What the Industrial Age knew

Piero Scaruffi
Copyright 2018

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

- 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

- 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

• Painting
  – Eugene Delacroix (1798): “Massacre at Chios” (1824)
  – Jean-Baptiste-Camille Corot (1796): “Ville d’Avray” (1870)
What the Industrial Age knew

• Painting
  – William Turner “Rockets and Blue Lights” (1840)
  – Gustave Courbet “Seascape” (1874)
What the Industrial Age knew

- Francisco Goya (1746, Spain): “Aquelarre” (1821)
- 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 Niepce 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)
  – 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 (warehouses)
      – 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**
  - 18\(^{th}\) 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 ceremonies
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)