

What the Victorian Age knew Art

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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

- **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

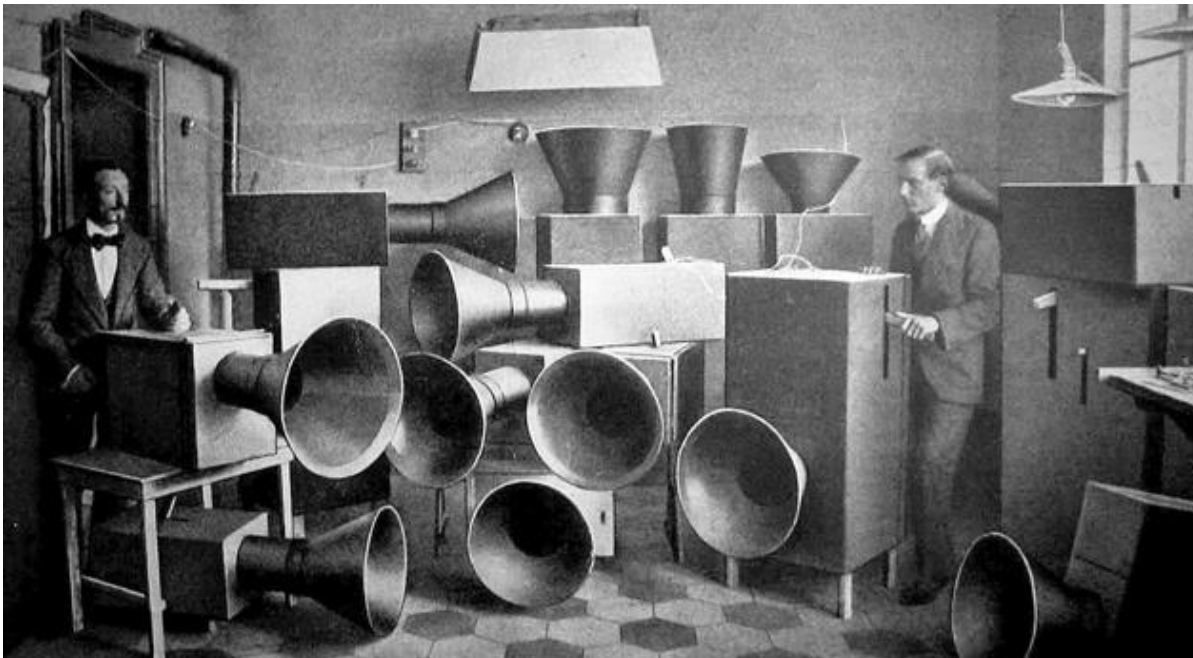
- Music
 - Aleksandr Skrjabin (Russia, 1872): Divine Poem (1905)
 - Gustav Mahler (Austria, 1860): Symphony 9 (1910)
 - **Arnold Schoenberg (Austria, 1874):**
 - Second String Quartet (1908): atonal
 - Erwartung (1909): atonal opera
 - **Pierrot Lunaire (1912): decadence and “degeneration” (first sprechgesang)**
 - “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)

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

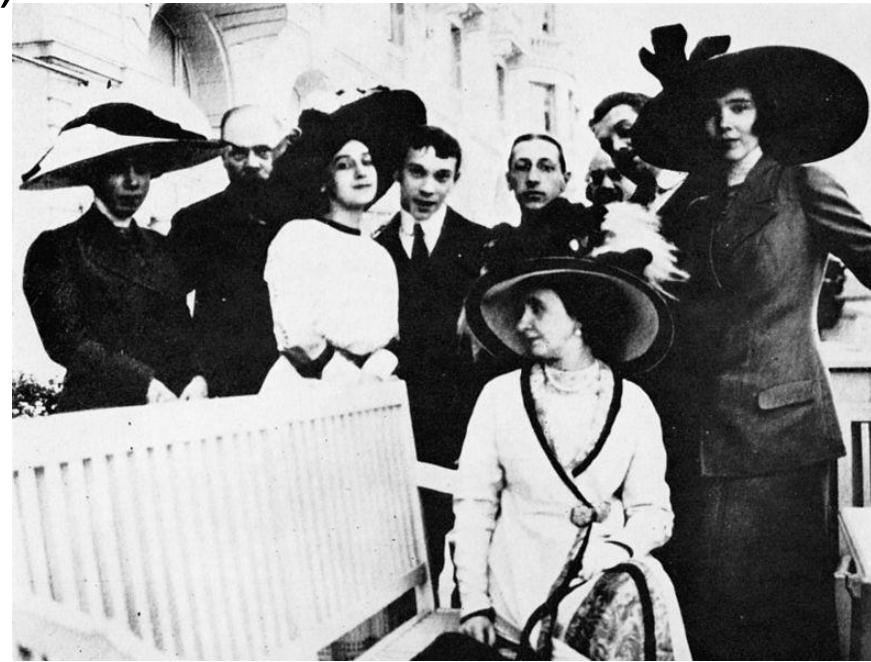
- Ballet/ Russia
 - Sergei Diaghilev: homosexual patron of the Russian arts founds the magazine “Mir Isskustva” (1898)
 - Influenced by Duncan, Mikhail Fokine choreographs “The Dying Swan” (1905), a solo improvisatory dance for Anna Pavlova in Russia
 - Savva Marmontov and Maria Tenisheva sponsor the 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)



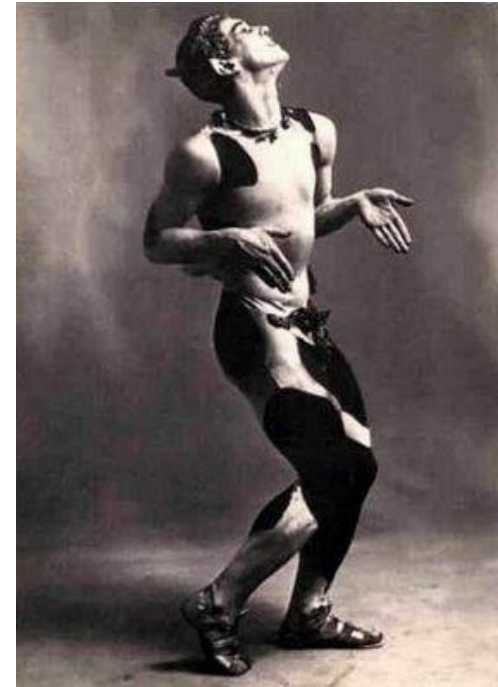
What the Victorian Age knew

- 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

- 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

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