What the Victorian Age knew
Art

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What the Victorian Age knew

• Moving Panorama
  – Carmontelle's Transparency (1780s)

“Figures Walking in a Parkland” (1780s)
What the Victorian Age knew

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

“The Four Seasons” (42 meters, 1798)
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• Moving Panorama
  – Robert Barker: circular panorama of Edinburgh displayed in London in a specially built rotunda (1791)
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• Moving Panorama
  – New York’s first rotunda for circular panoramas (1804)
  – Circular panorama: a permanent installation
  – Moving panorama: an itinerant show
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• Moving Panorama
  – Peter Marshall’s peristrephic 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)
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• Moving Panorama
  – Clarkson Stanfield’s moving panorama with a “View of the City of York” (1819)
  – John Grieve’s balloon panorama “Aeronautikon” (1836)
  – 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)
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• 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)
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• Diorama
  – Moving diorama in William Dunlap's theatrical play “A Trip to Niagara” (1828)
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- Diorama
  - Hyppolite Sebron’s “double-effect panorama” (1834, wrongly credited to Daguerre)
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• 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…
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- Moving Panorama
  - Traveling panorama shows by
    - Marshall brothers of Glasgow
    - James Laidlaw of Manchester

Laidlaw’s program of 1837 in Manchester
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• 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)
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- 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 presenting his panorama to Queen Victoria at Windsor Castle in 1849.
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• 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)
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• Moving Panorama
  – Virtual journeys
    • Charles Marshall’s “Tour through Europe” (London, 1851)

(aka “The Great Moving Diorama”)
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- Moving Panorama
  - Virtual journeys
    - Russell Smith’s “Mexico, California” (Philadelphia, 1850)
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• 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
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• 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
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- Magic Lantern
  - Technological progress in gaslight and photography (and the special effects of the phantasmagoria) allows it to compete with the moving panorama
  - Henry Childe’s “Scenic Views” (London, 1827) that employs dissolving views
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- Photographic Magic Lantern Slides
  - Frederick Langenheim’s glass stereoview (Philadelphia, 1850)
  - John Fallon’s stereopticon (Boston, 1860) that makes the projections look three-dimensional

Peter Abel & Thomas Leyland's show of John Fallon’s stereopticon (Philadelphia, 1860)
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- Photographic Magic Lantern Slides – John Fallon’s stereopticon

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

Source: www.magiclanternsociety.org
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• Moving Panorama
  – John Fitzgibbon’s “Panorama of Kansas and the Indian nations” (Boston, April 1857), a “photographic diorama” based on his own daguerreotypes
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• Moving Panorama
  – Harry Hamilton’s itinerant “Excursions” shows (England, 1850s)
  – Poole Brothers’ itinerant Myriorama shows (England, 1883) with music and sound effects
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- Moving Panorama
  - Léon Van de Voorde’s “Theatre Morieux” (Belgium, 1880s)

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

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• Universal Exposition of Paris (1900)
  – Virtual voyaging
  • Hugo d’Alési’s Maréorama, a synthesis of circular and moving panoramas
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
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• 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
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- 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)
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• 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)
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• 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)
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- 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)
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• 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)
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- 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
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• 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)
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• 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)
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• 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
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• 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
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• 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’Apres-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)
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• Russia
  – 1913: Aleksei Kruchenykh writes a libretto in zaum language and Malevich designes 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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