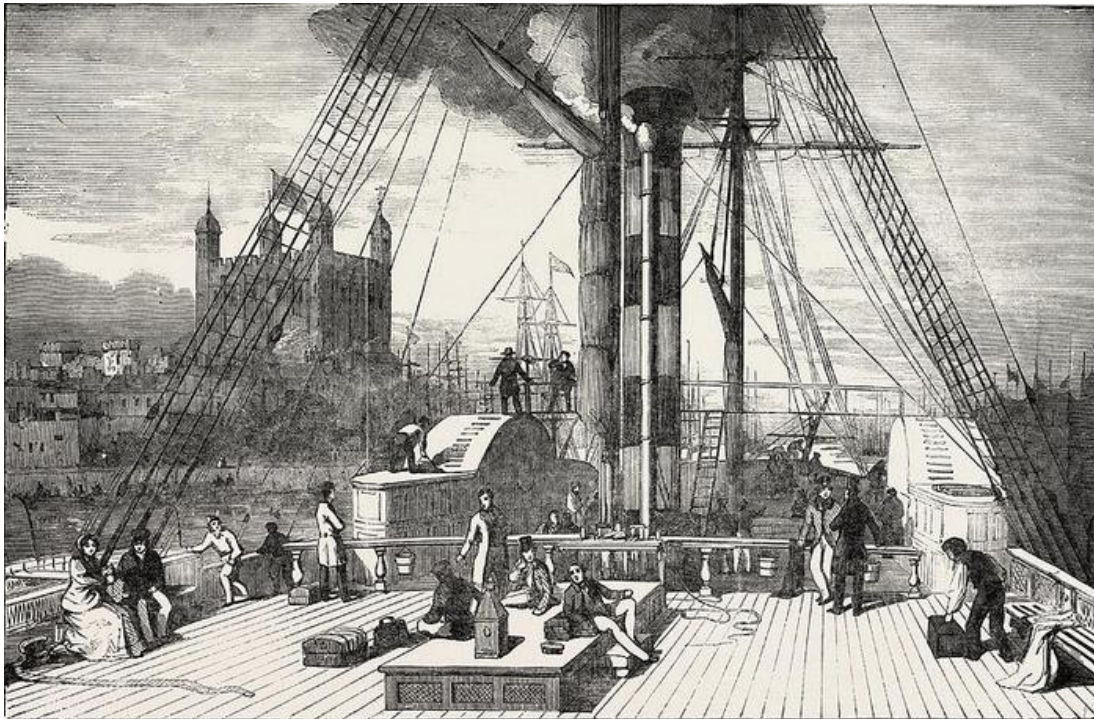
- Moving Panorama
  - Virtual journeys
    - Barnum Museum's shows
    - Joseph Bonomi's "Grand Moving Panorama of the Nile" (London, 1849)
    - Thomas Dibdin's "Diorama of the Ganges" (London, 1850) with a moving circular 360-degree panorama of Calcutta
    - Thomas Grieve's & William Telbin's "The Route of the Overland Mail to India" (London, 1850)





# What the Victorian Age knew

- Moving Panorama
  - Virtual journeys
    - Charles Marshall's "Tour through Europe"  
(London, 1851)



*Marshall's Moving Diorama Of A Tour Through Europe*

(aka "The Great Moving Diorama")

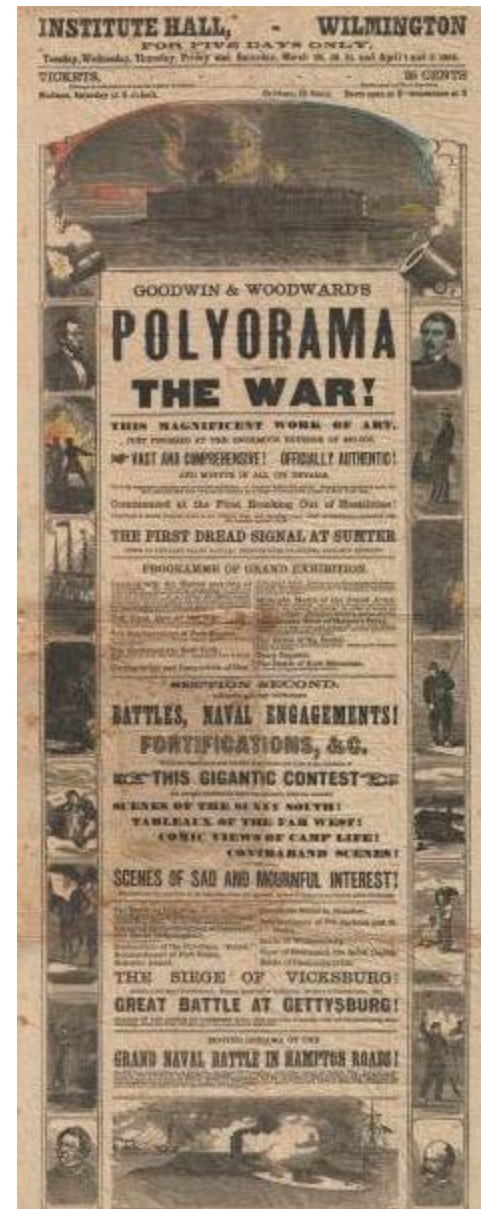
# What the Victorian Age knew

- Moving Panorama
  - Virtual journeys
    - Russell Smith's "Mexico, California" (Philadelphia, 1850)



# What the Victorian Age knew

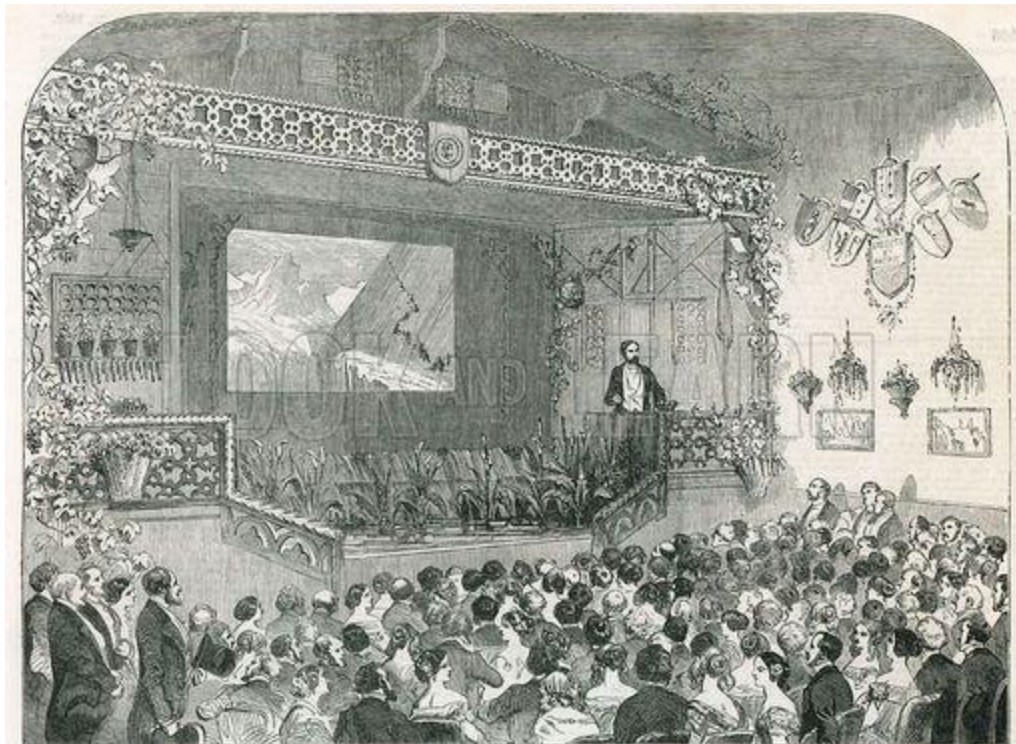
- Moving Panorama
  - Religious panoramas
    - Henry Cheever Pratt's "A Walk in the Garden of Eden with Adam and Eve" (Boston, 1849)
    - Various artists: "Bunyan's Pilgrim Progress" (Boston, 1850)
  - Historical panoramas
    - Charles Bouton's "Cyclorama" (London, 1848), a "moving picture" of the Lisbon earthquake of 1755
    - George Goodwin's "Polyorama of the War" (Rhode Island, Dec 1863), about the Civil War





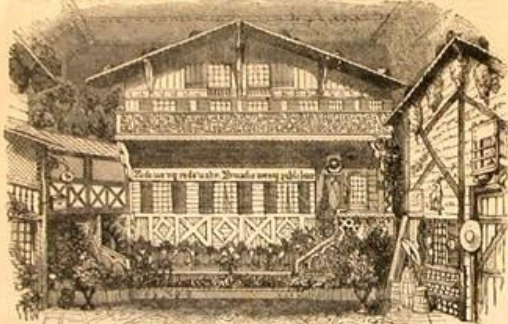
# What the Victorian Age knew

- Moving Panorama
  - Albert Smith's "Ascent of Mont Blanc" (2.5 hour show, London, 1852 till 1858)
    - The ascent moved vertically like in balloon panoramas



MR. ALBERT SMITH'S "ASCENT OF MONT BLANC" AT THE EGYPTIAN HALL, PICCADILLY.

**EGYPTIAN HALL, PICCADILLY.**  
Lecturer—MR. ALBERT SMITH, 12, PRINCE STREET, AND CHERTSEY, SURREY.  
Every Evening (except Saturday) at Eight o'clock.



**MR. ALBERT SMITH'S  
ASCENT OF  
MONT BLANC,  
Holland, and up the Rhine.**

**PRICES OF ADMISSION:**

**STALLS** { Nonbered and Reserved, which can be taken in advance from the Plan at } 3s.  
the Hall, every Day from Eleven to Four, without any extra charge }  
It is respectfully intimated that no Bonnets can be allowed in the Stalls or in the Balcony  
at the Evening Representations.

**GALLERY STALLS** { which can also be taken from a Plan, and in which Bonnets } 2s. 6d.  
may be worn . . . . . }  
**AREA OF THE HALL, 2s. — GALLERY, 1s.**

**A PRIVATE BOX**, to hold Three Persons, may be had on Application, Half-a-Guinea  
With an extra Chair, 14s.  
**A PRIVATE BALCONY**, for Nine Persons, £1 2s. 6d.  
(SEPARATE SEATS in the BALCONY, 2s. 6d. each.)

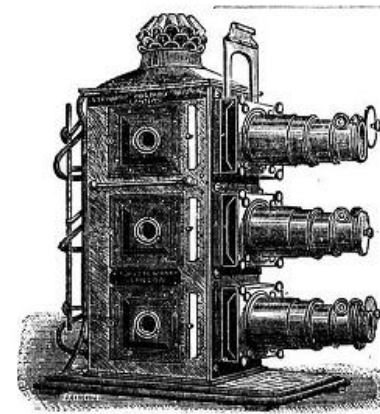
The Doors are opened at Half-past SEVEN & Half-past TWO,  
And the Lectures commence punctually at THREE and at EIGHT o'clock.

THE MORNING REPRESENTATIONS take place every  
TUESDAY, THURSDAY, & SATURDAY, at THREE o'clock.



# What the Victorian Age knew

- Magic Lantern
  - Technological progress in gaslight and photography (and the special effects of the phantasmagoria) allows it to compete with the moving panorama
  - Philip Carpenter's lightweight and portable "Phantasmagoria lantern" (London, 1821)
  - Henry Childe's "Scenic Views" (London, 1827) that employs dissolving views
  - Colin Dockwra's triple lantern or "triunial" (1888)



TRIPLE LANTERNS,  
Prices from £25 to £100.

MAGIC LANTERNS  
AND  
Dissolving View Apparatus,  
SLIDES, AND EFFECTS,  
Of the Highest Class.

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For Optical and Mechanical excellence.

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TRIPLE LANTERN,  
*The Luke Bi-unial Lanterns,*  
And the 3-Wick Paraffine  
PHOTOGENIC LANTERNS.

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# What the Victorian Age knew

- Photographic Magic Lantern Slides
  - Frederick Langenheim's glass stereoview (Philadelphia, 1850)
  - John Fallon's stereopticon (Boston, 1860) that makes the projections look three-dimensional



Niagara Falls in winter, 1856. Frederick Langenheim



Peter Abel & Thomas Leyland's show of John Fallon's stereopticon (Philadelphia, 1860)

# What the Victorian Age knew

- Photographic Magic Lantern Slides
  - John Fallon's stereopticon

**MECHANIC'S HALL, WORCESTER**  
**FOR ONE WEEK ONLY.**  
**GRAND OPENING NIGHT, MONDAY, MARCH 1, '69**  
**Prof. Cromwell's**  
**ORIGINAL, INIMITABLE, FALLON**  
**STEREOPTICON**

The stereopticon is the most perfect of all the optical instruments ever invented. It is the only one which can be used for the purpose of exhibiting the most beautiful and interesting scenes of the world. It is the only one which can be used for the purpose of exhibiting the most beautiful and interesting scenes of the world. It is the only one which can be used for the purpose of exhibiting the most beautiful and interesting scenes of the world.

**GIGANTIC STEREOPTIC PICTURES.**

Change of Programme Each Evening

**American and European Scenery**  
 A Stereoscopic Tour over the World, "A Voyage down the Stream of Civilization and Progress, from the earliest Times to the Present Day."

**ANCIENT AND MODERN STATUARY.**

**GREAT BRITAIN.**

**FRANCE, BELGIUM & GERMANY**

**ITALY, VIEWS IN ROME!**

**SWITZERLAND.**

**MOUNT VESUVIUS.**

**THE FULL MOON.**

**GREAT FRENCH EXPOSITION UNIVERSELLE, 1867**

**THE HOME AND HAUNTS OF SHAKESPEARE**

**Gems of Irish Scenery, Lakes of Killarney.**

**Programme of Each Night.**  
**Monday, March 1. - LONDON AND THE CRYSTAL PALACE.**  
**Tuesday, March 2. - PARIS AND THE FRENCH EXPOSITION.**  
**Wednesday, March 3. - ROME AND THE STATUARY OF THE VATICAN.**

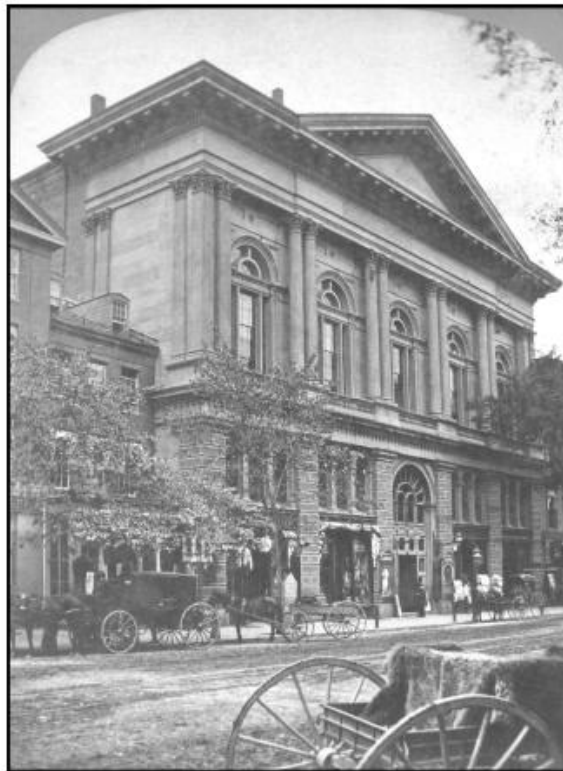


Fig. 36. Mechanic's Hall in Worcester, Massachusetts, one of the most spectacular venues for Fallon's Stereopticon in the 1860s.

Exhibitions for the Benefit of the **SANITARY COMMISSION.**

**STEREOPTICON.**

Belonging to **JOHN FALLON, ESQ.,** Superintendent of the Print Works, at Lawrence, And lately from **PHILADELPHIA,** where it was exhibited for 75 consecutive weeks. 15,000 persons who visited it have pronounced it to be **A Superior Source of Pure Instruction and Art Entertainments**

**Gigantic STEREOPTIC PICTURES!**

**AT THE MELODEON,**  
**Monday, Tuesday, and Wednesday Evenings,**  
**WEDNESDAY AFTERNOON, AT THREE O'CLOCK**

**A GALLERY OF SUN-PAINTING & SUN SCULPTURE**

**A Stereoscopic Tour over the World, "A Voyage down the Stream of Civilization and Progress, from the Earliest Times to the Present Day."**

**ANCIENT AND MODERN STATUARY.**

**SIX HUNDRED SQUARE FEET OF ILLUMINATED CANVAS,**

**30,000 Square Feet of Stereoscopic Transparent and COLORED PHOTOGRAPHS vividly Displayed Each Evening!**

**EUROPEAN AND AMERICAN SCENERY,**

**FRANCE, BELGIUM AND GERMANY.**

**ITALY! VIEWS IN ROME!**

**SWITZERLAND!**

**MOUNT VESUVIUS WITH ITS TERRIFIC ERUPTIONS**

**THE FULL MOON, Photographed by Whipple, of Boston.**

**A GALLERY OF STATUARY.**

Phidias,	Predler,	Monti,	Crawford,
Praxiteles,	Schwannthaler,	Macdonald,	Greenough,
Thorwaldsen,	John Bell,	Poly,	H. Rogers,
Canova,	Marshall,	Powers,	&c., &c.

**REV. J. C. FLETCHER, of Brazil,**



# What the Victorian Age knew

- Moving Panorama
  - John Fitzgibbon's "Panorama of Kansas and the Indian nations" (Boston, April 1857), a "photographic diorama" based on his own daguerreotypes

**W H L O W !**

**A CORRECT PICTURE**  
—OF—  
**LIFE IN KANSAS!**

WILL BE EXHIBITED AT THE ABOVE HALL,  
ON **MONDAY EVENING, April 6th, 1857,**  
And *Every Evening During the Week!*  
AND ON **WEDNESDAY AND SATURDAY AFTERNOONS!**

**FITZGIBBON'S**  
**PANORAMA**  
—OF—  
**KANSAS**  
—AND THE—  
**INDIAN NATIONS!**

This original and great work of art has been getting up regardless of expense, in the most profitable and artistic manner. The views were first taken in the Daguerreotype June 2nd of 1846, by the well-known Daguerrean and Photographic Artist, of the Louvre, whose connection with the art since the year 1840 has given him a world-wide reputation. These views have been illustrated and arranged in accordance with Charles Wilson, and his assistants, Shill and Boston. Mr. Wilson is from the illustrious talent, which has been completing the work for the last five years.

The Printing covers upwards of  
**12000 Sq. ft. of Canvas,**  
And has been prepared with the view of presenting a truthful picture of the country, without any exaggeration for special effect. The Free State Settlers, and the Border Ruffians are truthfully portrayed, and the actual position of both parties has been truthfully and clearly delineated. The printing moreover corrects the error of all the distinguished maps, inasmuch as it shows the precise position of the territory during the recent troubles.

As a specimen of the facility to which the art is now attained in the great works of the  
**Laying Down of Arms, by 2700 Border Ruffians,**  
**To Governor Geary.**

All the scenes in this picture are actual incidents, painted from Daguerreotypes. The scenes above occupied the undivided attention of the artist, Mr. Charles Wilson, and his numerous assistants, for eight weeks, and the result is worth more than double the price of exhibition. Among the prominent ones may be named those of  
**Gov. Robinson, Gov. Reeder, Col. Titus, Col. Jim Lane, Gov. Geary, Gen. Whitfield, Gen. Reed, &c.**

**Town, Village and Hamlet in the Territory,**  
Also some of the  
**Most Picturesque Views on the Missouri River.**  
All New England Villages and Border Ruffian Settlements; Scenes on Kansas River; Encampments of U. S. Troops, Free State Prisoners; Border Ruffians; the sacking of Lawrence; Destruction of the Hotel and Press; Burning of Osawatimie; Battle of Hickory Point; View of Kansas City; Franklin, Lawrence, Topeka, Leecompton, Tecumseh, Fort Leavenworth, Weston, Atchison, St. Joseph, Council Bluffs, Omaha City, Sioux City; Indians receiving their Annuities; Lodges, Encampments; Big Hunt; Government Forts; Mystic Valley; Natural Towers, Buffalo Hunt; Indians of many Tribes; the celebrated Maunias Terre or Bad Lands; Mouth of the Yellow Stone; Sir George Gore's Camp; Fort Union; Western Steamboats; Prairie on Fire, &c.

To all persons who have any idea of visiting Kansas, either temporarily, or for a permanent residence, this exhibition will afford a vast amount of information, as in the short space of two hours and a half, a complete synopsis of the Country is given, thereby enabling them to judge at once, in what portion of the territory they will best their course. The Panorama, which viewing is necessarily diversified, and all the most important of interest are not only pointed out, but are laid open to the inspection, affording a great field of useful information, unobscured with lively scenery. In short, you are carried thousands of miles and have presented to your vision all the places of note in a large and fertile settled Territory, and to reach one view more than you could ever look upon from the real journey.

If in consequence of engagements already made in other Cities, in advance here must necessarily be had, therefore improve the present opportunity, which may be lost.

**THE PROPOSITION WILL MAKE VERY**  
**Liberal Arrangements with Schools and Parties.**

**Tickets of Admission!**  
**ONLY 25 CENTS!**

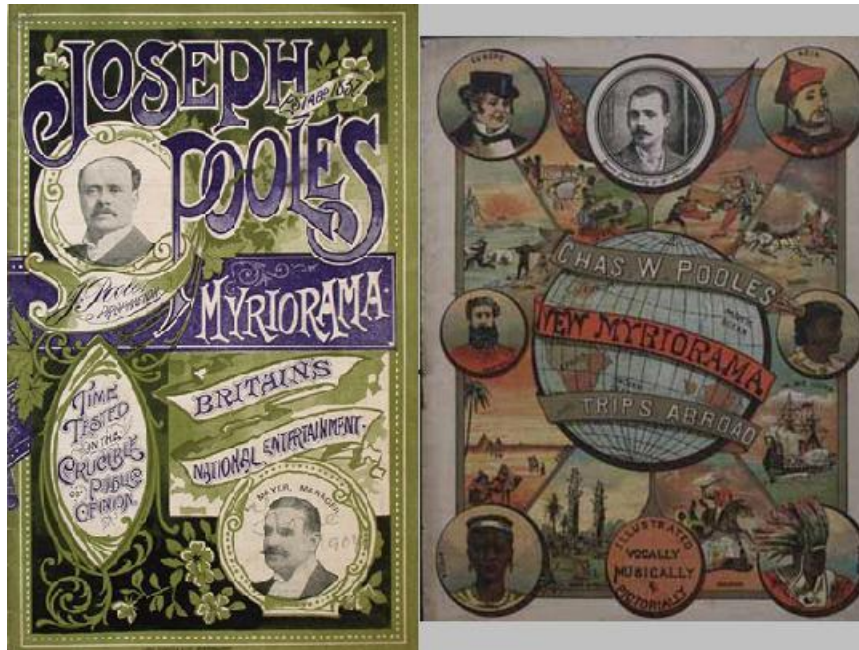
For a Full Description, — See Pamphlet. —

J. M. & P. F. Taylor and G. Farson, Editors, No. 1 State Street, Boston.



# What the Victorian Age knew

- Moving Panorama
  - Harry Hamilton's itinerant "Excursions" shows (England, 1850s)
  - Poole Brothers' itinerant Myriorama shows (England, 1883) with music and sound effects



# What the Victorian Age knew

- Moving Panorama
  - Léon Van de Voorde's "Theatre Morieux" (Belgium, 1880s)

Jemappes - Place de Jéricho  
SEMAINE DE CLOTURE

BUREAU: 7 h. - 9. GRAND THÉÂTRE BUREAU: 8 heures.  
Mécénique - Pictosque - Maritime.

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Grand spectacle d'art - Unique au monde  
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Un grand voyage et panorama à grand spectacle en 25 tableaux  
Plus de 500 artistes mécanisés participant en scène - Décor somptueux - Scénario

1. - Océanie 2. - Japon 3. - L'Alaska 4. - le Mexique 5. - La Nouvelle Zélande  
6. - Australie 7. - l'Inde 8. - l'Indonésie 9. - l'Inde 10. - l'Inde 11. - l'Inde 12. - l'Inde 13. - l'Inde 14. - l'Inde 15. - l'Inde 16. - l'Inde 17. - l'Inde 18. - l'Inde 19. - l'Inde 20. - l'Inde 21. - l'Inde 22. - l'Inde 23. - l'Inde 24. - l'Inde 25. - l'Inde

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dans le forêt du Sénégal aux effrayantes et redoutables de sahari algériens

À la demande générale du public et en supplément du programme

Les Automates - Acrobates - Gymnastes - France et Belgique  
Les merveilleux dans HINKO et CHKO ANTIÈRE ÉLECTRIQUE et PATRIOTIQUE  
Entertainment général de la scène de la soirée - Para en temps

ECLAIRAGE ÉLECTRIQUE — ORCHESTRE SYMPHONIQUE  
Tous les Soirées, Dimanches, Jours de Fête, 8 heures de la soirée  
Tous les Dimanches et Soirées, 8 heures de la soirée

"Grande Représentation" à 8 heures de la soirée  
MORIEUX DE PARIS  
MATINÉE DE FAMILLE  
à 2 heures de la soirée

PLANS DES PLACES  
Facilement augmentés: 8 francs - Premières: 4.50 francs - Secondes: 3.50 francs  
Réductions pour les enfants au-dessous de 10 ans  
LOCATION GRATUITE tous les jours, au théâtre, à partir de 10 h. du matin

Dimanche 17 Juillet, à 8 h., Soirée d'Adieu



Léon Van de Voorde's "Grand Voyage"



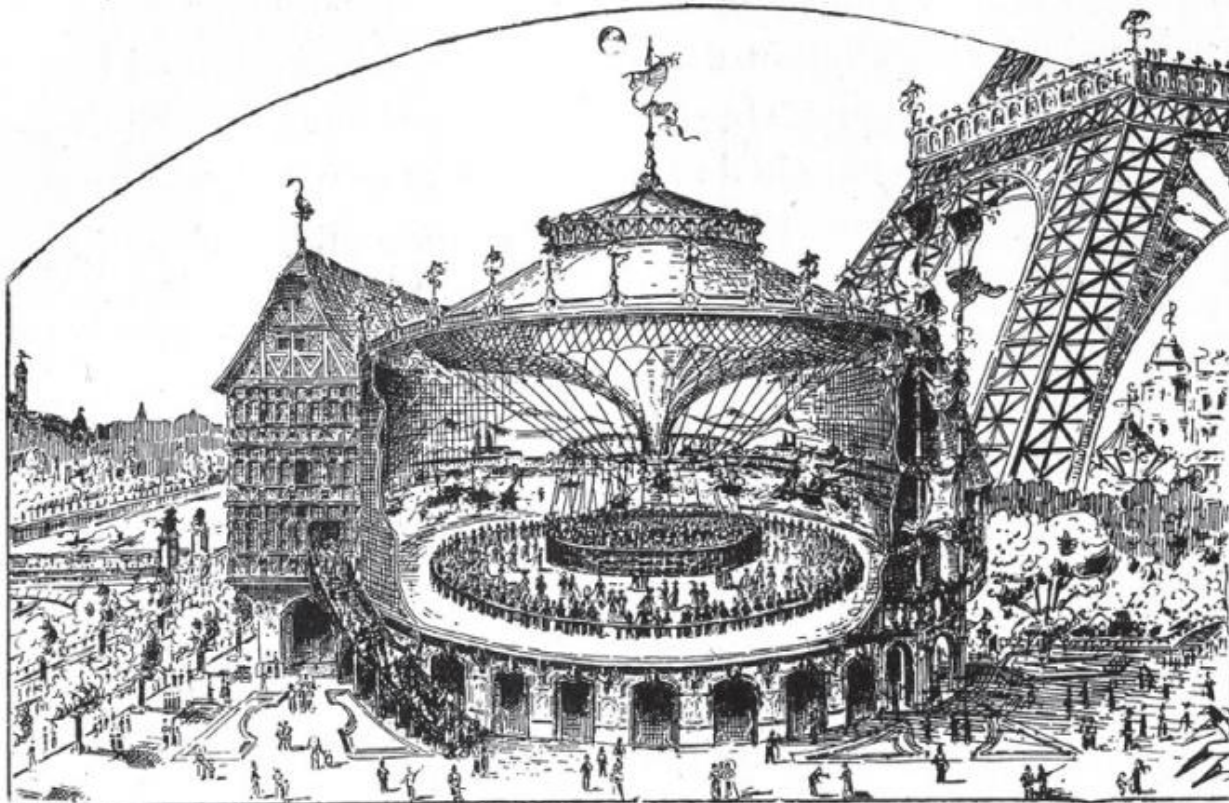
# What the Victorian Age knew

- Universal Exposition of Paris (1900)
  - Virtual voyaging
    - Auguste Francovich's and Antoine Gadan's Stéréorama
    - Hugo d'Alési's Maréorama
    - Raoul Grimoin-Sanson's Cinéorama (a cinematographic balloon trip)
    - Marcel Jambon's and A. Bailly's Panorama Transsibérien (a railway journey from Russia to China)



# What the Victorian Age knew

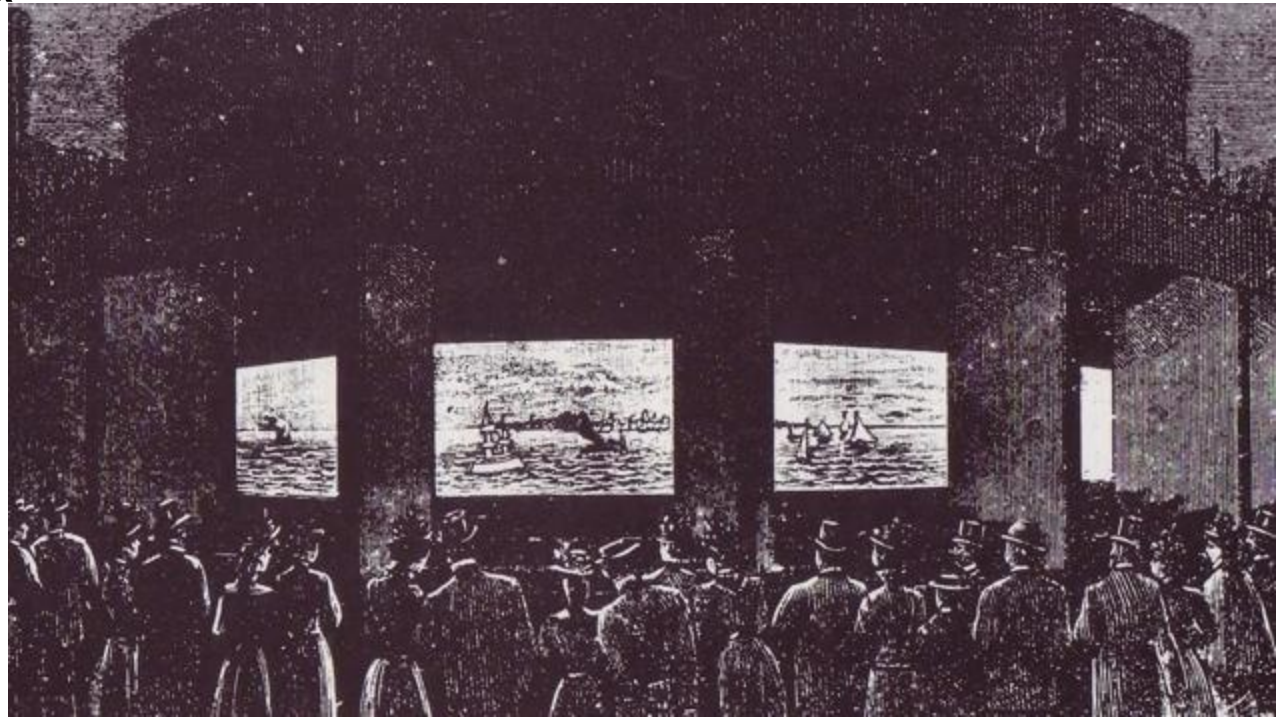
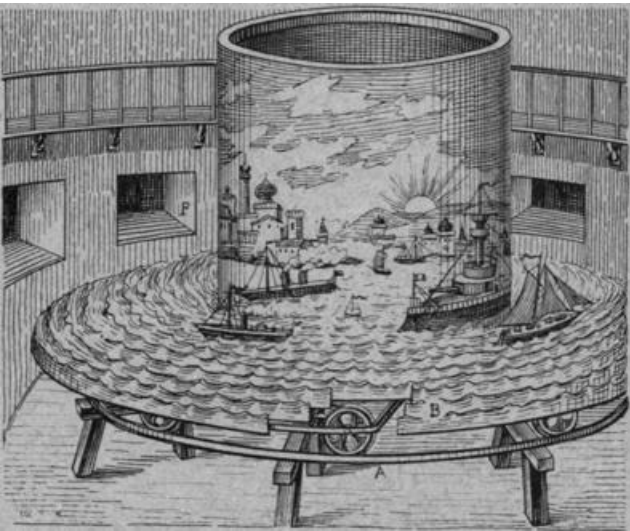
- Universal Exposition of Paris (1900)
  - Virtual voyaging
    - Raoul Grimoin-Sanson's Cinéorama (a cinematographic balloon trip)





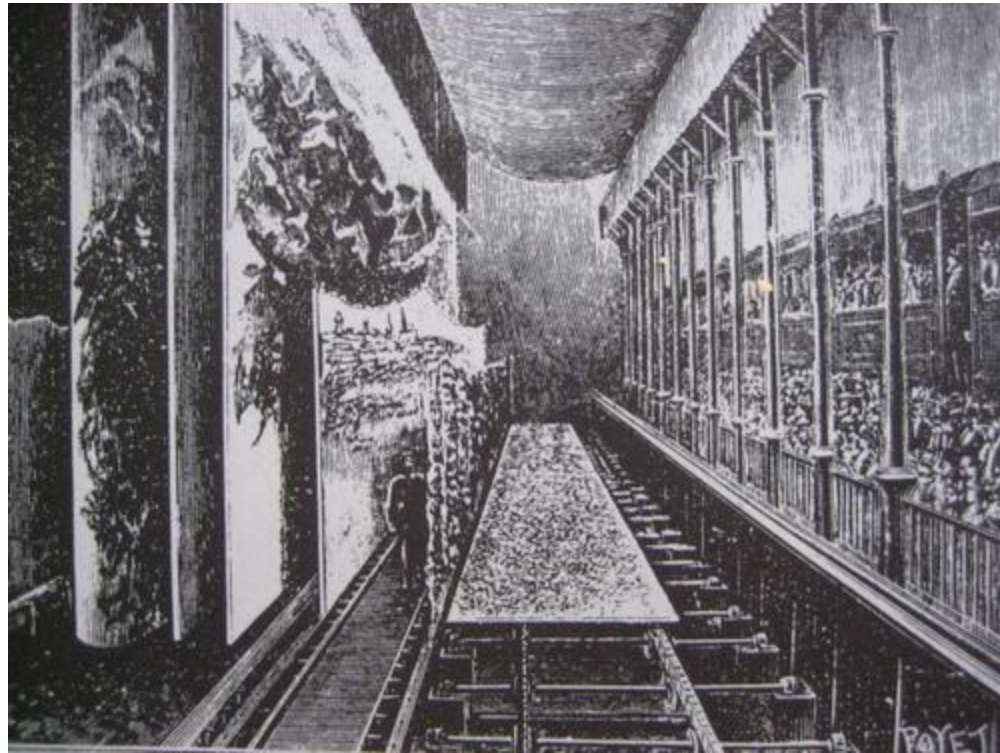
# What the Victorian Age knew

- Universal Exposition of Paris (1900)
  - Virtual voyaging
    - Auguste Francovich's and Antoine Gadan's Stéréorama



# What the Victorian Age knew

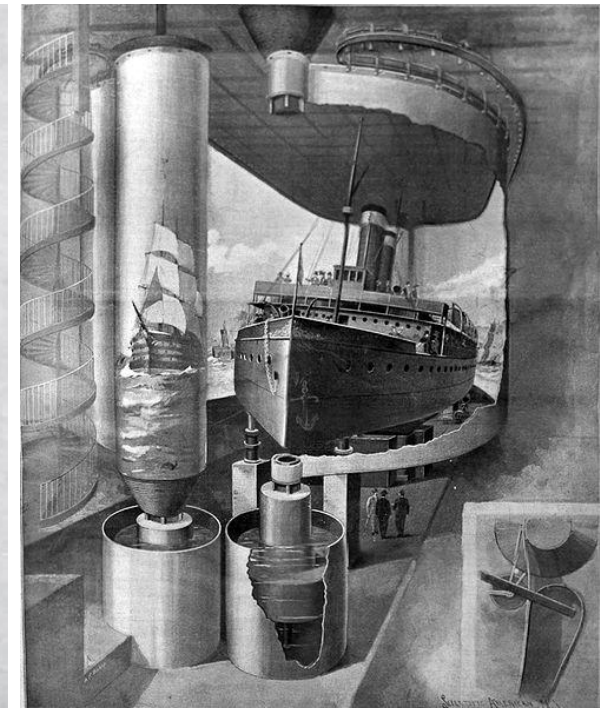
- Universal Exposition of Paris (1900)
  - Virtual voyaging
    - Marcel Jambon's and A. Bailly's Panorama Transsibérien (a railway journey from Russia to China)





# What the Victorian Age knew

- Universal Exposition of Paris (1900)
  - Virtual voyaging
    - Hugo d'Alési's Maréorama, a synthesis of circular and moving panoramas



# What the Victorian Age knew

- Diorama



# What the Victorian Age knew

- Cinema
  - Kinetoscope in New York (1894): shows moving pictures through a peep-hole
  - The traveling cinema
  - The movie theater: Balham Empire in London, the Hippodrome in Paris (1907)
  - Film length is limited to 300 meters, which is about 16 minutes

# What the Victorian Age knew

- Fiction
  - Leo Tolstoj (1828, Russia): “War and Peace” (1869)
  - George Eliot (1819, Britain): “Middlemarch” (1872)
  - Emile Zola (1840, France): “L’Assommoir” (1877)
  - Fodor Dostoevsky (1821, Russia): “Brothers Karamazov” (1880)
    - Attack against Western values (materialism, logic, science)
    - Russian nationalism and Christian spirituality
    - Transforming theology into human tragedy
  - Joaquim-Maria Machado de Assis (1835, Brazil): “Memorias Postumas” (1881)
  - Joris Huysmans (1848): “A Rebours” (1884)

# What the Victorian Age knew

- Fiction
  - Diffusion of the printed book makes rhymed poetry less essential
  - Boom of novels and free-verse poetry



# What the Victorian Age knew

- Fiction
  - Perez Galdos (1843, Spain): "Tristana" (1892)
  - Jose-Maria Eca de Queiros (1845, Portugal): "Casa de Ramires" (1897)
  - Thomas Mann (1875, Germany): "Buddenbrooks" (1901)
  - Henry James (1843, USA): "Golden Bowl" (1904)
  - Joseph Conrad (1857, Britain): "Nostromo" (1904)
  - Maksim Gorkij (1868, Russia): "The Mother" (1907)
  - Franz Kafka (1883, Germany): "Der Prozess" (1915)
    - The individual lives in a rational society driven by forces that he not understand and cannot control

# What the Victorian Age knew

Postcard of 1913

- Science-fiction
  - Mary Shelley: “Frankenstein” (1818)
  - Edward Bulwer-Lytton: "The Coming Race" (1871)
  - Samuel Butler: "Erewhon" (1872).
  - Jules Verne: “From the Earth to the Moon” (1865)
  - HG Wells: “The Time Machine” (1895)
  - Robert Luis Stevenson: “Dr Jekyll and Mr Hyde” (1886)
  - Bram Stoker: “Dracula” (1897)
  - Hugo Gernsback: “Ralph 124C 41+” (1911)



# What the Victorian Age knew

- Science-fiction
  - See victophi.ppt for utopian and dystopian novels

# What the Victorian Age knew

- Theatre
  - Henrik Ibsen (1828, Norway): "Wild Duck" (1884)
  - Alfred Jarry (1873): "Ubu Roi" (1894)
  - August Strindberg (1849, Sweden): "The Dream" (1902)
  - Anton Chekhov (1860, Russia): "The Cherries Garden" (1904)
  - Gerhart Hauptmann (1862): "Die Weber" (1892)
  - Arthur Schnitzler (1862): "Reigen/ La Ronde" (1896)
  - Frank Wedekind (1864, Germany): "Die Buchse der Pandora" (1904)
  - Bernard Shaw (1856, Britain): "Pygmalion" (1914)



# What the Victorian Age knew

- Poetry
  - Charles Baudelaire (1821, France): “Les Fleurs du Mal” (1857)
  - Robert Browning (1812): “The Ring And The Book” (1869)
  - Isidore de Lautreamont (1846): "Les Chants de Maldoror" (1868)
  - Arthur Rimbaud (1854, France): "Une Saison En Enfer" (1873)
  - Stephane Mallarme` (1842, France): "L'Apres-Midi d'un Faune" (1876)
  - Gerald-Manley Hopkins (1844, Britain): "The Wreck Of The Deutschland” (1876)

# What the Victorian Age knew

- Poetry
  - Ruben Dario (1867, Nicaragua): “Prosas Profanas” (1896)
  - Antonio Machado (1875, Spain): “Campos de Castilla” (1912)
  - Rabindranath Tagore (1861, India): “Gitanjali” (1913)
  - Guillaume Apollinaire (1880): “Alcools” (1913)
  - Paul Valery (1871, France): “La Jeune Parque” (1917)

# What the Victorian Age knew

- Music
  - Richard Wagner (Germany, 1813):
    - Der Ring des Nibelungen: 12 hours of opera
    - He writes the words for his own music
    - Gesamtkunstwerk (total art, inspired by pre-Christian myth), formulated in 1849
    - “Tristan”: an opera made of discords
    - Influence of Schopenhauer
  - Modest Moussorgsky (Russia, 1839): Boris Godunov (1874)
  - Giuseppe Verdi (Italy, 1813):
    - La Traviata: real-life contemporary subject
    - Aida (1871): grand opera
    - Requiem (1874)

# What the Victorian Age knew

- Music
  - Johannes Brahms (Germany, 1833): Symphony 4 (1885)
  - Giuseppe Verdi (Italy, 1813): “Otello” (1887)
  - Antonin Dvorak (Czech, 1841): Symphony 9 (1893)
  - Richard Strauss:
    - Also Sprach Zarathustra (1896)
    - Elektra: a dissonant expressionist opera
  - Fryderyk Chopin (Poland, 1810)
  - Ferencz Liszt (Hungary, 1811)



# What the Victorian Age knew

- Music
  - French grand opera from Rossini's William Tell (1829) to Verdi's Aida (1871)

# What the Victorian Age knew

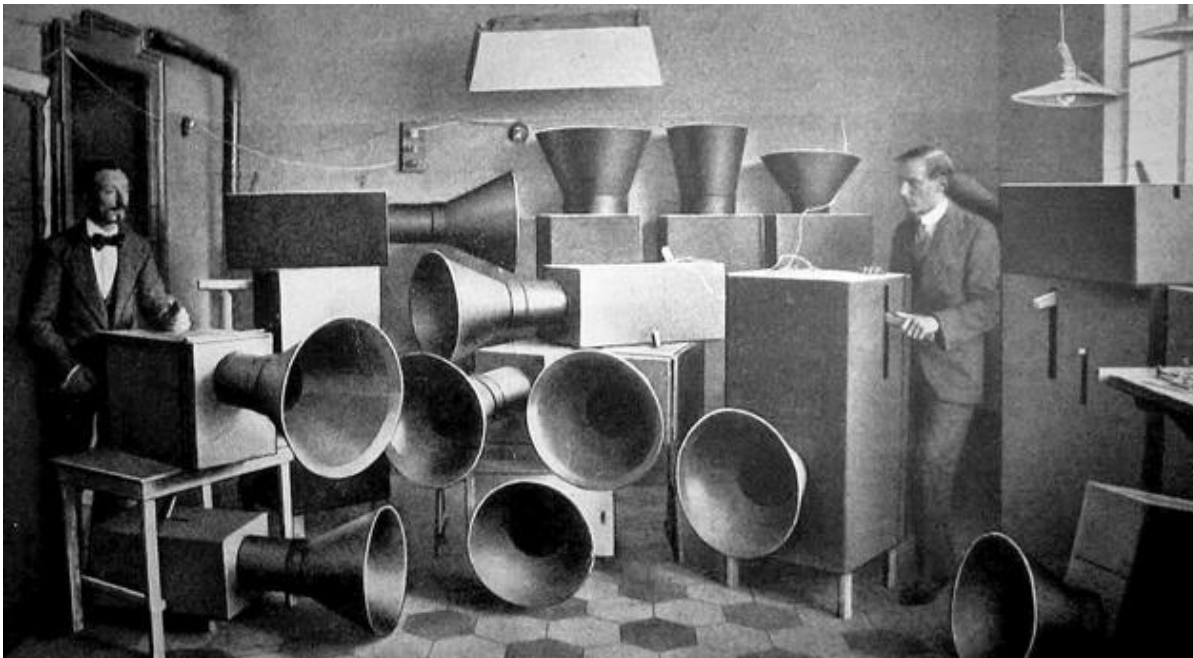
- Music
  - Aleksandr Skrjabin (Russia, 1872): Divine Poem (1905)
  - Gustav Mahler (Austria, 1860): Symphony 9 (1910)
  - **Arnold Schoenberg (Austria, 1874):**
    - Second String Quartet (1908): atonal
    - Erwartung (1909): atonal opera
    - **Pierrot Lunaire (1912): decadence and “degeneration” (first sprechgesang)**
    - “Piano Suite” (1923): serial music (no note prevails)
  - Claude Debussy (France, 1862): Jeux (1912)

# What the Victorian Age knew

- Music
  - Igor Stravinskij (Russia, 1882): Le Sacre du Printemps (1913)
  - Charles Ives (USA, 1874): Symphony 4 (1916)
  - Sergej Prokofev (Russia, 1891): Classic Symphony (1917)
  - Erik Satie (France, 1866): Socrates (1918)
  - Puccini: “Madame Butterfly” (1904)

# What the Victorian Age knew

- **Music**
  - **Luigi Russolo: noise**





# What the Victorian Age knew

- Ballet/ Italy
  - Luigi Manzotti
    - His extravagant ballets at Milano's La Scala resurrect ballet in Italy: "Excelsior" (1881) with Indian, Arab, Chinese and Turkish dances for a cast of 500 dancers, 12 horses, two cows and an elephant
    - Italian ballet masters document Manzotti's ballets and export them throughout Europe and the USA
    - Poor artistic value and virtually no virtuoso skills required from dancers

# What the Victorian Age knew

- Ballet/ Italy
  - Italian ballet masters write and stage their own ballets, unlike the French who use professional writers, and unlike Italian opera composers who used professional librettos
  - Italian ballet is rapidly obliterated by the competition
  - Marinetti's "variety theater" (1913)

# What the Victorian Age knew

- Ballet/ Russia
  - Jules Perrot’s five-hour “Eoline” (1858) and Marius Petipa’s five-hour “The Pharaoh’s Daughter” (1862) at a time when ballet in Paris and Milan shares the program with opera
  - 1882: Aleksandr II abolishes the monopoly of the imperial theaters, thereby causing a boom of popular musical theaters and an “Italian invasion” of Manzotti’s dancers staging sensational extravaganzas (ballets-feeries)
  - The ballet of the imperial theaters continues but represents the ossified aristocratic world

# What the Victorian Age knew

- Ballet/ Russia
  - Marius Petipa + Pyotr Ilyich Tchaikovsky + Perrault (story) + Carlotta Brianza (dancer) + Enrico Cecchetti (dancer): “The Sleeping Beauty” (1890), basically an elegant high-brow feerie with virtuoso Italian-style dancers AND pop music
  - Tchaikovsky is the first composer to conceive of ballet as a major art with symphonic scores that stand on their own
  - Lev Ivanov (Russian choreographer) + Tchaikovsky + Hoffmann (story): “The Nutcracker” (1892)
  - Ivanov-Tchaikovsky’s “Swan Lake” (1895)
  - Petipa-Glazunov’s “Raymonda” (1898)



# What the Victorian Age knew

- Ballet/ France
  - Isadora Duncan (USA) promotes “free dance” based on physiology (the “solar plexus”) in Paris (1900)
  - The exotic Mata Hari (Holland) debuts in Paris (1905)
  - Oriental shows by Ruth St Denis (USA) in Paris (1906)
  - Valentine de Saint-Pont’s multimedia ballet (1913)

# What the Victorian Age knew

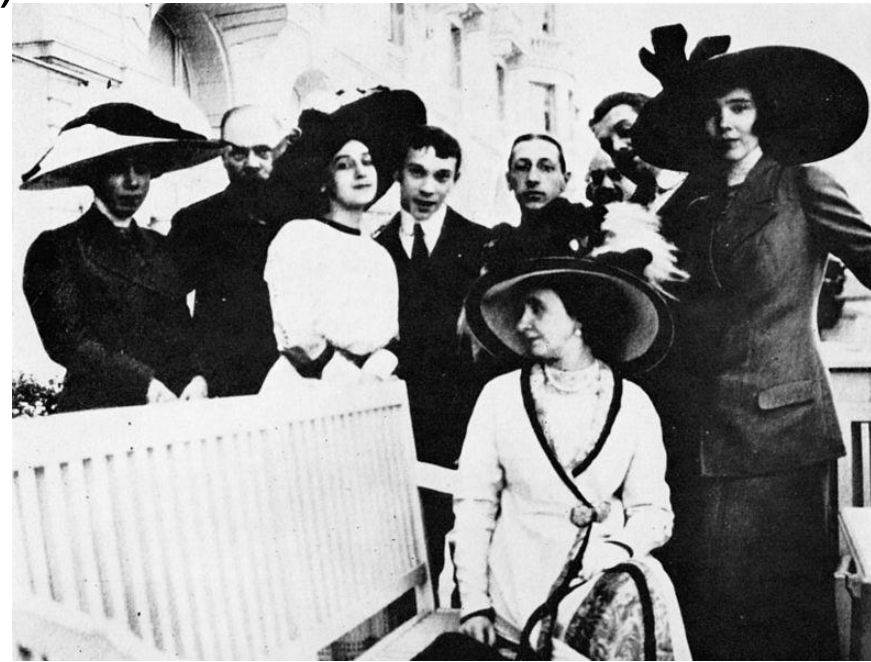
- Ballet/ Russia
  - Sergei Diaghilev: homosexual patron of the Russian arts founds the magazine “Mir Isskustva” (1898)
  - Influenced by Duncan, Mikhail Fokine choreographs “The Dying Swan” (1905), a solo improvisatory dance for Anna Pavlova in Russia
  - Savva Marmontov and Maria Tenisheva sponsor the Russian arts and crafts movement in their country estates that become artists’ colonies: original art inspired by Russian folk art

# What the Victorian Age knew

- Ballet/ Russia to France
  - Franco-Russian alliance (1894), Triple Entente (1907)
  - Tolstoy and Dostoevsky
  - Exhibition of Russian arts and crafts in Paris (1900)
  - Sergei Diaghilev's exhibition of Russian art in Paris (1906)
  - The salons and rich patron sponsor Diaghilev's company

# What the Victorian Age knew

- Ballet/ France
  - Sergei Diaghilev’s “Le Ballets Russes” open in Paris (1909): Mikhail Fokine (choreographer and dancer), Anna Pavlova, Tamara Karsavina and Vaslav Nijinsky (dancers), Leon Bakst (Lev Rozenberg), Aleksandr Golovin and Aleksandr Benois (scenographers)



# What the Victorian Age knew

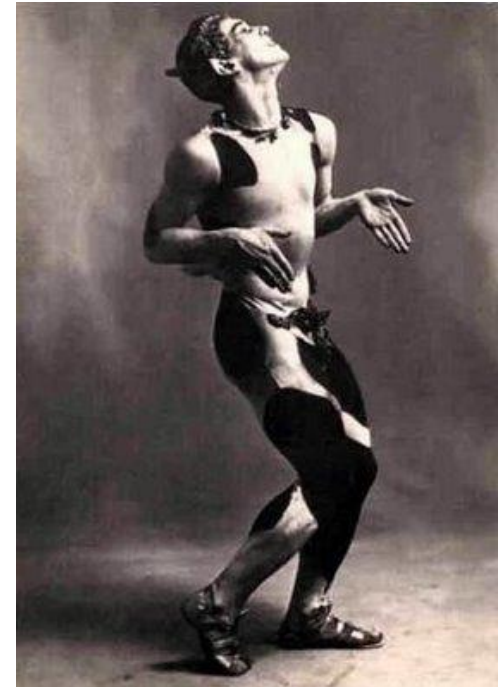
- Ballet/ France
  - Mikhail Fokine choreographs
    - Igor Stravinsky's exotic "Firebird" for Karsavina (1910)
    - Rimsky-Korsakov's sensual and exotic → "Scheherazade" (1910) for Karsavina and Nijinsky
    - The sensual "Le Spectre de la Rose" (1911) for Nijinsky →
    - Igor Stravinsky's Russian-folkish "Petrouchka" for Nijinsky (1911)





# What the Victorian Age knew

- Ballet/ France
  - Sergei Diaghilev shocks Paris with an erotic production of Debussy's "L'Après-midi d'un Faune" (1912) choreographed by Nijisky (who dances a scene in which he masturbates on stage) and Stravinsky's Russian-folkish and dissonant "Le Sacre du Printemps" (1913) choreographed by Nijisky
  - The scandal and World War I (1914) kill the Ballets Russes
  - The "Ballets Russes" never once perform in Russia



# What the Victorian Age knew

- Ballet/ France
  - Marie Wiegmann's solo ballet "Witch Dance" (1914)
  - Sergei Diaghilev's "The Three-Cornered Hat" (1917)

# What the Victorian Age knew

- Culture/ Russia
  - 1898: Konstantin Stanislavsky's Moscow Art Theater stages Anton Chekhov's "The Seagull"
  - 1901: The Russian Orthodox Church excommunicates Lev Tolstoy
  - 1903: Maksim Gorky's play "The Lower Depths" stages thieves, prostitutes and tramps
  - 1906: Vsevolod Meyerhold produces Aleksandr Blok's play "Balaganchik"
  - 1910: Lev Tolstoy dies, possibly the most famous writer in the world
  - 1911: Success of the "Amazons", female avantgarde painters (Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udaltsov)

# What the Victorian Age knew

- Russia
  - 1913: Aleksei Kruchenykh writes a libretto in zaum language and Malevich designs the stage for Mikhail Matyushin cubist-futurist opera "Victory Over the Sun"
  - 1915: Vladimir Tatlin's art launches "Constructivism" in Russia
  - 1915: Kazimir Malevich's art launches "Suprematism" in Russia
  - 1917: Soviet conception of art: Art as a device to improve human nature

# What the Victorian Age knew

- Russia
  - 1918: The Svomas (Free State Art Studios) are inaugurated in Moscow
  - 1918: Vladimir Mayakovsky's futurist play "Misteriya-Buff" is produced by Vsevolod Meyerhold with sets designed by Kazimir Malevich



What the Victorian Age knew

Piero Scaruffi

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