

Readings for Europe 1900

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I. Readings for Fin de Siècle Vienna

There is such an extraordinary embarrassment of riches on the topic of turn of the century Vienna, that I thought it might be helpful to convey to you what for me have been the most stimulating and important books that have brought new scholarship and encouraged fresh thinking of this important topic. I venture to say "important topic," because I believe that if we can better understand the dynamics of turn of the century Vienna we will be better positioned to understand the larger and more encompassing topics of the dynamics of the emergence of modernity in art and society wherever this has occurred, and to understand better the ways in which art engages with or refuses to engage with the cross-currents of political and social change.

The very way in which I have framed the preceding paragraph is inevitably a tribute to the single most influential book on our topic:

Carl Schorske, *Fin-de-Siècle Vienna/ Politics and Culture*. Random House, 1981.

Schorske's book is essential reading; in it he advances a thesis that the emergence of fin-de-Siècle art and expression represents a withdrawal of the arts from engagement with the social and political issues of the day, a reaction against the optimism of the bourgeois Liberals that society could be re-formed along progressive lines. Schorske's thesis of "the failure of Liberalism" has not been without its critics, notably the collection of essays that grew out of a conference convened to re-assess the issue:

***Rethinking Vienna 1900*, edited by Stephen Beller. Berghahn Books 2001.**

Beller's anthology consists of essays focusing on social and intellectual history, art history and ethnic and gender studies, each of which suggests ways in which the Schorske thesis calls for continual rethinking.

Kirk Varnedoe, *Vienna 1900/ Art, Architecture, Design*. Museum of Modern Art, 1986.

This is the catalogue of the famous 1986 exhibition at MOMA which brought the topic of Vienna 1900 to widespread public awareness.

And if you are contemplating embarking on a Fin-de-Siècle tour of Vienna, here is the book you'd want to acquire or bring along with you:

Christian Nebehay, *Vienna 1900/ Architecture and Painting*. Verlag Christian Brandstätter, 1984.

Additional **Bibliography of Vienna 1900:**

- Anderson, Harriet. *Utopian Feminism: Women's Movements in fin-de-Siècle Vienna*. Yale UP, 1992.
- Beller, Stephen, ed. *Rethinking Vienna 1900*. NY & Oxford, Berghahn Books, 2001. *
- Beller, Stephen. *Vienna and the Jews, 1867-1938: A Cultural History*. Cambridge, 1989.
- Decker, Hannah. *Freud, Dora, and Vienna 1900*. The Free Press, 1991.
- Gay, Peter. *Schnitzler's Century/ the Making of Middle-Class Culture 1815-1914*. W.W. Norton, 2002.
- Geehr, Richard. *Karl Lueger/ Mayor of Fin de Siècle Vienna*. Wayne State UP, 1990.
- Gerretsegger, Heinz and Max Peintner, *Otto Wagner, 1841-1918/ The Expanding City, the Beginning of Modern Architecture*. Rizzoli, 1964.
- Hanslick, Eduard. *Vienna's Golden Years of Music/ 1850-1900*, Tr. & ed. Henry Pleasants. Freeport, NY: Books for Libraries, 1969.
- Janik, Alan and Stephen Toulmin, *Wittgenstein's Vienna*. Simon and Shuster, 1973. *
- Kallir, Jane. *Arnold Schoenberg's Vienna*. Rizzoli, 1984.
- Kann, Robert. *A History of the Habsburg Empire, 1526-1918*. U of California Press, 1977.
- Koja, Stephan. *Gustav Klimt/ The Beethoven Frieze and the Controversy over the Freedom of Art*. Munich: Prestel, 2006.
- Kraus, Karl. *No Compromise/ Selected Writings*, ed. Frederick Ungar. Ungar, 1977.
- Monson, Karen. *Alma Mahler: Muse to Genius: From Fin-de-Siècle Vienna to Hollywood's Heyday*. Boston: Houghton Mifflin Co., 1983.
- Münz, Ludwig and Gustav Künstler, *Adolf Loos, Pioneer of Modern Architecture*. Praeger, 1966.
- Gay, Peter. *Schnitzler's Century/ the Making of Middle-Class Culture: 1815-1914*. Norton, 2002.
- Schezen, Roberto. *Adolf Loos/ Architecture 1903-1932*. NY: Monacelli Press, 1996.
- Schnitzler, Arthur. *Four Major Plays*. Tr. by Carl Mueller. Smith and Kraus Pub., 1999.
- Schnitzler, Arthur. *The Road to the Open*. Tr. Horace Samuel. Northwestern UP, 1991.
- Schorske, Carl E. *Fin-De-Siècle Vienna: Politics and Culture*. Vintage Books, 1979. *
- Segel, Harold, Tr. & ed. *The Vienna Coffeehouse Wits/ 1890- 1938*. Purdue UP, 1993.
- Schweiger, W. *WienerWerkstätte: Design in Vienna, 1903-1932*, New York, 1984.
- Shedel, James. *Art and Society/ the New Art Movement in Vienna, 1897-1914*. SPOSS: Palo Alto, CA., 1981. *
- Thompson, Bruce. *Schnitzler's Vienna/ Image of a Society*. Routledge, 1990.
- Varnedoe, Kirk. *Vienna 1900/ Art, Architecture & Design*. NY: MOMA, 1986.
- Vergo, Peter. *Vienna 1900*. Edinburgh: National Museum of Scotland; H.M.S.O., 1983.
- Vienna 1900 and the Heroes of Modernism*, ed. Brandstätter. Thames and Hudson, 2006.
- Waissenberger, Robert, ed. *Vienna 1890-1920*. NY: Rizzoli, 1985.
- Werkner, Patrick, ed. *Egon Schiele: Art, Sexuality and Viennese Modernism*. Palo Alto, CA, 1984.
- Wistrich, Robert. *The Jews of Vienna in the Age of Franz Joseph*. Oxford, 1989.
- Zweig, Stefan. *The World of Yesterday*. [Viking, 1943] Univ of Nebraska Press, 1964.

II. PARIS 1900

Paris became the city of our romantic imagination at the turn of the century. The broad and open boulevards at its center, the product of Baron von Haussmann's ambitious modernization plan undertaken in the middle of the 19th century provided the setting for theatres, concert halls, cafes, and a vibrant Belle Époque street life. The posters and paintings of Toulouse-Lautrec and other graphic artists, the representation of modern life in the work of the great Impressionists and Post-Impressionists, and the works of Symbolist poets and painters, created a new aesthetic experience for Parisians and for rest of the world at well. The renowned series of Paris expositions culminating in the World's Fairs of 1889 and 1900 showcased a world of European colonialism and a globalized economy of technological innovations, such as electricity, that would transform the coming new century.

In this session we'll begin with an overview of the history of France and Paris in the 19th century, with a focus on the buildings and monuments that bear the stamp of that history, and that look at various cross-currents in art and literature, beyond the familiar story of French Impressionism, that puts the manifestations of the Paris of la Belle Époque (and the époque wasn't in fact all so "belle," when we look at some of the social realities of ordinary life in Paris) in the broader contexts of European cultural and historical developments of the fin-de-siècle surrounding the iconic calendar date of 1900. We will trace these social and cultural changes as they were manifested in art and architecture, salon exhibits, the fairs and expositions of Paris, and in dramatically changing aspects of daily life, including the lives of women and of working class Parisians.

We will explore the question of "how Paris became Paris," with a focus on the modernization of the city's medieval infrastructure beginning in the 17th century under Henry IV and Louis XV and culminating in the massive urban projects of Baron Haussmann under emperor Napoleon III in the 1850's and 1860's. Following the crisis of the 1870 Franco-Prussian war, the siege of Paris, and the violent repression of the Paris Commune, we trace the dawn of the new era -- was it a fin-de-siècle, or a Belle Époque? Does the figure of the *flâneur* -- the [male] detached walker in the city and keen observer of the Parisian urban scene -- still serve as a helpful entrée into the spirit of the times? And to what extent was the same experience of free access to the city, to its arcades and boulevards, available to women as well in the later 19th century: in other words, should we also be speaking of the figure of the *flâneuse*? Along with surveying the themes of both Salon and Independent painters, we will look at the dramatic rise of l'art nouveau in posters, decorative arts, public and private architecture.

Suggestions for Reading on la Belle Epoque / Fin-de-Siècle Paris

For your walks in Paris, I'd suggest this:

Paris/ The City in Section by Section Maps. Knopf Map Guides. NY: Knopf, 2009.

D'Souza, Aruna and Yom McDonough, editors. *The Invisible Flâneuse?/ Gender, Public Space, & Visual Culture in Nineteenth-Century Paris*. Manchester U. Press, 2006.

DeJean, Joan. *How Paris Became Paris/ The Invention of the Modern City*. NY: Bloomsbury, 2014.

Dorsey, Hebe. *The Belle Epoque in the Paris Herald*. Thames and Hudson/ International Herald Tribune, 1986.

Evenson, Norma. *Paris: A Century of Change, 1878-1978*. Yale Univ. Press, 1979.

Friedrich, Otto. *Olympia/ Paris in the Age of Manet*. NY: HarperCollins, 1992.

Garb, Tamar. *Bodies of Modernity/ Figure and Flesh in Fin-de-Siècle France*. Thames and Hudson, 1998.

Garb, Tamar. *The Body in Time/ Figures of Femininity in Late Nineteenth-Century France*. Univ. of Washington Press, 2008.

King, Ross. *The Judgment of Paris/ The Revolutionary Decade that Gave the World Impressionism*. NY: Walker and Co., 2006.

Kirkland, Stephane. *Paris Reborn/ Napoleon III, Baron Haussmann, and the Quest to Build a Modern City*. NY: St. Martin's Press, 2013

McAuliffe, Mary. *Dawn of the Belle Epoque*. Rowman & Littlefield, 2011.

McAuliffe, Mary. *Twilight of the Belle Epoque*. Rowman & Littlefield, 2014.

Nochlin, Linda. *Misère: The Visual Representation of Misery in the 19th Century*. Thames and Hudson, 2018

Paris in the Age of Impressionism/ Masterworks from the Musée D'Orsay. NY: Abrams, 2002.

Paris of Toulouse-Lautrec/ Prints and Posters from the Museum of Modern Art. NY: MoMA, 2014.

Pinkney, David. *Napoleon III and the Rebuilding of Paris*. Princeton Univ. Press, 1958.

Rearick, Charles. *Pleasures of the Belle Epoque*. Yale Univ. Press, 1985.

Schwartz, Vanessa R. *Spectacular Realities/ Early Mass Culture in Fin-de-Siècle Paris*. Univ. of California Press, 1998.

Sante, Luc. *The Other Paris*. NY: Farrar, Straus & Giroux, 2015.

Seigel, Jerrold. *Bohemian Paris/ Culture, Politics, and the Boundaries of Bourgeois Life, 1830-1930*. Baltimore: Johns Hopkins Univ. Press, 1986.

Silverman, Deborah L. *Art Nouveau in Fin-de-Siècle France/ Politics, Psychology, and Style*. Univ. of California Press, 1989.

Weber, Eugen. *France Fin de Siecle*. Harvard Univ. Press, 1986.

White, Edmund. *The Flâneur/ A Stroll Through the Paradoxes of Paris*. NY: Bloomsbury, 2001.

III. LONDON 1900

The British Empire was at its height in 1900, yet the signs of an imminent decline can be seen in retrospect. The elegant architecture, residential squares, parks, and private clubs of London reflect a world of complacent stability, but the docks and working-class neighborhoods of the city already foreshadowed class conflicts and a new multicultural reality. Earlier in the 19th century, John Ruskin, William Morris, Walter Pater, and the Pre-Raphaelite painters tried to temper England's headlong rush into industrial technology with recollections of medieval and renaissance aesthetic sensibilities, but modern life and modern subjects in both post-impressionist and naturalist styles were cultivated by turn of the century artists such as Walter Sickert, Augustus John, and Vanessa Bell.

Meanwhile, Aesthetes and Decadents such as Oscar Wilde and Aubrey Beardsley, and social realists such as G. B. Shaw, each in their own way explored an aesthetic distance from the traditional and earnest Victorian establishment, the widening industrial world -- and from middle class morality, to which Alfred Doolittle offers a classic rejoinder in Shaw's *Pygmalion*. When asked by Col. Pickering: "Have you NO morals, man?", Doolittle immediately replies: "Nah. Nah, can't afford 'em, gov'nor. Neither could you, if you was as poor as me."

In this session, we will look first at the broader picture of 19th century London, tracing its transformation into a modernized Imperial capital. We will see how the series of great industrial and colonial expositions, beginning with the famous crystal palace exhibition of 1851 which served as showcase for the power and extent of Britain's colonial enterprise, and at how the changing face of London, from sculptural monuments to the monumental buildings of government and industry, and public spaces and parks, gave expression to the values of empire. At the same time, we will see that there were other voices, offering other perspectives on empire: women's voices, socialist and working class voices, as well as the voices of Irish, Indian, and Afro-British spokespersons in London, including the world's first Pan-African conference in 1900.

Meanwhile, popular culture in London gave expression to current events, such as the Boer War, and to current fascinations, such as new technologies such as the telephone, the bicycle, the automobile and the airplane, and to the world of newly organized professional sports, in songs, melodramas and satires performed in London's many music halls, productions which laid the groundwork for West End (and Broadway) theater later in the century.

Suggestions for Further Reading on Imperial London

Especially recommended:

- Beckson, Karl. *London in the 1890's/ A Cultural History*. N.Y.: Norton, 1992.
Schneer, Jonathan. *London 1900/ The Imperial Metropolis*. Yale Univ. Press, 1999.
Gilman, Sander, Wolf Von Eckhardt, and J. Edward Chamberlin, *Oscar Wilde's London*. London: Michael O'Mara Books, 1988.

Some Primary Texts

- Aesthetes and Decadents of the 1890's/ An Anthology of British Poetry and Prose*, edited by Karl Beckson. Chicago: Academy, 1981.
Annotated Gilbert and Sullivan: 2 [includes "Patience"]. London: Penguin, 1984.
Butler, Samuel. *Erewhon* [1872; 1901]. N.Y.: Lancer/Magnum, 1968.
Morris, William. *News From Nowhere and Selected Writings and Designs*. Ed. Asa Briggs. London: Penguin, 1962.
Pater, Walter. *The Renaissance* [1873]. N.Y.: Mentor Book, 1959.
The Pre-Raphaelites, edited by Jerome H. Buckley. Chicago: Academy, 1986.
Shaw, George Bernard. *Plays* [including "Man and Superman"]. N.Y.: Signet Classics, 1990.
Wells, H. G. *The Time Machine* 1895]. N.Y.: Dover, 1995.
Wilde, Oscar. *The Picture of Dorian Gray* [1890, 1891]. Ed. Donald Lawler. N.Y.: Norton, 1988.
Wilde, Oscar. *Salome* [1894], Trans. Lord Alfred Douglas; illus. by Aubrey Beardsley.

London Cultural History: Late Victorian - Edwardian

- Ausubel, Herman. *The Late Victorians*. N.Y.: Van Nostrand, 1955.
Baron, Wendy. *Perfect Moderns/ A History of the Camden Town Group*. Aldershot, Hants: Ashgate, 2000.
Hoare, Philip. *Oscar Wilde's Last Stand/ Decadence, Conspiracy, and the Most Outrageous Trial of the Century*. N.Y.: Arcade, 1997.
Hobsbawm, E. J. *Industry and Empire/ From 1750 to the Present Day*. London: Penguin, 1969.
Holland, Vyvyan. *Oscar Wilde*. 146 illus. London: Thames and Hudson, 1960; 1997.
Horrall, Andrew. *Popular Culture in London, c. 1890-1918*. Manchester University Press, 2001.
Industrialization and Culture, 1830-1914. Ed. Christopher Harvie, Graham Martin, and Aaron Scharf. London: Open Univ. Press, 1981.
McConkey, Kenneth. *Memory and Desire/ Painting in Britain and Ireland at the Turn of the Twentieth Century*. Aldershot, Hants: Ashgate, 2002.
Raskin, Jonah. *The Mythology of Imperialism*. N.Y.: Random House, 1971.
Robins, Anna Gruetzner. *Modern Art in Britain 1910-1914*. London: Merrell Holberton, 1997.

- Tickner, Lisa. *Modern Life and Modern Subjects/ British Art in the Early Twentieth Century*. Yale University Press, 2000.
- Treuherz, Julian. *Victorian Painting*. London: Thames and Hudson, 1993.
- Trumble, Angus. *Bohemian London/ Camden Town and Bloomsbury Paintings in Adelaide*. Adelaide: Art Gallery Board of south Australia, 1997.
- Upstone, Robert, ed. *Modern Painters/ The Camden Town Group*. London: Tate Gallery, 2008.
- Walter Sickert/ 'drawing is the thing.'* Manchester: The Whitworth Art Gallery, 2004.
N.Y.: Dover, 1967.

Architecture and Decorative Arts

- Aslin, E. *The Aesthetic Movement*, New York, 1969.
- Billcliffe, R. *Charles Rennie Mackintosh: The Complete Furniture*. NY, 1979.
- MacCarthy, F. *British Design Since 1880*. London, 1982.
- Naylor, G. *The Arts and Crafts Movement*. London, 1971.
- Pevsner, Nikolaus. *The Sources of Modern Architecture and Design*. London: Thames and Hudson, 1968.
- Pevsner, Nikolaus. *Victorian and After/ Studies in Art, Architecture and Design*. London: Thames and Hudson, 1982, 1968.
- Watkinson, R. *Pre-Raphaelite Art and Design*. London, 1970.
- Watkinson, R. *William Morris as Designer*. London, 1967.
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