

# The Victorian Age

- English Arts & Crafts Movement (1880s)
  - John Ruskin: industrialization has caused tasteless mass-produced goods, decline in creativity, prominence of engineering over art
  - William Morris: return to handmade crafts and communal life; art is not separate from craft; any object can become an artwork
  - Nature-inspired textiles, handpainted tiles, stained-glass windows, furniture
  - First magazine devoted to the visual arts: “The Century Guild Hobby Horse” (1884)



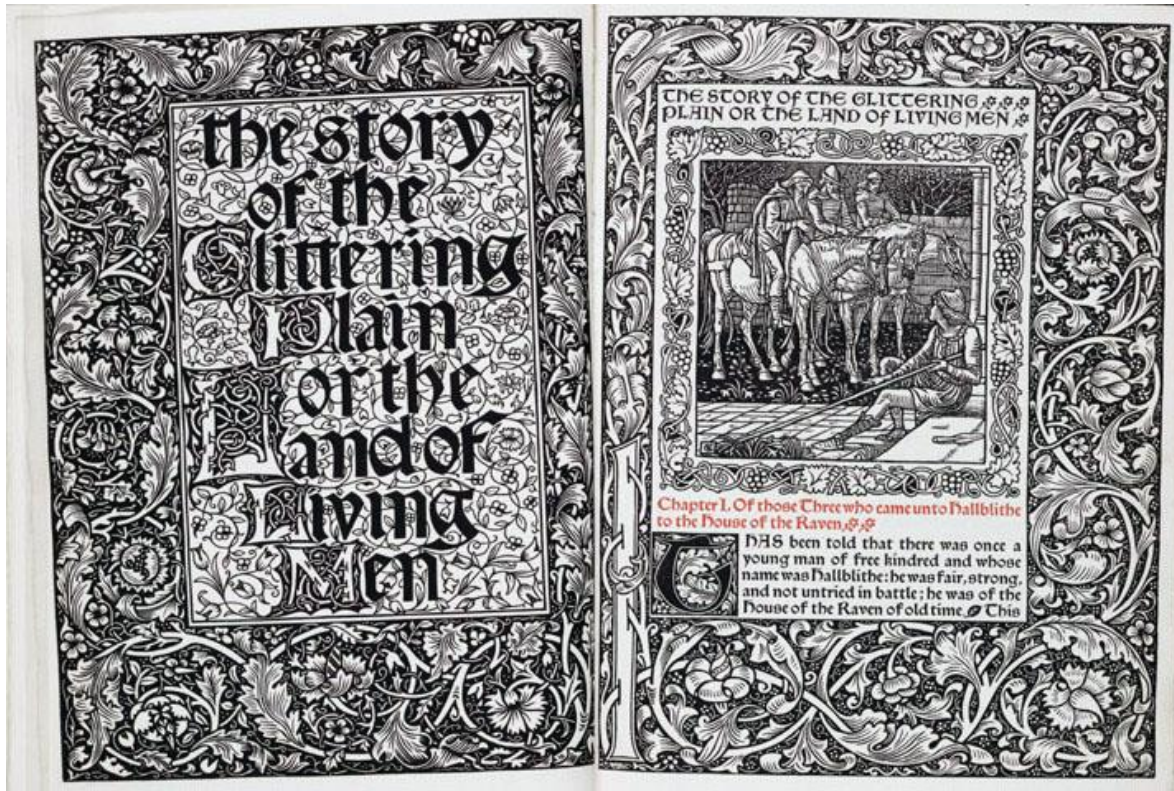
William Morris:  
“Wey” (1884)

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- English Arts & Crafts Movement (1880s)
  - Return to rural environments
  - Revival of old techniques
  - Inspired by British flora and fauna
  - Revival of fine book printing (Kelmscott Press, Essex House, Doves Press)
  - 1902: The village of Chipping Campden becomes a commune of the arts & crafts guild

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William Morris' edition of Chaucer (The Kelmscott Chaucer, 1896)

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- European Arts & Crafts Movement (1900s)
  - Henri van de Velde/Velde (1863, Belgium): “The Renaissance in Modern Applied Art” (1901)
    - Machine-made objects can be art too
    - Weimar’s “Academy of Fine Arts” (1902), predecessor of the Bauhaus
    - Architecture can help create a utopian society

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- **German Arts & Crafts Movement (1900s)**
  - **1907: Werkbund (Craftsmen Association) in Munich**
  - **Design for the age of the machine (vs William Morris' contempt for machine-made goods)**
  - **The “Gesamkultur”:** culture for a world in which humans and machines coexist
  - **Peter Behrens (1868, Germany) designs furniture, appliances and industrial components**

Peter Behrens:  
Electric kettle (1910)

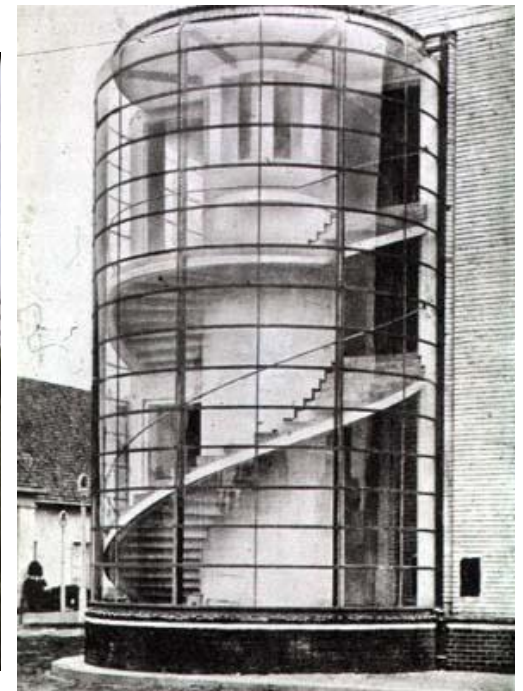


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- **German Arts & Crafts Movement (1900s)**
  - **Werkbund**



Walter Gropius and Adolf Meyer:  
Werkbund Pavilion, Cologne (1914)



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- **Ukiyo-e influence (1880s)**
  - **Japanese painting style that becomes famous in Europe after Japan is forced to open up by the USA**



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- **Painting**

- James Ensor: “Entry of Christ into Brussels” (1888)

- Ferdinand Hodler: “Night” (1890)



This is a chapter in piero scaruffi's "A Visual History of the Visual Arts": <http://www.scaruffi.com/art/history>