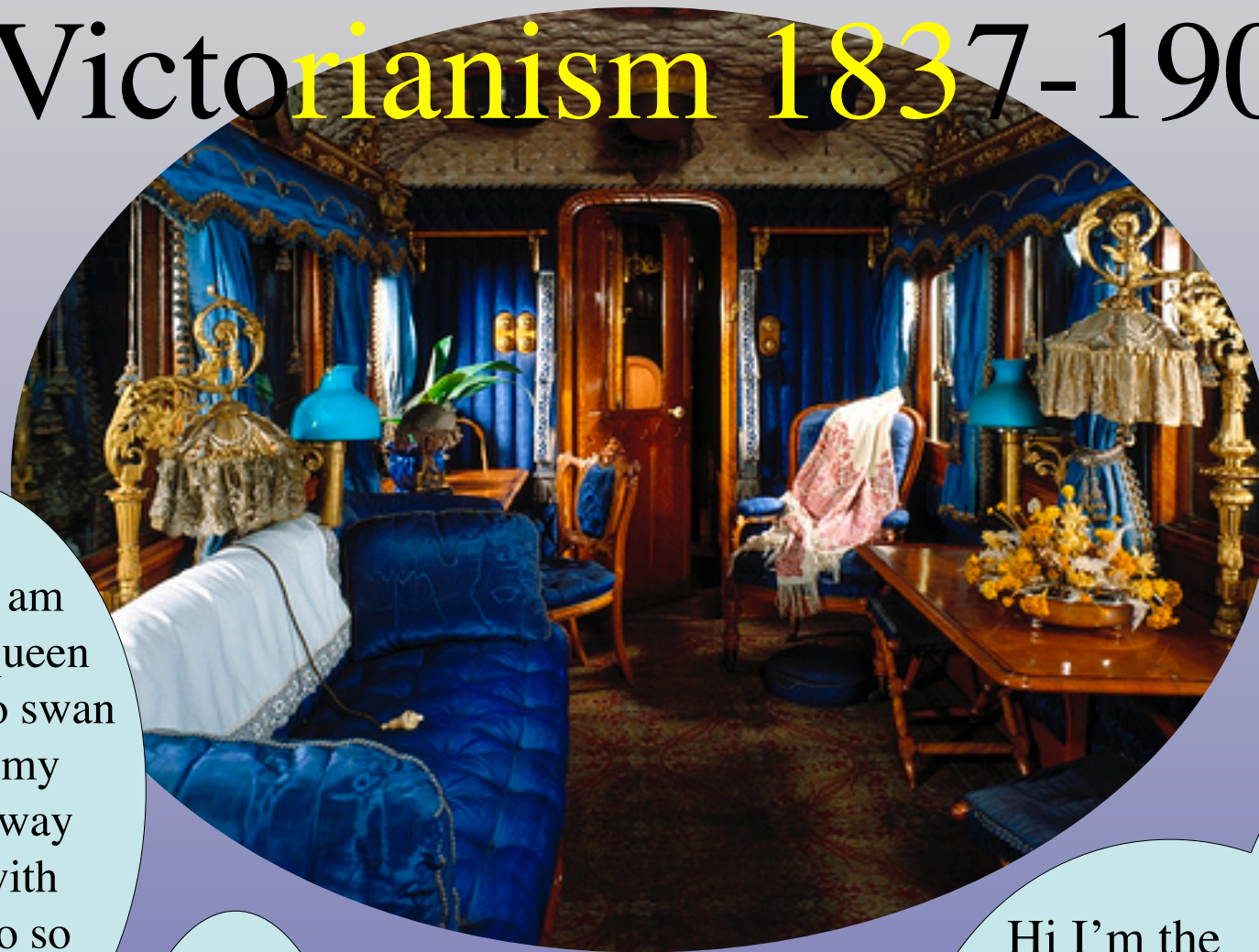


Victorianism 1837-1901

The Age of
Dickens



Hellou- ai am
the eolder queen
end ai love to swan
around in my
simple railway
carriage with
Albert: I do so
love it!

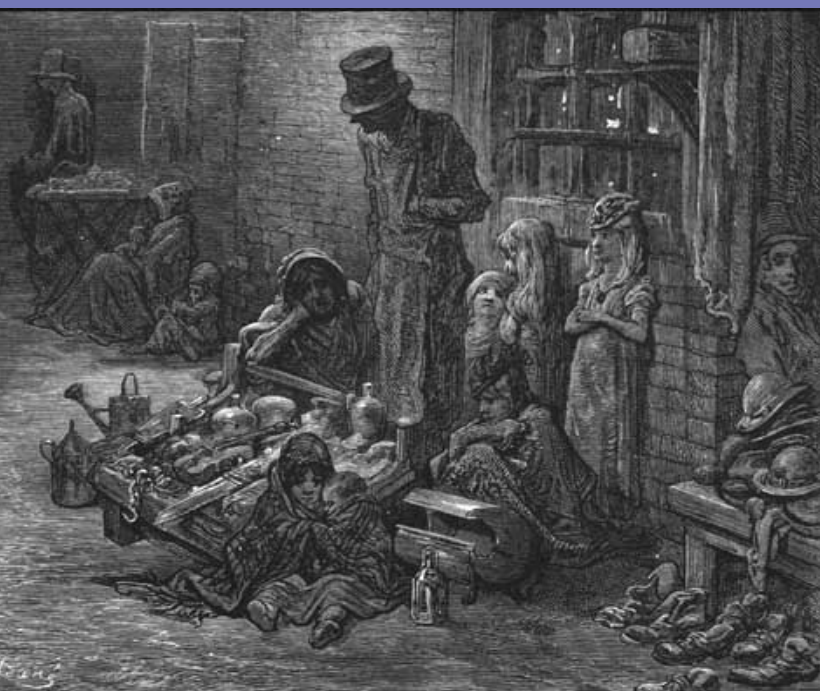


Hi I'm the
young Queen, came
to the throne in 1837-
they even built a
building for me in
"Steak & Kidney
(Sydney)"

The
Age of
George
Eliot
(She)



The
Age
of
Oscar
Wilde





We all feel as if we are connected with the divine when we get to the top of one of these constructions. Very jolly!

We all feel a-tiptoe with hope and confidence. We are on the threshold of a great time, even if our time is not great itself. In science, in religion, in social organization, we all know what great things are in the air... it is not the age of money-bags and cant, soot, hubbub, and ugliness. It is the age of great expectation and unwearied striving after better things.

Frederic Harrison 1882

copyright 2000 philg@mit.edu

Frederic
Harrison
1882

The God of Light, the Spirit of Knowledge, the Divine Intellect is gradually spreading over the planet and upward to the skies....Satan will be overcome; Virtue will descend from heaven, surrounded by her angels, and reign over the hearts of men. Earth, which is now a purgatory, will be made a paradise... Hunger and starvation will then be unknown, and the best part of the human life will no longer be wasted in the tedious process of cultivating the fields...

Frederic Harrison 1882

Disease will be extirpated; the causes of decay will be removed; immortality will be invented. And then, the earth being small, mankind will migrate into space, and will cross the airless Saharas which separate planet from planet, and sun from sun. The earth will become a Holy Land which will be visited by pilgrims from all the quarters of the universe. Finally, men will master the forces of Nature; they will become themselves architects of systems, manufacturers of worlds. Man then will be perfect; he will then be a Creator; he will therefore be what the vulgar worship as a God.

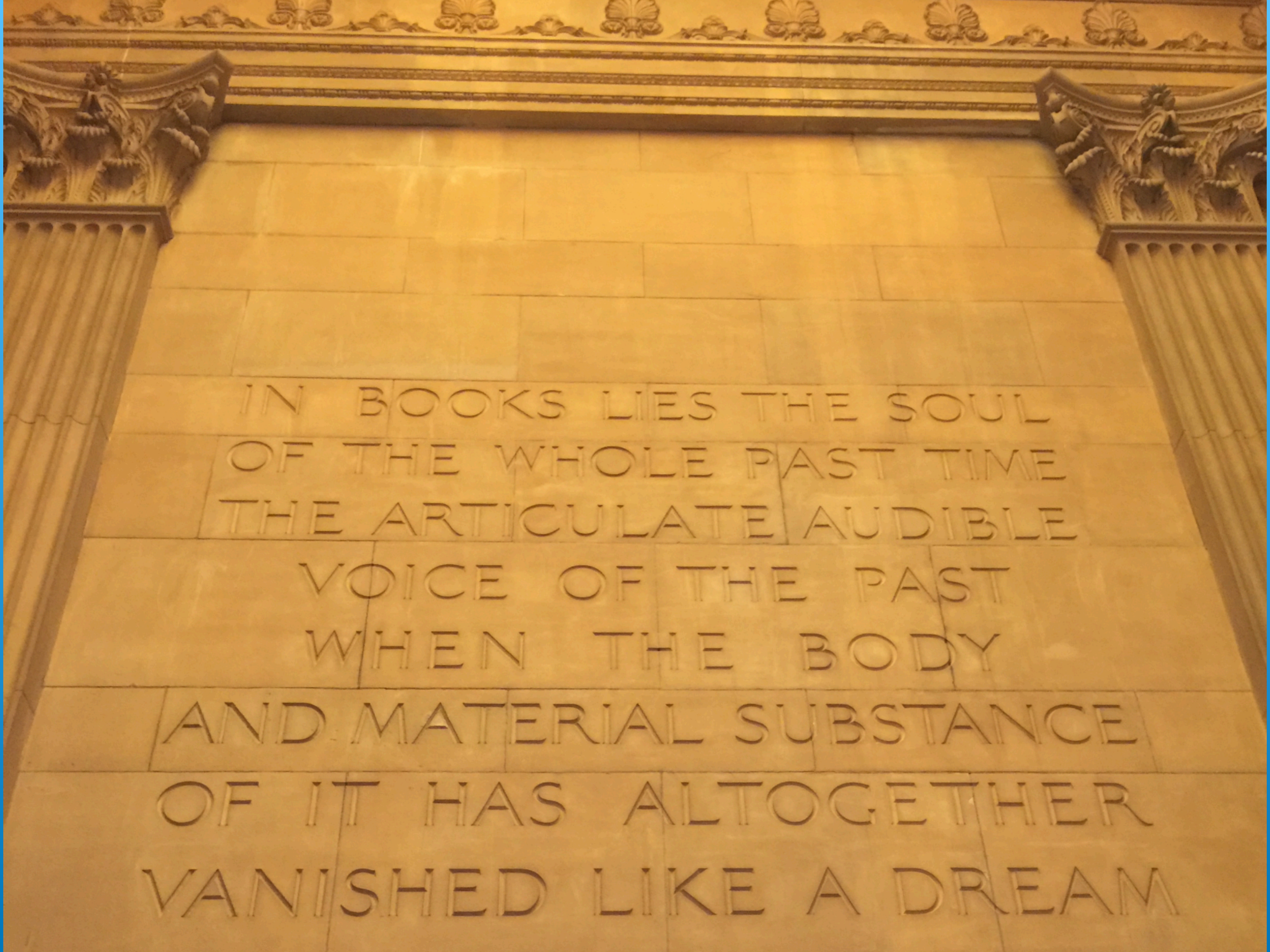
**"Man has grown mechanical in
head and heart as well as in hand"**

Thomas Carlyle Norton

Vol E 30 ff

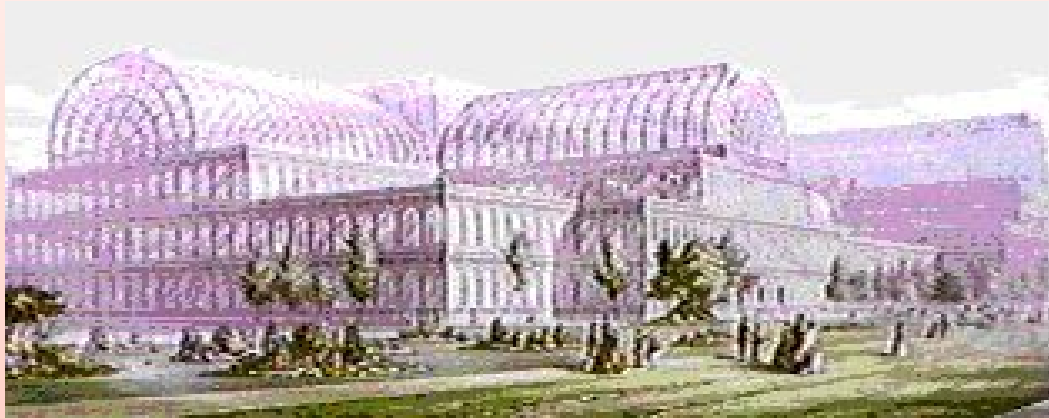
I Can see
the whole
universe
between the
points of my
pair of
compasses!
Yay!



The image shows a close-up, low-angle view of a stone inscription on a building's facade. The inscription is carved into a large, rectangular stone block and is flanked by two classical columns with Corinthian capitals. The text is in all caps and is arranged in ten lines. The stone is a light, warm color, and the lighting is soft, highlighting the texture of the stone and the relief of the carving. The columns are partially visible on the left and right sides of the frame, and the top of the image shows the decorative frieze of the building.

IN BOOKS LIES THE SOUL
OF THE WHOLE PAST TIME
THE ARTICULATE AUDIBLE
VOICE OF THE PAST
WHEN THE BODY
AND MATERIAL SUBSTANCE
OF IT HAS ALTOGETHER
VANISHED LIKE A DREAM

Asa Briggs Iron Bridge to Crystal Palace



The Crystal Palace 1851



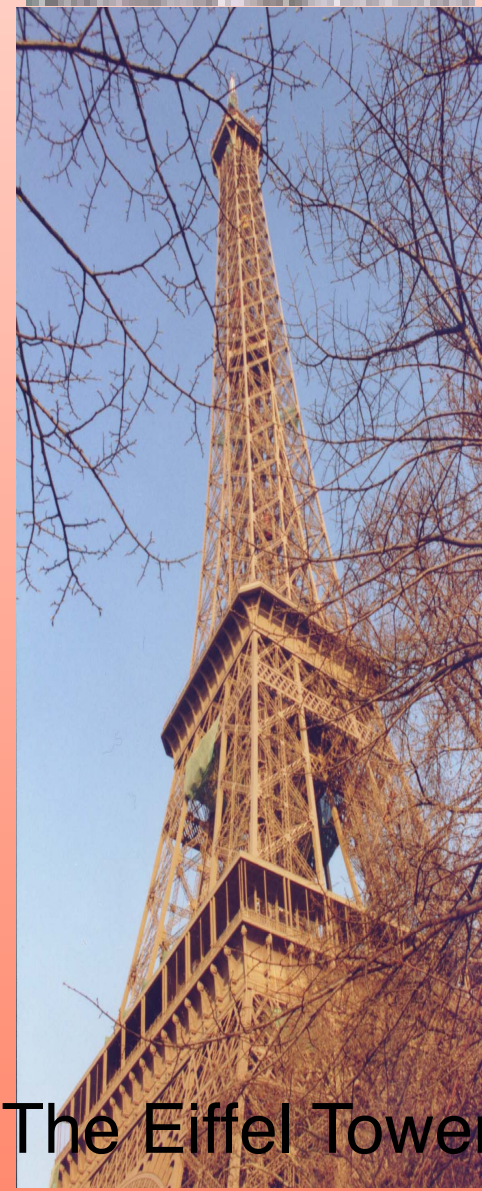
Victorian/ "Victoria"
Railway Stations

*Empress
of India*



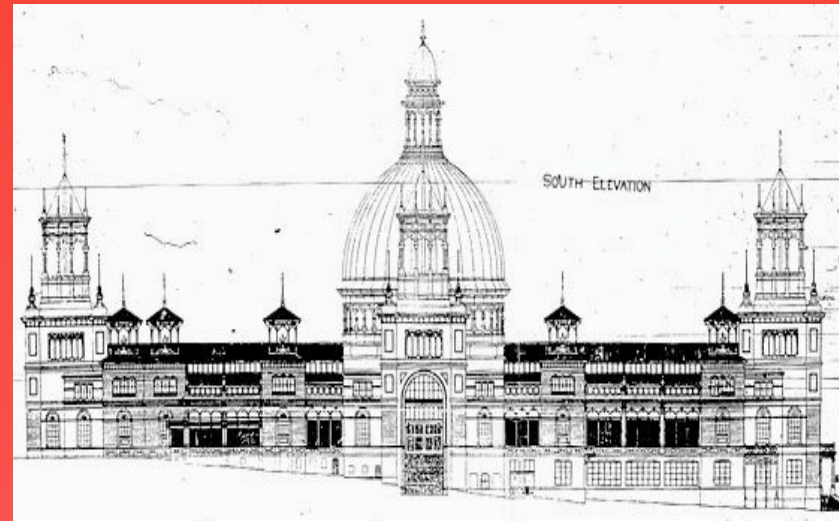
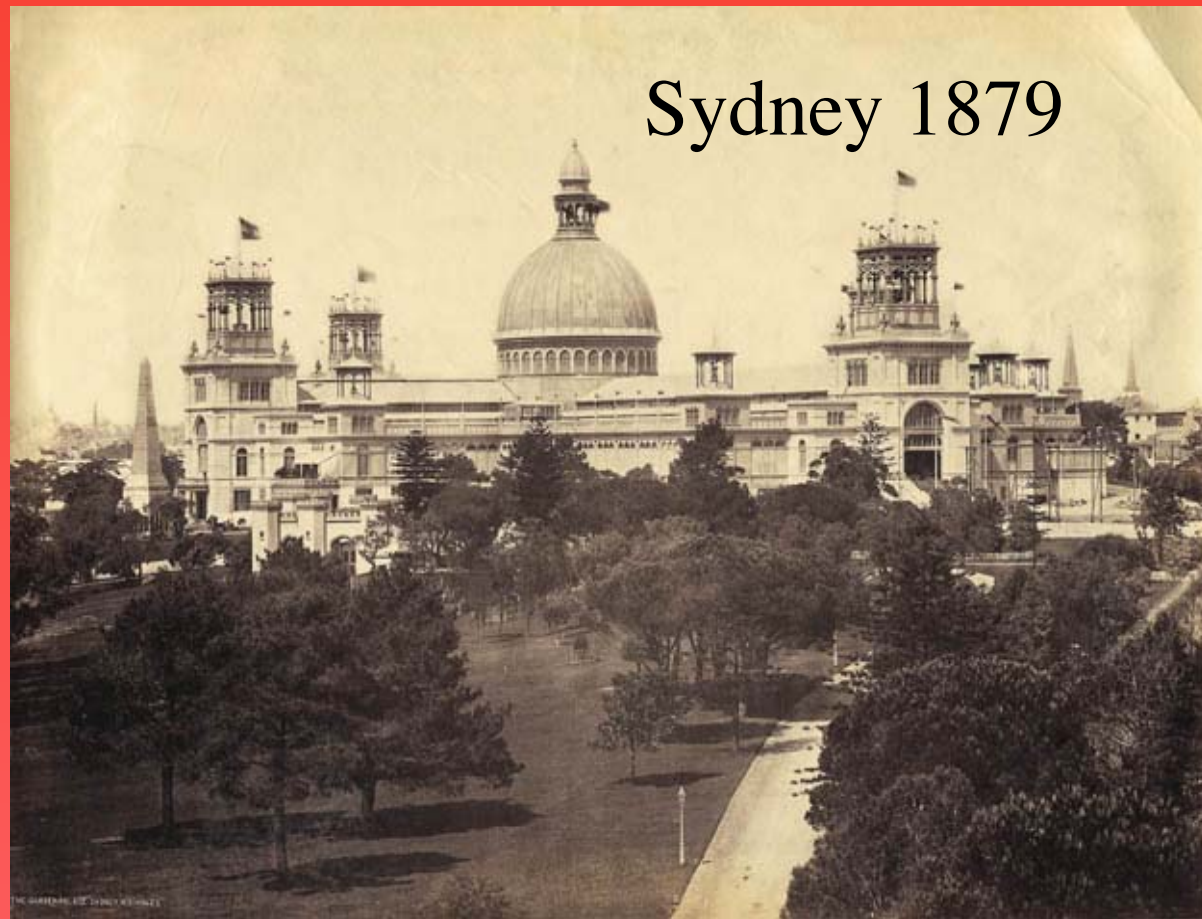
Palace Gardens Sydney NSW

Shocking
Business that fire
in Sydney- so
much of my
Victorian Wealth
gone up in
smoke!!



The Eiffel Tower

Sydney 1879



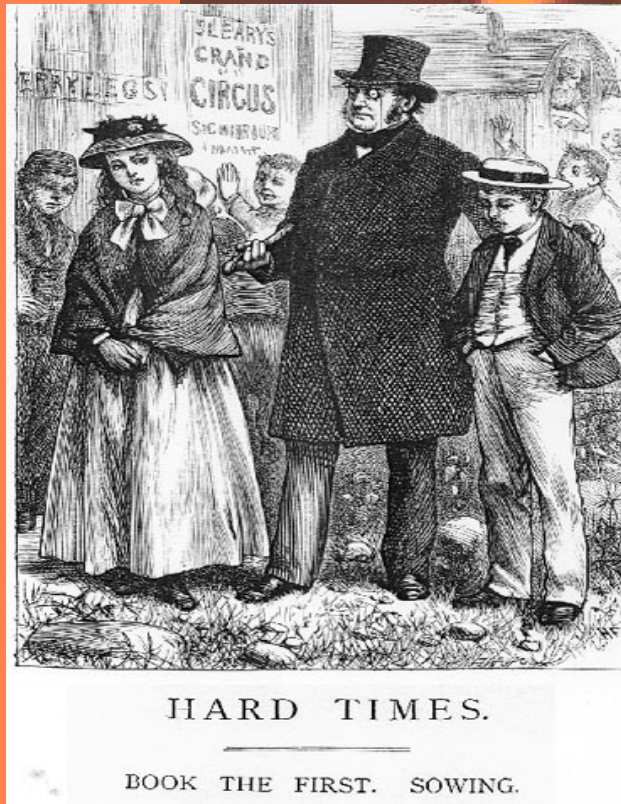
September 22nd
1882



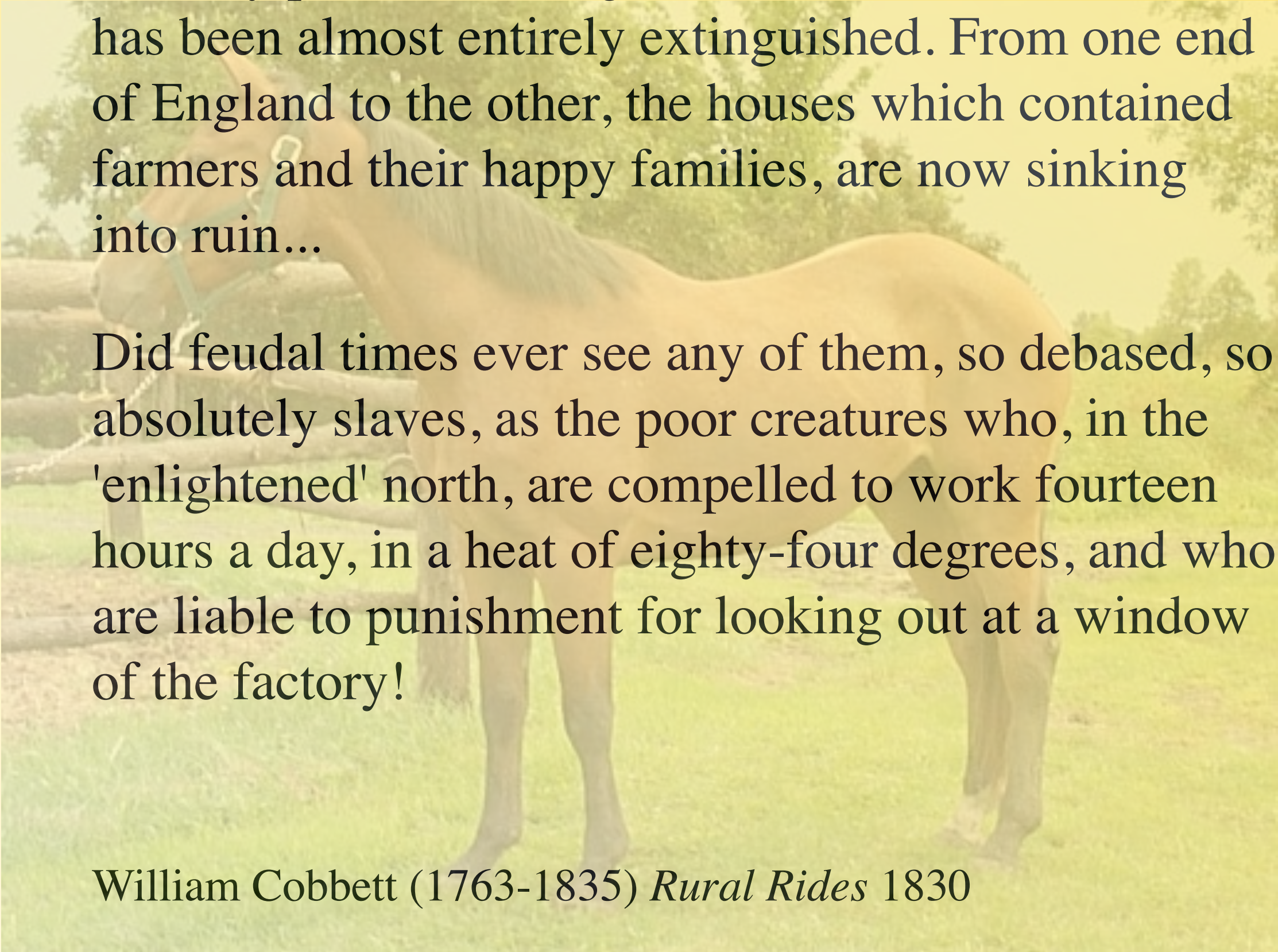




Coketown - See *Hard Times*
Chapter 5- The Keynote (also in
Norton Vol E 645) &
Norton Vol E 261 (Introduction to
Dickens)



What does Coketown represent for Dickens? How does he bring his concerns to life through his use of poetic language?



In every part of the kingdom the race of small farmers has been almost entirely extinguished. From one end of England to the other, the houses which contained farmers and their happy families, are now sinking into ruin...

Did feudal times ever see any of them, so debased, so absolutely slaves, as the poor creatures who, in the 'enlightened' north, are compelled to work fourteen hours a day, in a heat of eighty-four degrees, and who are liable to punishment for looking out at a window of the factory!

William Cobbett (1763-1835) *Rural Rides* 1830

Unnatural effects, arising out of the resources of the country having been drawn unnaturally together into great heaps.

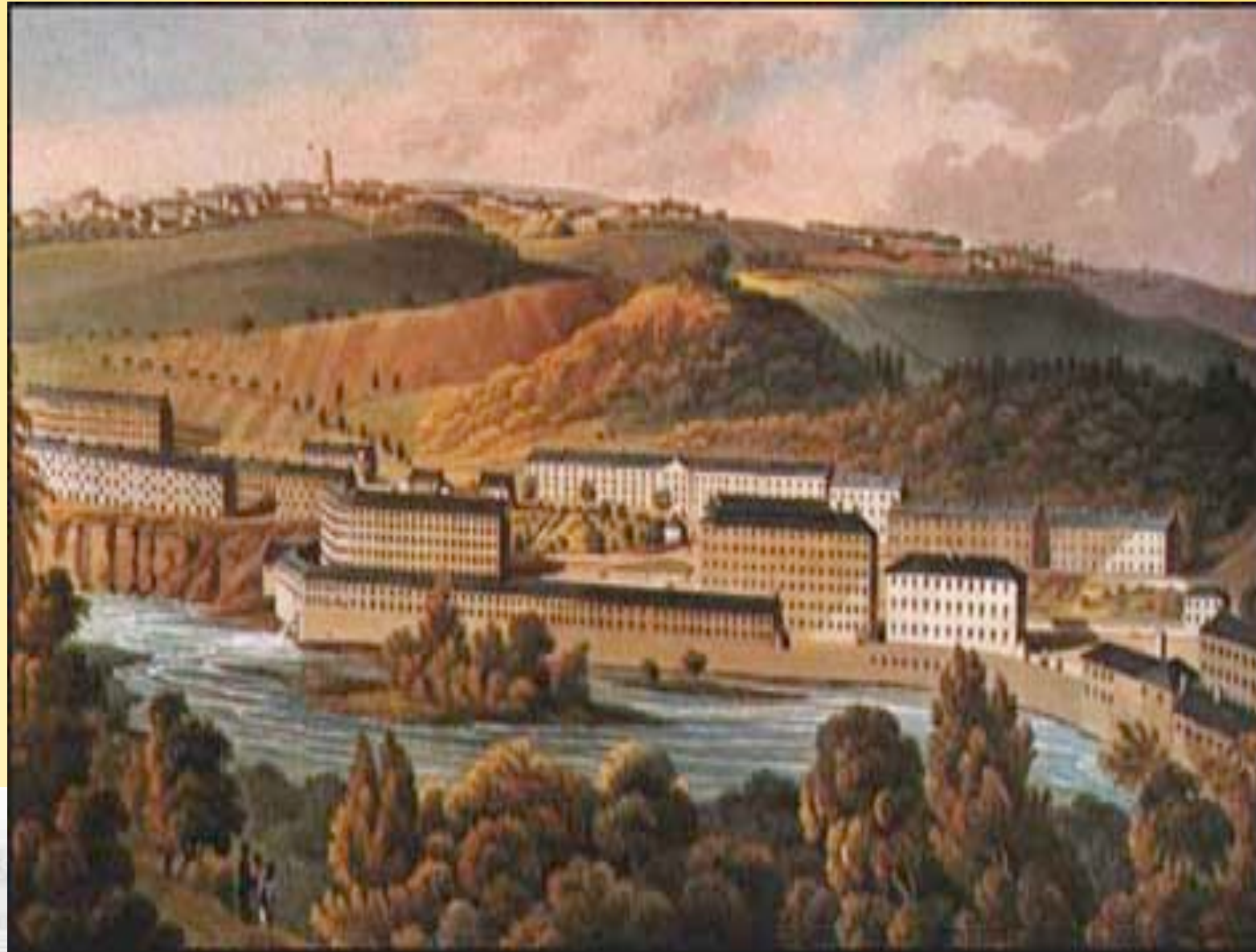
William Cobbett (1763-1835) *Rural Rides* 1830





The general diffusion of manufactures throughout a country generates a new character in its inhabitants; and as this character is formed upon a principle quite unfavourable to individual or general happiness, it will produce the most lamentable and permanent evils...ere long, the comparatively happy simplicity of the agricultural peasant will be wholly lost amongst us. It is even now scarcely anywhere to be found, without a mixture of those habits which are the offspring of trade and commerce. Robert Owen (1771-1858),

New Lanark Cotton Mills: Robert Owen (1771-1858),



***Thomas
Carlyle:***

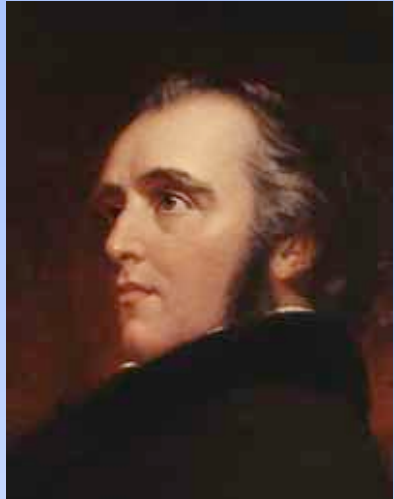
**Cash payment
has become the
sole nexus of
man to man.**

**See Carlyle's "Captains
of Industry"
Norton 58-62**

**"Man is grown
mechanical in
Head and Heart
as well as in
Hand"**



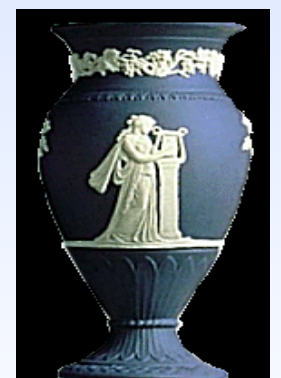
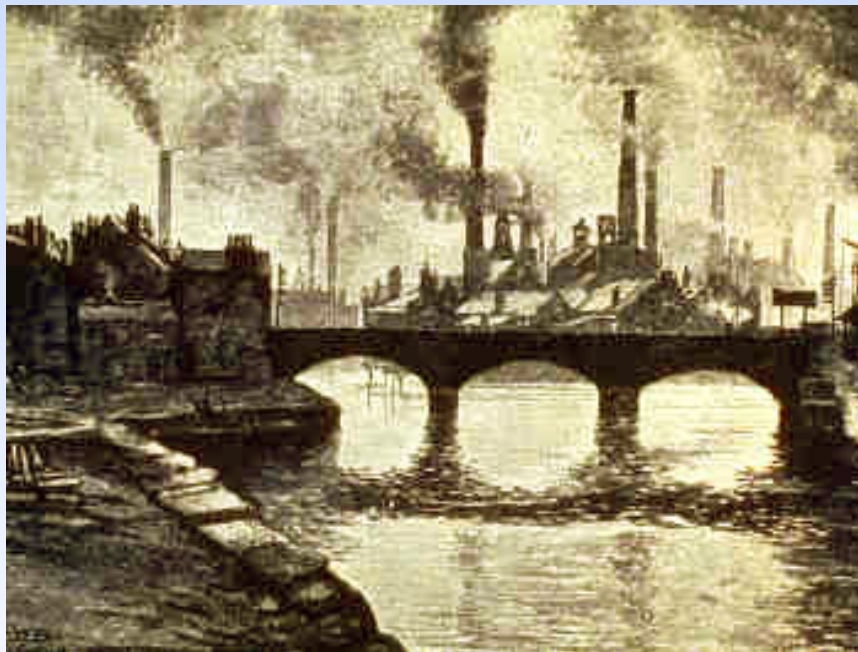
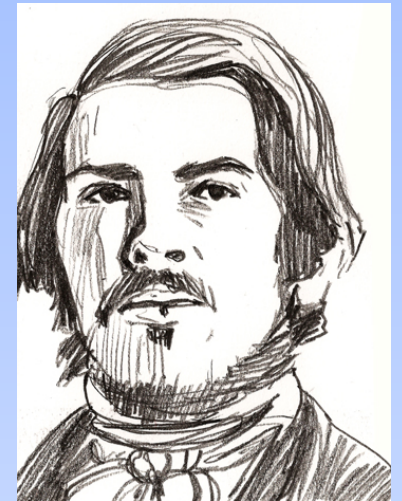
Thomas
Babington
Macaulay



The Condition of England Question

Industrialism: Progress
or Decline? *Norton*,
626.

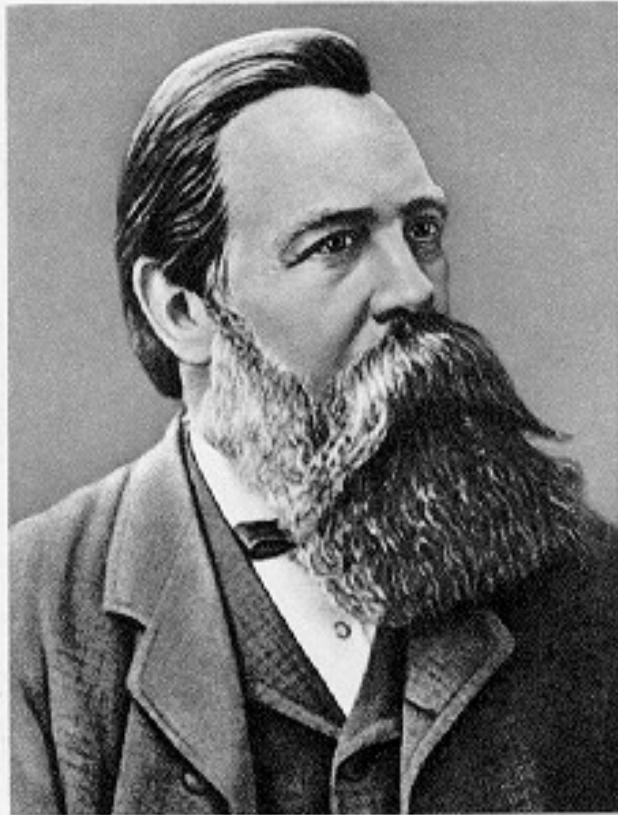
Friedrich
Engels



Friederich Engels

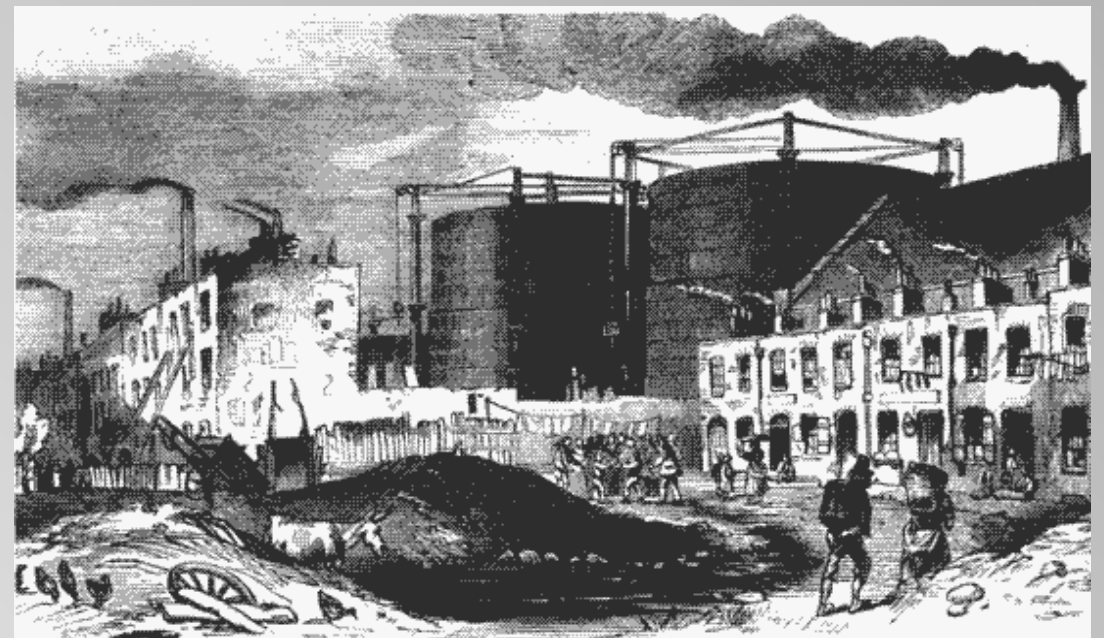
Industrialism: Progress or Decline?

The Condition of England Question?

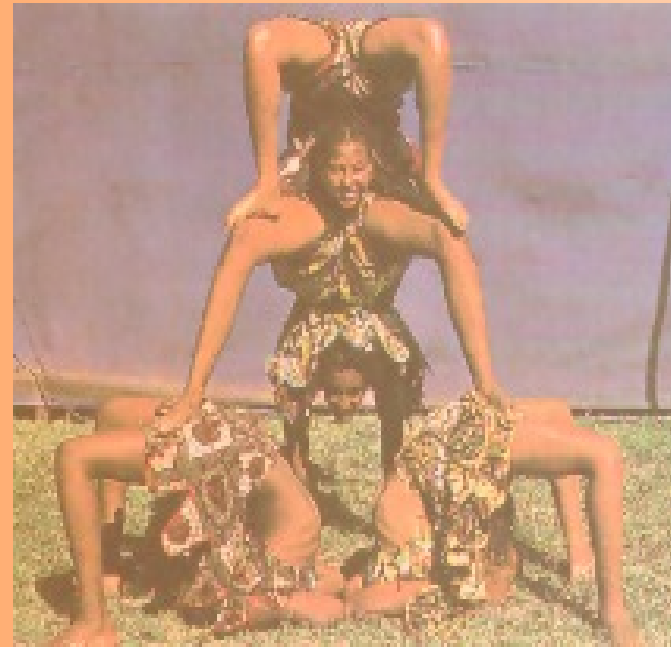
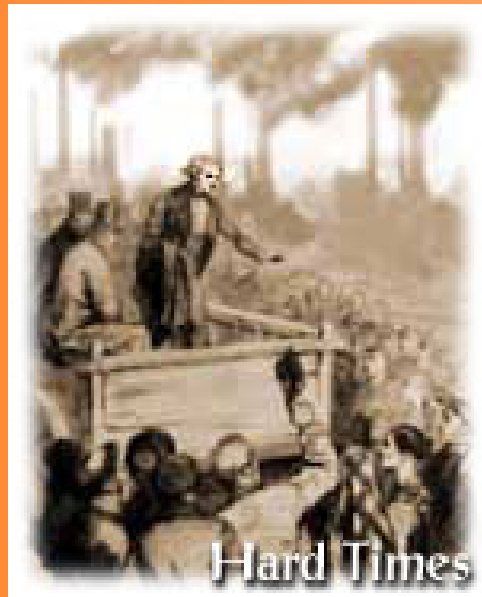


F. Engels

- The Condition of the Working Class (1845)-
Norton 636 ff



Charles Dickens *Hard Times*, 1854



- Imagery of Science; a Lockean World; “Murdering the Innocents”: **Book First Chapter 2**
- Tom: product of Gradgrindery: **Book Second Chapter 8 “Explosion”**
- Bitzer: perfect product of the Gradgrind school: **Book Third Chapter 8 “Philosophical”**

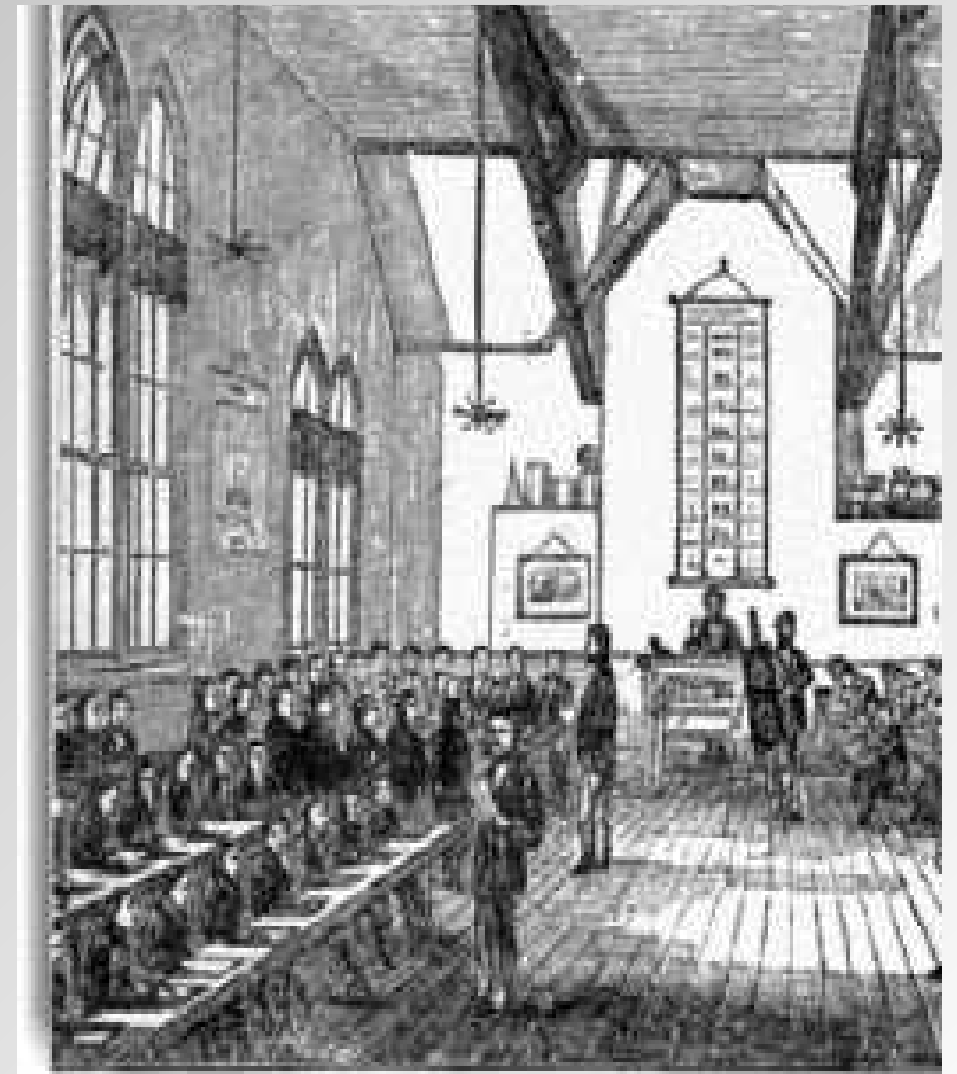


William Blake's *Newton*

Never
Wonder!



The School Room





HARD TIMES.

BOOK THE FIRST. SOWING.

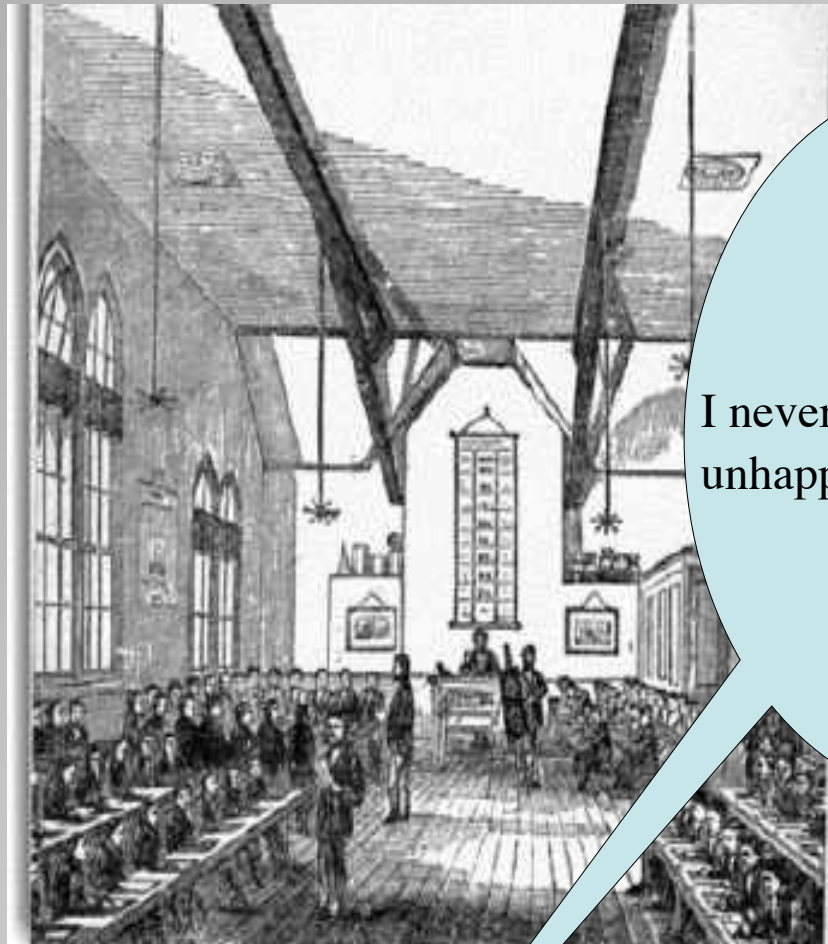
The Circus

- A loophole in the system: **Book 1, Chapter 3**: a place of fantasy; “Idleness” (?!- for Utilitarians).





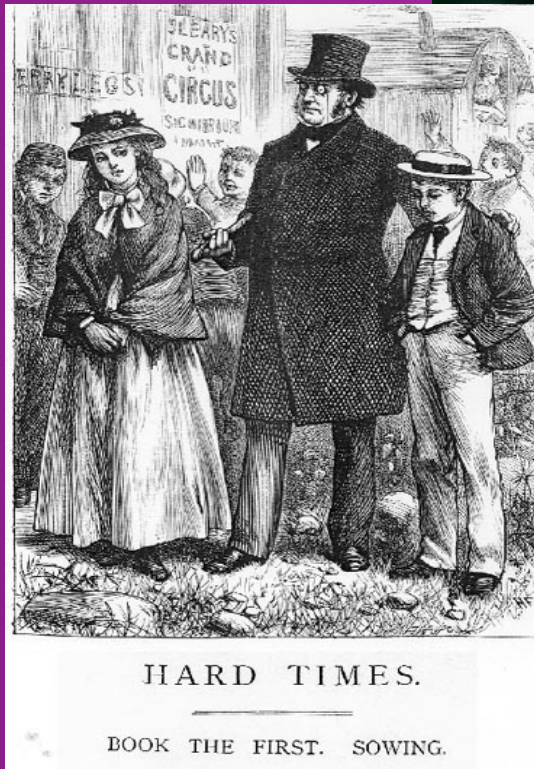
The School Room



I never knew you were unhappy, my child

- Louisa: product of the “hard facts” school:(links with Blake & Wordsworth) Book the Second- **Chapter 9: “Hearing the Last of It”** - the dreams of childhood. See also Chapter 12 “Down” - father and daughter...





The Circus

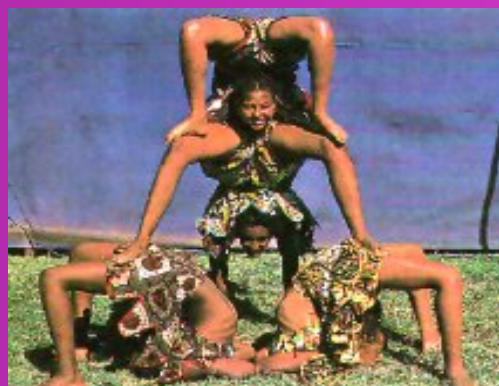
- Families in creative harmony

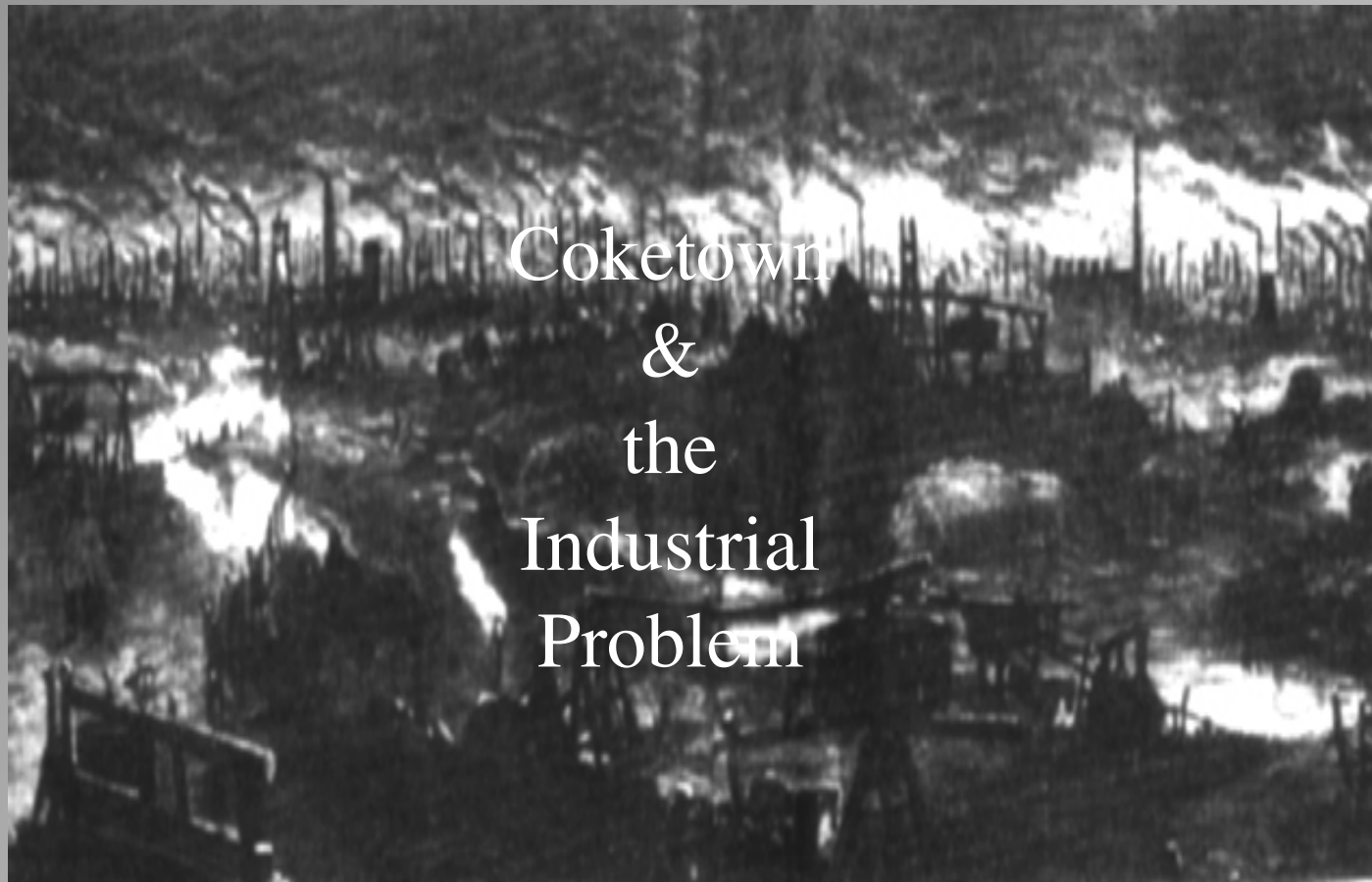
Book 1 Chapter 6: Sleary's Horsemanship

Third Book: Chapter 8 Philosophical

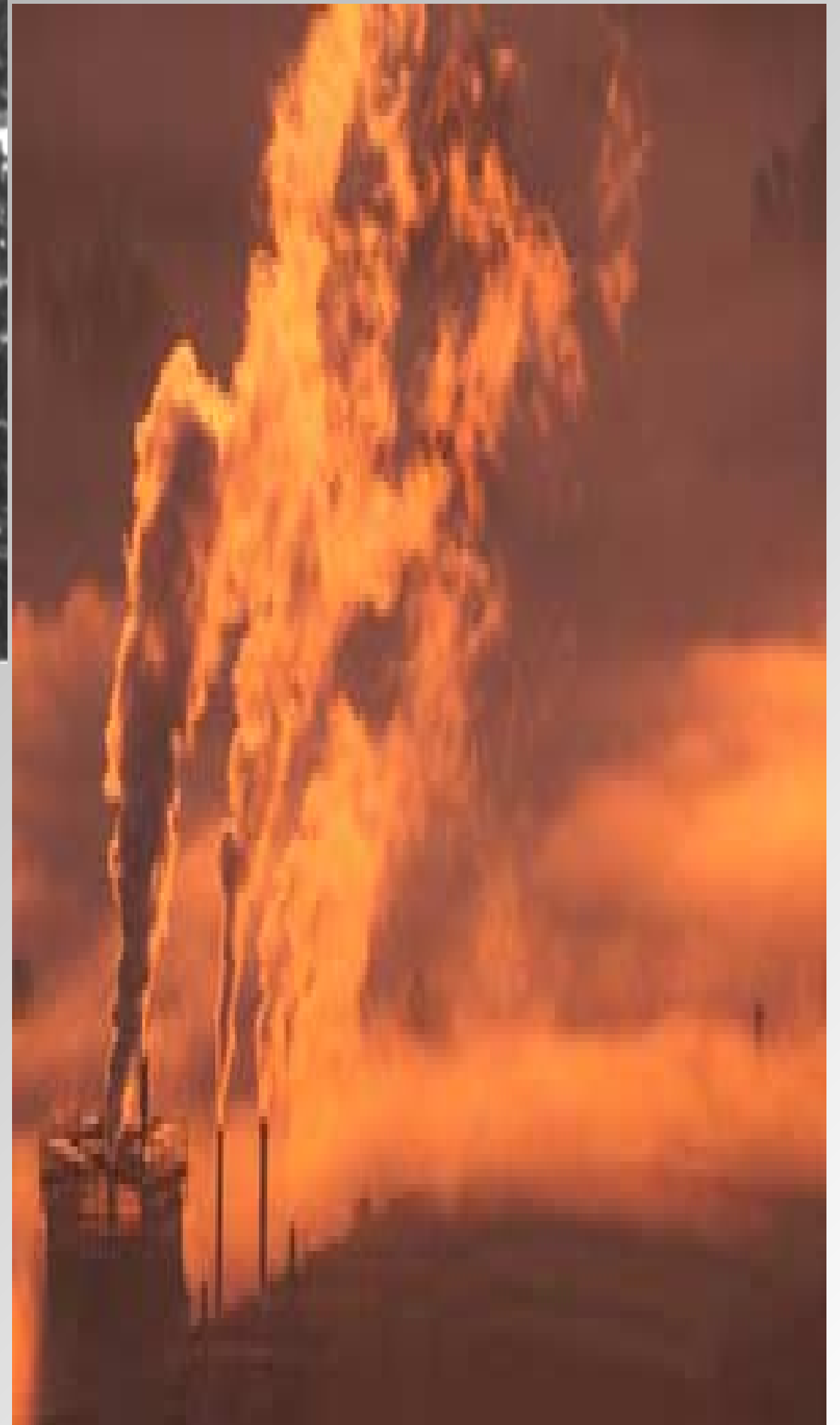
Mr Thleary & Thithy.

Explore the description of the circus in this chapter. What does it symbolise about the nature of the circus family?





- Symbolic meaning of the town:
- Inhabitants of Coketown compared to Gradgrind children: suppression of the imagination,
- “A little more play?”(Book the First: Chapter X- Stephen Blackpool)
- Book The Second: Chapter 4 “Men and Brothers” - Slackbridge





- These things, which we state lightly enough here, are yet of deep import, and indicate a mighty change in our whole manner of existence. For the same habit regulates not our modes of action alone, but our modes of thought and feeling. **Men are grown mechanical in head and in heart, as well as in hand.** They have lost faith in individual endeavour, and in natural force, of any kind. Their whole efforts, attachments, opinions, turn on mechanism, and are of a mechanical character.
- Thomas Carlyle “Signs of the Times”: <http://www.victorianweb.org/authors/carlyle/signs1.html>

John Stuart Mill



Norton 72 ff

See especially

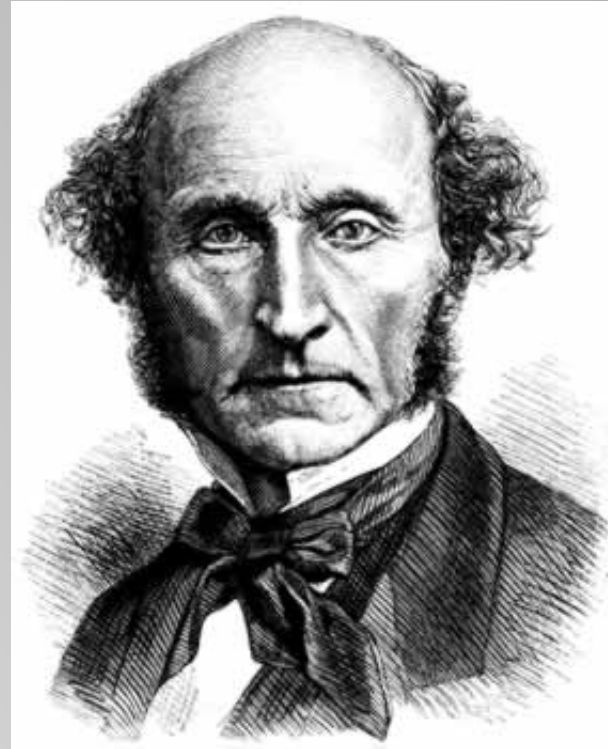
Autobiography

“A Crisis in My
Mental History”

101 ff

Especially

107-108



They (my
utilitarian Mum
and Dad) tried to
cram far too much
information into this
bald cavity that you
see here. It nearly
sent me mad... until
I found Mr
Wordsworth!!!



From ON LIBERTY: (Passion versus Prudence..)

John Stuart Mill



On Liberty



...every man should be free to develop his powers according to his own will and judgement, provided that he does not do so in a way which interferes with the exercise of a similar freedom by others. It is not in the common interest that all should be moulded or expected to conform to the same pattern. On the contrary society is enriched in proportion as individuals develop themselves freely. The free development of individuality is one of the principal ingredients of human happiness and quite the chief impulse of individual and social progress.



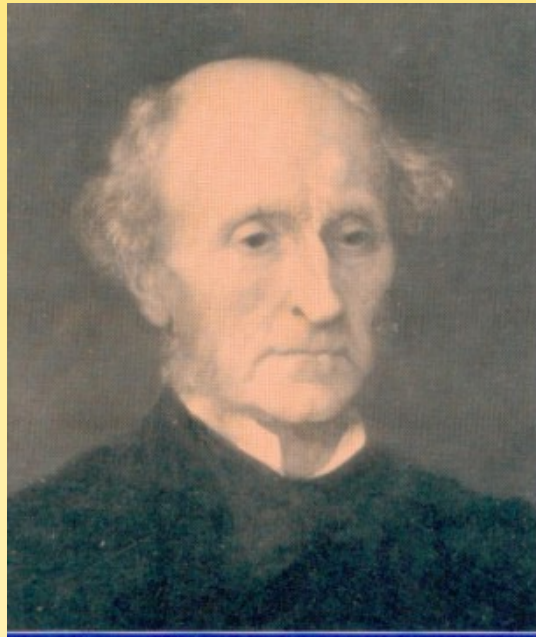
Charles Dickens
Hard Times, 1854

My Children must
have only the best
facts based education.
They must never
indulge themselves in
idle entertainment.
Circuses?
Ughhhh!!!!

- The fall and transformation of Gradgrind and his education system: “Down”
- Gradgrind’s Parliamentary Career: “Down” - opening paragraph.
- Mrs Gradgrind, “Hearing the Last of It”



John Stuart Mill, *Norton*, 72 ff

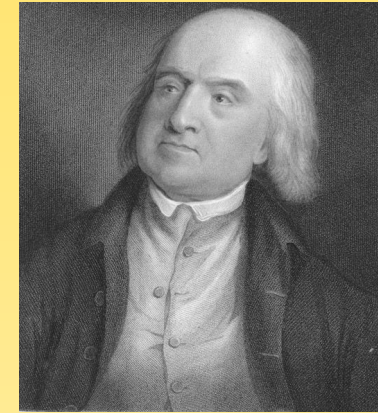


Mill's
challenge to
Bentham

John Henry
Cardinal
Newman
“Knowledge
its own End”
64

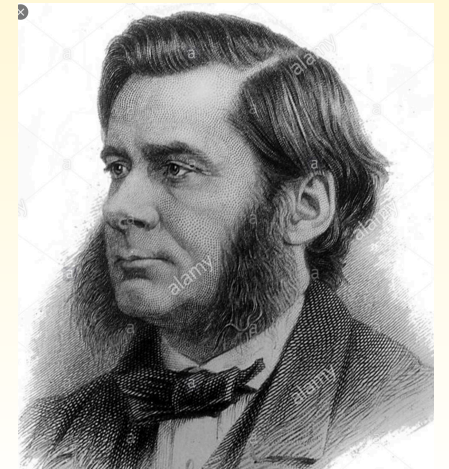


Charles Dickens



Jeremy
Bentham:
Utilitarianism-
what is useful is
good; what is not
useful should be
extinguished

Thomas Huxley
“Science and
Culture” 495 ff



Anonymous Contemporary Comment Critical of the typical Victorian Gentleman

To the Englishman of the 19thC the most spiritual of poetry is dreaming, religion is mysticism, and enthusiasm madness. His vocabulary is confined to the one word UTILITY and the “beautiful”, “the true”, the “good” are its subservient offspring. He weighs the happiness of mankind as a usurer his ingots, and numbers it as a farmer his sheaves: for to him it consists only in sheaves and ingots, and those faculties of our nature, which cannot employ themselves in reading bills of exchange, and reckoning oxen, -are a sound, - a fancy, - signifying nothing.

His philosophy is only another name for the general principles of profit and loss. In defiance of all the records of poor men, whose good FEELINGS have made them happy, he sees, in political economy, not merely the science of the laws which regulate wealth, but the science which alone must govern the welfare of our species; and he would be willing to sacrifice, not only sight, hearing, and speech, so that he might be wealthy, but earnestness, gentleness, courage, and love of truth, -faith, hope, and charity.

Matthew Arnold “The Scholar Gypsy” *Norton 426*

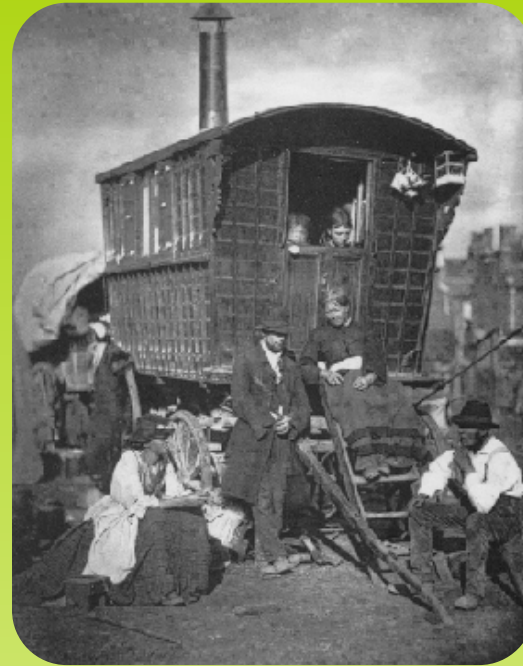


Oh I'd love
to live back
then....I'm so
sad I can't!



Poet Laureate:

Alfred Lord Tennyson

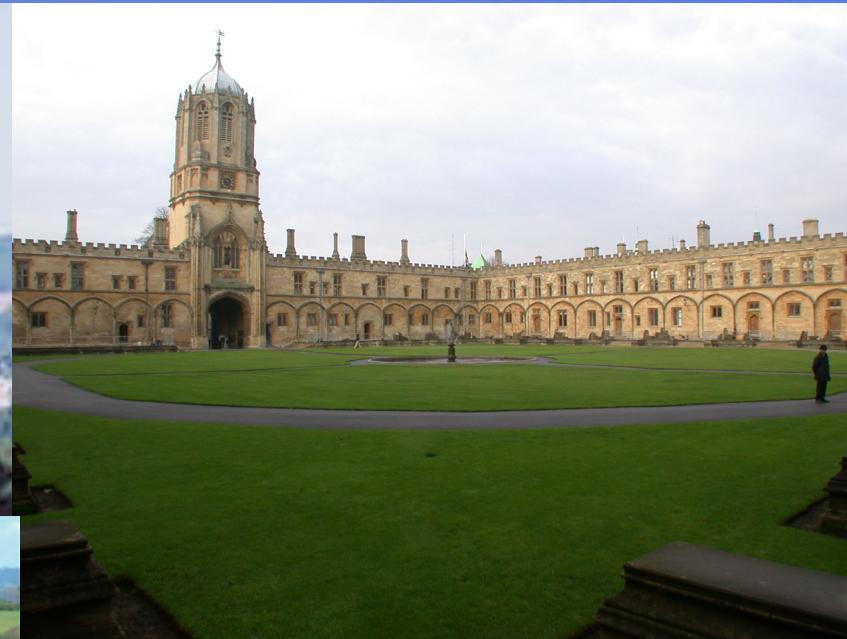


What
have they
got that I
haven't
found????

Idylls of the King,
Norton, 222:
Arthurian Legends

The Condition of England Question

“Screened is this nook o’er the high, half-reaped field” (428)



“And the eye travels down to Oxford’s towers” (428)

*Backward-looking medievalizing
tendency.*



“The Fleshly
School of
Poetry” page
518- John
Buchanan



Dante Gabriel Rossetti

Norton 517ff



“The Blessed Damozel” see 518



**Hylas and the
Nymphs**
by John William
Waterhouse
(1847-1917)



The Birth of Venus
William-Adolphe Bouguereau (1825-1905)

The Fleshly School

John
Millais,
“Mariana
in the
Moated
Grange”
1850–51



Tennyson's
“Mariana”,
Norton 145

*See J.S. Mill's
comment*

“Mariana”- is based on Shakespeare's character Mariana in *Measure for Measure*

John
Millais,
“Mariana
in the
Moated
Grange”
1850–51

Of all the capacities of a poet, that which seems to have arisen earliest in Mr. Tennyson, and in which he most excels, is that of **scene-painting, in the higher sense** of the term: not the mere power of producing that rather vapid species of composition usually termed descriptive poetry—for there is not in these volumes one passage of pure description: but the power of *creating* scenery, in keeping with some state of human feeling; so fitted to it as to be the embodied symbol of it, and to summon up the state of feeling itself, with a force not to be surpassed by anything but reality. Our first specimen, selected from the earlier of the two volumes, will illustrate chiefly this quality of Mr. Tennyson’s productions. We do not anticipate that this little poem will be equally relished at first by all lovers of poetry: and indeed if it were, its merit could be but of the humblest kind; for sentiments and imagery which can be received at once, and with equal ease, into every mind, must necessarily be trite. Nevertheless, we do not hesitate to quote it at full length. The subject is Mariana, the Mariana of *Measure for Measure*, living deserted and in solitude in the “moated grange.”⁹⁸⁷ The ideas which these two words suggest, impregnated with the feelings of the supposed inhabitant, have given rise to the following picture:

With blackest moss the flower-plots
Were thickly crusted, one and all,
The rusted nails fell from the knots
That held the peach to the garden-wall.
The broken sheds looked sad and strange,

Tennyson’s “Mariana”, *Norton 145*

*See J.S. Mill’s
comment from his
essay on Tennyson
(Collected Works
and Literary
Essays:*

https://books.google.com.au/books?id=mpVTAQAAQBAJ&pg=PT670&lpg=PT670&dq=John+Stuart+Mill+%22scene-painting,+in+the+higher+sense%22&source=bl&ots=w1ZR Xu9st4&sig=ACfU3U2R4XewP7sMY2YrgEviViNB__bwZA&hl=en&sa=X&ved=2ahUKEwiAp5j9uvXoAhWPYDgGHSKIDXcQ6AEwA3oECAsQOw#v=onepage&q=John%20Stuart%20Mill%20%22scene-painting%2C%20in%20the%20higher%20sense%22&f=false

“Mariana”- is based on Shakespeare’s character Mariana in *Measure for Measure*



*She left the web, she left
the loom,
She made three paces thro'
the room,
She saw the water-lily
bloom,
She saw the helmet and
the plume,
She looked down to Camelot.*

TENNYSON

WILLIAM HOLMAN HUNT "THE LADY OF SHALOTT"

“The Lady of Shallott” Part 3 *Norton*,
147



John William Waterhouse

“The Lady of Shallott”, part 4 *Norton, 1164*

Ford Madox Brown- Pre-Raphaelite



<http://www.artchive.com/artchive/B/brown.html>



<http://ausmed.arts.uwa.edu.au/items/show/1201>

Pretty Baa-Lambs- Archetypal Pre-Raphaelite Painting- Ford Madox Brown



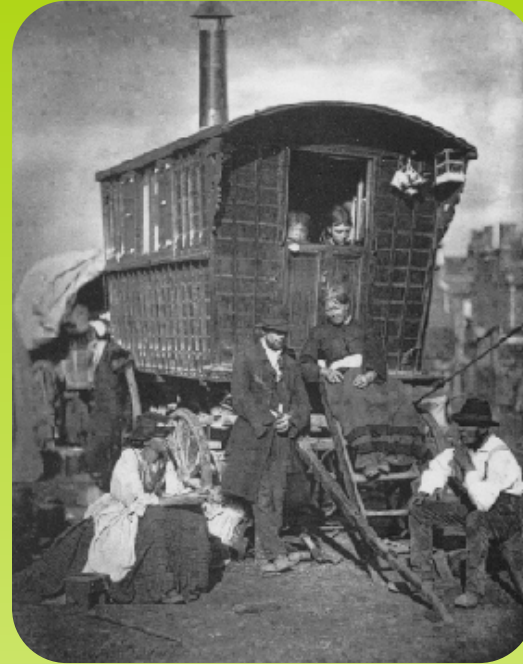


Ford Madox Brown: *Work*:

a modern allegory of society ... but how impartial, or objective is this picture of the upper, middle and lower classes? Check out the following discussion:

<http://www.jstor.org/stable/3045914>

Matthew Arnold “The
Scholar Gypsy”
Norton 1380/1384



John Henry Cardinal Newman (1801-1890)
The Idea of a University
“Knowledge its Own End” 1078

