

TRANSATLANTIC IDENTITIES

Henri: *Snow in New York* (1902, NGA)

Luks: *Street Scene* (1905, Brooklyn)

♪ **Whitman:** *Mannahatta* (1860), the poet, with Bellows paintings

Bellows: *Both Members of this Club* (1909, NGA)

Sloan: *McSorley's Bar* (1912, Detroit)

Sloan: *Chinese Restaurant* (1907, U. Rochester)

Hopper: *Chop Suey* (1929, private collection)

♪ **Sandburg:** *Chicago*, read by Gary Sinise

♪ **Von Stroheim:** *Greed* (1924), based on **Norris:** *McTeague* (1899)

♪ **Ma Rainey:** *Jealous-Hearted Blues* (recorded 1924)

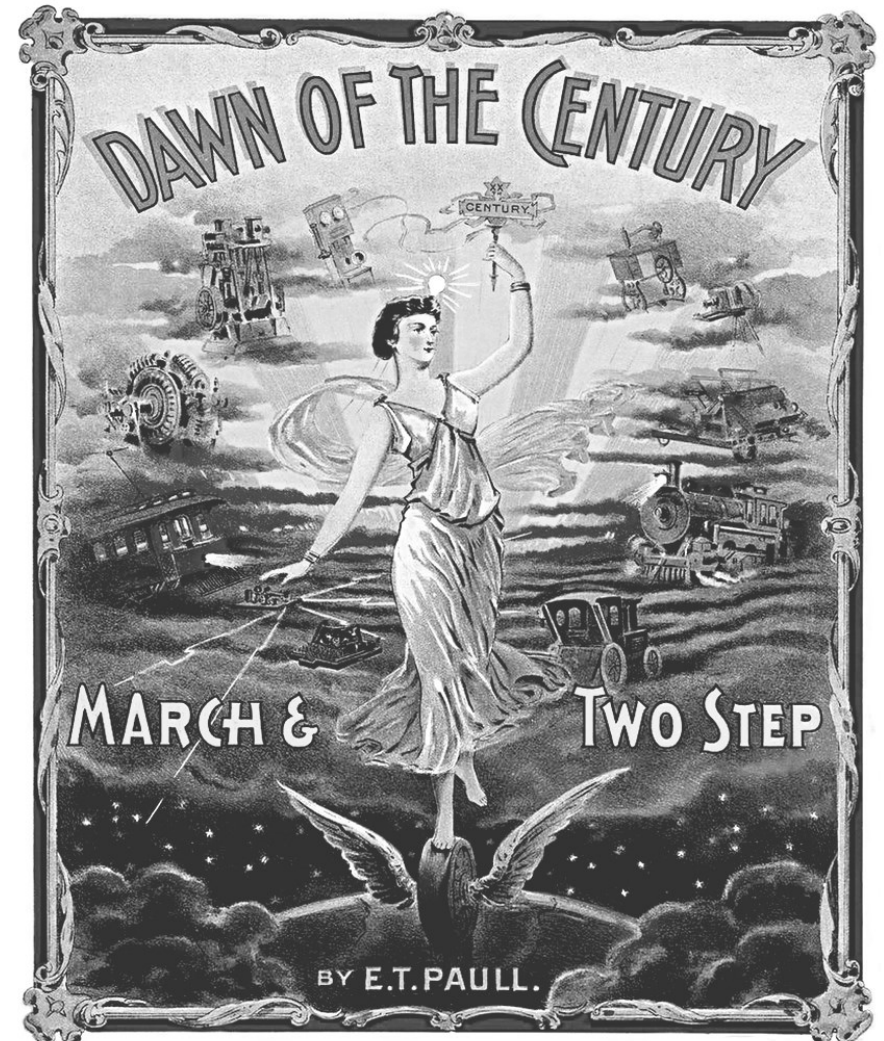
♪ **Movie:** *Ma Rainey's Black Bottom* (2020), excerpt

Sophie Gengembre **Anderson** (1823–1903, *English painter*), George **Bellows** (1882–1925, *American painter*), Edward **Burne-Jones** (1833–98, *English painter*), Frank **Dicksee** (1853–1928, *English painter*), Arthur **Dove** (1880–1946, *American painter*), Ernest **Dowson** (1867–1900, *English poet*), Theodore **Dreiser** (1871–1945, *American writer*), Thomas **Eakins** (1844–1916, *American painter*), Edward **Elgar** (1857–1934, *English composer*), Edward **German** (1862–1936, *English composer*), John Atkinson **Grimshaw** (1836–93, *English painter*), Robert **Henri** (1865–1929, *American painter*), Edward **Hopper** (1882–1967, *American painter*), Arthur **Hughes** (1832–1915, *English painter*), Scott **Joplin** (1868–1916, *American composer*), Edmund Blair **Leighton** (1853–1922, *English painter*), George **Luks** (1867–1933, *American painter*), Charles Rennie **Mackintosh** (1868–1928, *Scottish architect*), William **Morris** (1834–96, *English designer*), Frank **Norris** (1870–1902, *American writer*), Georgia **O'Keeffe** (1887–1986, *American painter*), Edward Taylor **Paull** (1858–1924, *American composer*), Beatrix **Potter** (1866–1943, *English writer*), Ma **Rainey** (Gertrude Pridgett, 1886–1939, *American musician*), Carl **Sandburg** (1878–1967, *American poet*), John **Sloan** (1871–1951, *American painter*), Algernon **Swinburne** (1837–1909, *English poet*), Alfred, Lord **Tennyson** (1809–92, *English poet*), John William **Waterhouse** (1849–1917, *English painter*), Philip **Webb** (1831–1915, *English architect*), Walt **Whitman** (1819–92, *American writer*), Frank Lloyd **Wright** (1867–1959, *American architect*)

The course website is www.brunyate.com/britain-america

Thank you all for a wonderful semester!

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12. TAKING STOCK

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TAKING STOCK

IF A PERSON LIVING IN 1900 WERE TO LOOK BACK, what would they see? Over the span of a century, what changes have occurred in politics, society, or the arts? Would this perspective be significantly different for an American observer as opposed to a British one? In Britain especially, we might encounter a culture of nostalgia, where looking back at an idealized former age was less a matter of taking stock before a leap into the future than a lingering attempt to hold back time.

IF A PERSON LIVING IN 1900 WERE TO LOOK FORWARD, what might they predict, at least in the arts? Abstraction is still a ways off, but realism, which would be the other major force in American art, was already in full swing; we will use the last half-hour of the class to see just how. In between, we'll look at two iconic buildings from early in the century as a kind of road-marker on our journey.

A. HOW FAR WE'VE COME !

A series of flip-charts, revisiting the major topics of the course so far—geopolitics, suffrage, emancipation, industry, leisure, literature, art, and music—to see how the situation in 1900 differs from that in 1800, and whether the changes have affected both countries equally.

♪ **Paull:** *Dawn of the Century March*

♪ **Joplin:** *Great Crush Collision March*

B. NOSTALGIA AS SUBJECT

Merrie England, both the title of a 1902 operetta by Edward German, and the tag for a syndrome that affected many arts in late-Victorian Britain, a nostalgia for a land of heroic chivalry, rustic bounty, thatched cottages, and Morris dancing.

♪ **German:** *Merrie England*, excerpts (Opera South)

♪ **Kipling:** *Puck of Pook's Hill*, Puck's song (Jonathan Jones)

♪ **Dowson:** *Vitae Summa Brevis* (Tom O'Bedlam)

♪ **Swinburne:** *The Year of the Rose* (Richard Mitchley)

Dicksee: *The Two Crowns* (1900, Tate)

Waterhouse: *I am Half Sick of Shadows* (1916, Toronto)

♪ **Montage** of illustrations to Tennyson's "The Lady of Shalott"

Burne-Jones/Morris: *Vision of the Holy Grail* (1890, Birmingham)

Morris: wallpaper designs etc.

Morris's houses: The Red House and Kelmscott Manor

Morris: *News from Nowhere*, page opening (1892)

♪ **Potter:** *Peter Rabbit* (1902), BBC film and reading

PAUSE FOR STATION IDENTIFICATION

A look at the artistic impasse at the end of the century, and possible ways to get through it.

C. TWO HOUSES

Two private homes, both built in 1902. Hill House, by Charles Rennie Mackintosh, is the climax of a remarkable career in Scotland. The Ward Willits house in Chicago launched the most productive period of Frank Lloyd's career in American. Both respond to similar influences, but interpret them in totally different ways

♪ **Charles Rennie Mackintosh:** Hill House, Helensburgh

♪ **Frank Lloyd Wright:** Ward Willits House, Chicago

ANOTHER PAUSE

A very brief glance at abstraction, one of the two major ways in which American artists chose to move forward, before turning to the other significant approach, social realism.

D. NOSTALGIA? NEVER!

The so-called Ashcan School of painters, plus some writers and musicians, who left the sanctum of the studio to draw inspiration from life in the streets around them.