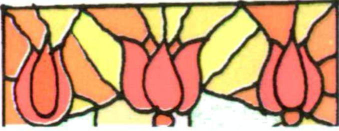

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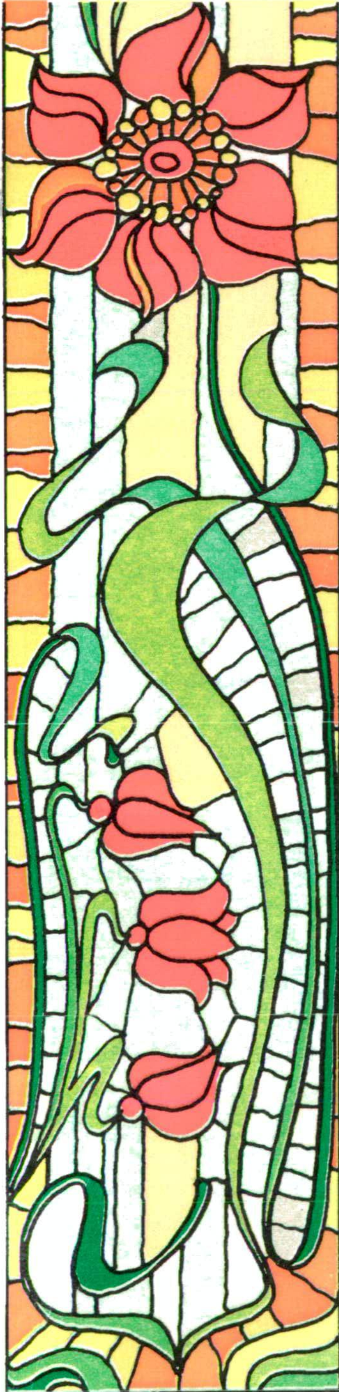

Anikó Németh

"ART, THE EMBODIED EXPRESSION OF MAN"

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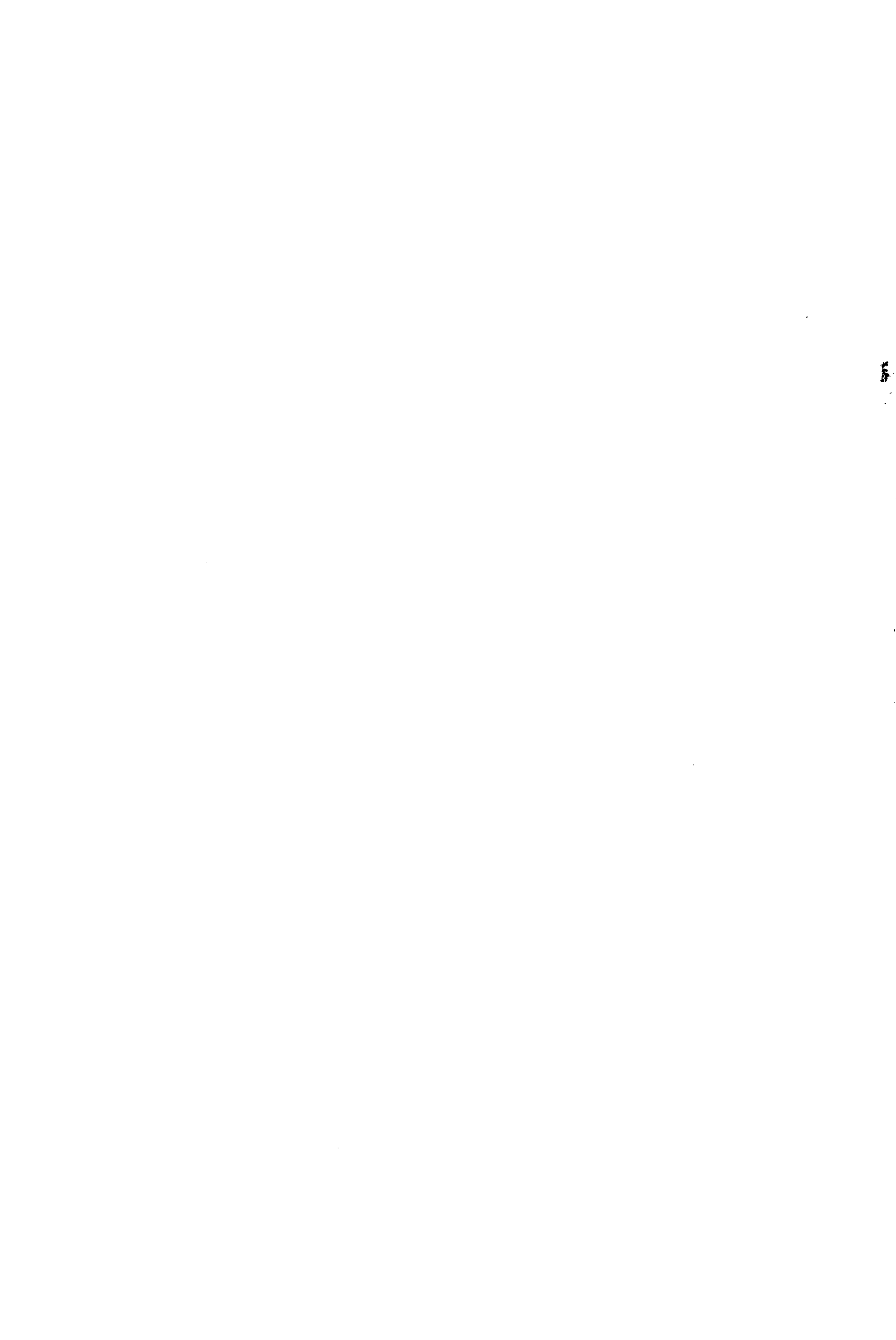

Papers in English & American Studies IX.

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"ART, THE EMBODIED EXPRESSION OF MAN"

Making and Creating Art and Beauty in the Victorian Age

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Foreword

The first volume of our series, *Papers in English & American Studies*, dates back as far as 1981. Since then we have published eight volumes, most of them are collections of essays, covering various fields of English and American studies. In 1995, however, we realized that beside the thematic volumes of papers it may be a good idea to publish larger works, especially bearing in mind that the Hungarian market does not make feasible for larger, professional houses to publish foreign language books. It means, that our colleagues, who have written their PhD dissertations in English, unless they can find a foreign publisher, would have little chance to see their work in print, no matter how valuable that piece of writing is. So we started our "Monograph Series" with *PEAS* V. Unfortunately eight years passed until we have become ready to present the second monograph in the series. Now I am delighted to offer to our readers the study of our ex-colleague (presently a senior lecturer at the Juhász Gyula Teacher Training Faculty), Anikó Németh, who has developed this book from her PhD devoted to the aesthetical views and the educational work ethics of the Pre-Raphaelite artists and theorists, especially that of John Ruskin and William Morris. This monograph discusses the original works of the mentioned artist-thinkers as well as places them in a framework of modern cultural and literary theories. Thus it will be useful for those readers (among them our English and American studies majors) who are interested in the culture of the late-Victorian period, at the same time it offers a case study how to apply (post)modern theory to cultural-historical materials.

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Preface

Bearing in mind one of my colleague's suggestions, that is, whatever the professional pressure is we should not lose our own individuality (individual tone). Additionally we will be able to produce 'beauty' both in writing and intellectually only if we can wake up and go to bed with our work for years. Hopefully my study reveals that it was, as Morris would say, *happy* and *useful work* of the mind and hands. Useful in the sense that the messages conveyed via the questions of this study will be a newer 'guide' to the understanding of the Pre-Raphaelites' art. Perhaps we shall also come nearer to the roots of the mystery of man's capability to *work* and *create* if Victorian art is examined from the perspective of *practice*, that is, education. The idea of relating the question of *art* and *beauty* in the mirror of major literary theories to the analysis of how William Morris' and John Ruskin's, their "two controversial personalities," their views and principles have been incorporated into education, springs from my "unusual" professional background. It means that I have never been able to separate my several professional roles, namely, teacher, teacher-educator, researcher, supervisor and lecturer of Victorian art from one another. The knowledge, feelings and experiences that literature and art have given and offered me always accompany me when working on either some applied linguistics or literary topic. The question of how we can mention the notion of applied linguistics in relation to Victorian art may arise here. The answer is brief: I did not want to distance myself from the knowledge I acquired in the course of writing an MEd dissertation. I did not consider my PhD just a tick against my professional duties. I would have liked to get a deeper understanding of how *art* and *beauty* realised by *work* and *labour* could affect and perhaps change values, morals and knowledge. Therefore the offer of György Endre Szőnyi, Director of the Institute of English and American Studies of the University of Szeged, that I may ask for support from colleagues specialising in the field of Victorian art, has made my work easier.

Chapter 1

INTRODUCTION

Views of aesthetics are often used in English literature in the nineteenth century to explain moral, political and social questions. It is not a unique phenomenon that artistic and political considerations are closely interwoven so that people can find answers and solutions to the fearful challenges of changes brought about by the Industrial Revolution[1]. In Eagleton's opinion the English society has already had "its take-off, arguably on the back of the enormous profits it has reaped from the eighteenth-century slave trade and its imperial control of the seas, to become the world's first industrial capitalist nation"[2]. Escapism and condemnation of the ever increasing power of money are as much the features of art as nostalgia about intact nature, harmony and creativity. The chance for man to be able to experience the birth of perfection and beauty by *work* and *labour* became a common aspiration.

In this study we want to look at one specific aspect of this period. Our main interest is to explore and examine the set of meanings of *work* and *labour*[3] *in the Pre-Raphaelites' aesthetics* in relation to *ethics, morals* and *education*. For the analysis we will use mainly William Morris' and John Ruskin's ideas and concepts which in many points and questions are often different and sometimes contradictory. But, what may relate these two artists' and thinkers' aesthetics is their humanism, social and artistic sensibility, and their theories of how to prepare generations for making and creating.

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1 We refer here to the views and definitions of J.C.D. Clark, *English Society 1688–1832* (Cambridge: CUP, 1985) and those of Derek Fraser, *The Evolution of the British Welfare State* (London: MacMillan, 1873).

2 Terry Eagleton, *Literary Theory* (Oxford: Oxford Basil Blackwell, 1983), 19.

3 We will not separate these notions from each other as their meanings are often interchangeable in the Pre-Raphaelites' aesthetics. The word *toil* will be mentioned only if we want to talk about hard and humiliating labour.

Regarding the Pre-Raphaelites' aesthetics we will emphasise that it is, both in its content and in aims, different from the Victorian "hegemonic"[1] aesthetics. We will also argue that approaching the notion of *work* and *labour* through *art* and *beauty* may result in a theory and in a practice (education) that can effectively represent the desires and needs of subdued classes[2]. Therefore, throughout this study we will

- show that aesthetics, by developing "aesthetic consciousness",[3] is one way of attempting to change people's attitude toward *work* and *labour* and environment, and
- analyse the Pre-Raphaelites' views setting off a process in which *art* and *beauty* are the means of affecting Victorian hegemonic endeavours by equipping the "slaves of the society"[4] with a sense of beauty which may enable them to understand the power of their *work* and *labour*.

In our attempt to analyse the Pre-Raphaelites' aesthetic views and practices[5] we will apply theories drawn from Cultural Studies[6] developed in Britain. These modern theories will be handled in a critical manner while trying to observe discrepancies that may occur when analysing one segment of English culture, that is, the relationship between *art* and *beauty* and *work* and *labour*. Before the analysis of the unity of ethics, morals and social questions in the concept of the Pre-Raphaelites' aesthetics in **Chapter I** we will reflect upon what major cultural, social and religious changes might have affected people's mentality, world views and relationships in England in the nineteenth century. Since the central point of our discussion is the Pre-Raphaelites' concepts of *art* and *beauty* it will be necessary, first, to outline what is meant by the phenomenon of Pre-Raphaelitism and the reasons for considering their art different from the norms and dogmas set by the Academy.

To have a deeper understanding of the complex specificity of aesthetics in respect to *work* and *labour* we will briefly dwell on the questions of morality, fears and hopes of the changing society, and the basic class formations. However strange it may

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[1] Morag Shiach, *Discourse on Popular Culture* (California: Stanford University Press, 1989), 17.

[2] John Clarke et al, eds. "Sub Cultures, Culture and Class" in Bennett, et al, eds., *Culture, Ideology and Social Process. A Reader* (London: The Open University Press, 1981), 53–79.

[3] Geoffrey Scott, *The Architecture of Humanism. A Study in the History of Taste* (Gloucester, Mass: Peter Smith, 1914), 102.

[4] William Morris, *Signs of Change. Lectures on Socialism* vol. 23 (London: Longman Green, 1970), 95.

[5] In our view, practice happens at two main levels in the context of the Pre-Raphaelites' aesthetics. Firstly, they intensively participate in creating beauty, for example, they paint, design, and publish books.
Secondly, they teach their principles and theories as well as working out techniques and approaches of how their doctrines could be applied in practice.

[6] In the Appendix we will offer a general overview of the history and the theories of Cultural Studies.

seem we will touch upon the question of women. The reason for this short 'deviation' is the importance of the topic in the Pre-Raphaelites' aesthetics.

By discussing the notions of *civilisation* and *culture* in **Chapter II** before looking at *aesthetics*, *hegemony* and *power* we do not want to emphasise the importance of any order, but to help both visualising and understanding the human, social and cultural implications of the process, which we will term *empowered aesthetics*[1]. In this chapter we will pose the questions of *culture, cultures, class, classes* and *working class*. To do so we will use Raymond Williams'[2] definitions to clarify the meanings of culture[3] and apply Gramsci's[4] views to look at culture from the perspective of the discipline of man's inner-self in an organisation in which he tries to understand values, rights and obligations. Frow's theory of "culture of work" [5] has made it possible to understand the specific relationship between culture and work[6] and hegemony and aesthetics.

To be able to understand the specific qualities of the British working class we have used Richard Hoggart's[7] concepts. The value of Poulantzas'[8] views of labour in the processes of political and cultural struggles was to see clearly the direct relationship between "the monopolisation of knowledge" and the "permanent

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[1] What we mean by the notion of 'empowered aesthetics' will be discussed at greater length in chapter 4.

[2] Raymond Williams, "The Analysis of Culture" in Tony Bennett, et al., eds., *Culture, Ideology and Social Process. A Reader* (London: The Open University Press, 1981), 43–52.

[3] We are aware that there is a set of debates regarding the concept of culture within Cultural Studies. One view advocated by John Frow *Cultural Studies and Cultural Value* (Oxford: Clarendon Press, 1995) is that so far "cultural studies has failed seriously to engage with its relation to the tradition of theoretical and methodological reflection in cultural anthropology and ethnography" (1995, 7–9). Following Frow's suggestion we will also include Williams' view from his book *The Long Revolution* (New York: Harper and Row, 1961. Rev. ed. 1966), that culture is "the organisation of production, the structure of the family, the structure of institutions which express or govern social relationships, the characteristic forms through which members of the society communicate (42).

[4] Antonio Gramsci, "Selections from the Political Writings 1910–30" in Tony Bennett, et al., eds., *Culture, Ideology and Social Process* (London: The Open University Press, 1981), 194.

[5] John Frow (1995, 115).

[6] Frow thinks, work in cultural studies carries the interest that is attributed to the "knowledge class: a commitment to the institutions of cultural capital, and simultaneously a set of anxieties about its place within these institutions" (1995, 130). By analysing the role and organisation of "cultural capital" he concludes that the new middle-class, which he terms "knowledge class or workers" (1995, 120), forms the basis for "the struggle over the organisation of work and for the individual self-respect [...]. It underlines the differentiation of working classes from working class forms of work: one based on 'knowledge' and structured around loyalty, 'social exchange', and responsibility, the other based in 'skill' (1995, 125).

[7] Richard Hoggart, *The Uses of Literacy* (Harmondsworth: Penguin, 1957).

[8] Nicos Poulantzas, *Classes in Contemporary Capitalism,* trans. David Frenbach (London: Verso, 1975).

exclusion on the subordinated side of those who are deemed not to know how"[1]. He categorises labour on the basis of mental and physical activities, saying what is considered mental and manual labour in a society that mainly depends on a schooling system working through "a series of rituals, secrets and symbolisms which are to a considerable extent those of "general culture", and whose main purpose is to distinguish manual labour [from mental labour]"[2]. Although the focus of our study is not on how to analyse the quality of knowledge behind mental and physical work and how it is valued by education in the nineteenth century, this concept has helped us to come to an understanding of what meanings of "mind and hands" are brought about by aesthetics and what power they may represent within its realm.

In **Chapter III** we will place the question of *aesthetics, art* and *beauty* in the framework of Arthur Danto's[3] views and Alan Sinfield's concept of, for example, "idealistic aesthetics"[4] within which Sinfield analyses the components of aesthetic values filled with meanings and evoked by welfare societies. He considers art as the means of "insult" of the dominant culture as well as power over other "cultures". They are very much aware of the fact that aesthetics is exposed to the power of dominance determining and specifying a particular set of criteria to be able to exert an influence on subordinate classes and institutions within which it operates. The exciting point of their philosophy is not this awareness, but the approaches, both at theoretical and practical (education) levels, by which they want to show that *art* and *beauty* are not the sole 'property' of the dominant culture, and the "authority of the academic mind"[5]. The *art* and *beauty* they talk about are not to be "preserved in museums and art galleries"[6], they are to serve and develop people's sense of beauty. They are present in streets, in homes, even in railway stations and they can be touched and enjoyed. They are as much the way of life, mainly through creation, of working classes and the means of educating handicraftsmen and artists as of the dominant classes. The main question for them is whether people can perceive the potential beauty of work (theirs, others and Nature's). Fiske's[7] idea that our way of living in an industrialised society determines the aesthetic ideals of forms is similar to the Pre-Raphaelites' conception. They are convinced that aesthetic experience directly influences human behaviour and work. They emphasise that the masses of

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[1] Poulantzas (1975, 237).

[2] Poulantzas (1975, 268)

[3] Arthur C. Danto, *The Transfiguration of the Commonplace. A Philosophy of Art* (Cambridge, Massachusetts: Harvard University Press, 1981).

[4] Alan Sinfield, *Literature, Politics and Culture in Postwar Britain* (Oxford: Basil Blackwell, 1989), 29.

[5] Frow (1995, 89).

[6] Frow (1995, 67).

[7] John Fiske, "British Cultural Studies on Television" in John Storey, ed. *What is Cultural Studies? A Reader* (London, New York: Arnold, 1996).

workers, first, should be shown how to live. The way of doing this is to design and build beautiful, healthy factories, homes and gardens for them, to decorate[1] streets and protect the work of previous generations. Obviously, there is room for confusion which may derive either from Ruskin's contradictory views of *beauty* and *art* or from the large number of modern theories and readings of the issues in question. To avoid both confusion and lengthy discussion of non-relevant points of their philosophy we will choose to look at their concepts of "decorative" and "popular"[2] as well as the qualities which, they think, make people artists.

In **Chapter IV** looking at the notions of *hegemony* and *power*[3] we would easily accept, for example, Eagleton's reasoning, that the power of aesthetics lies in its "pleasurable conduct"[4] and that this is exploited by the hegemonic endeavours of ruling classes to serve their own interest and wealth. In this chapter the fundamental question for us is not to see how completely aesthetics is associated with hegemony and in what major features of power it is expressed and activated by, but to argue that, parallel with the hegemonic endeavours of aesthetics in the nineteenth century, the Pre-Raphaelites' *art* and *beauty* aiming and intending to support the working classes have achieved some power. The 'route' to this power is not the power of either "pleasurable conduct" or that of the enforcement of a philosophy on masses of people but, first of all, the power of aesthetics based on education that aims to equip people with skills and abilities to be able to produce quality and beauty and

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[1] For William Morris decoration is free from vulgarity and cheapness.

[2] In his article Stuart Hall "Notes on Deconstructing the Popular", in Raphael Samuel, ed., *People's History and Socialist Theory*. (London: Routledge, 1981), 227–41, argues that 'popular' is the expression of power that is different from any other content and expression of power. He speaks of "quantitative marker" that considers things 'popular' just because lots of people buy and listen to them as well as of the "qualitatively" defined "culture of the people". He is convinced that culture exists only within the frame of class struggles and concludes that "there is *no* whole, authentic, autonomous "popular culture" which lies outside the field of the relations of cultural power and domination" (1981, 232).

[3] When talking about power we refer to Foucault's theory. He says, "individuals are the vehicles of power, not its points of application" in *Power, Knowledge, Selected Interviews and Other Writings 1972–1977*. Colin Gordon's ed. (New York: Pantheon Books. 1980, 98). He examines the power employed and exercised by the bourgeois class of the nineteenth century in relation to phenomena such as infantile sexuality and says that the dominant class is concerned about mechanisms which support their power. Subtle-mechanisms with their ideologies are brought about in the form of education, monarchy, etc. And ideology "is the production of effective instruments for the formation and accumulation of knowledge [...] for investigation and research, apparatuses of control. All this means that power, when it is exercised through these subtle mechanisms, cannot but evolve, organise and put into circulation a knowledge, or rather apparatuses of knowledge" (1980, 102).

[4] Terry Eagleton, *The Ideology of the Aesthetic* (Oxford: Basil Blackwell, 1990). By this he means the following "The understanding knows well enough that we live in conformity to impersonal laws; but in the aesthetic it is as though we can forget about all that – as though it is we who freely fashion the laws to which we subject ourselves" (42).

protect, and learn from Nature's work. Raymond Williams' views have opened a direction toward the questions of the emergence of "alternative opinions and attitudes, even some alternative senses of the world"[1] and, through this, to our concept of the Pre-Raphaelites' *empowered aesthetics*.

In **Chapter V** we will focus on the set of meanings of *work* and *labour* initiated by the Pre-Raphaelites' aesthetics. The notion of *work* and *labour* will be examined in relation to class, "cultural value and economies of value" (Frow, 1955). Consequently, the main question is what values mental and physical work have or should have and to what extent these values may affect or represent dominance and subordination. Naturally our aim cannot be to draw a map of the Pre-Raphaelites' aesthetics showing all their views, remarks and observations in relation to *work* and *labour*. What we will do is to find the main features and aspects of their theory which hopefully can prove that by showing and teaching how to perceive and produce beauty may change the environment. The construct of the discussion will be built around two main topics. One is human work and the other is the work of Nature which in the Pre-Raphaelites' concepts is the 'medium' between humans and God, and the source of perfection and beauty always being attainable as long as they are protected. It will be examined what the Pre-Raphaelites' mean by perfection, *blessedness* and *happiness* in relation to human work, God and Nature. To exemplify these theories we will choose the topic of architecture. The discussion of how architecture expresses and reflects the power of "the mind and hands" may reveal one aspect of the Pre-Raphaelites' revolt[2].

What follows in **Chapter VI** leads us to answer the question of which aspects of *work* and *labour* support the Pre-Raphaelites' aesthetics to allow them to construct their ethics and morals by which all classes[3] could live creatively and "aesthetically" and in a manner worthy of a human being. John Fiske's (1996) Alan Sinfield's[4] and Bernard Williams'[5] concepts will provide a firm basis for the analysis, especially for

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[1] Raymond Williams, *Problems in Materialism and Culture* (London:Verso, 1980), 39.

[2] The notion of revolt denotes, first, the main aim of the Pre-Raphaelites, that is, a revolt against Academicism. Second, to "upset" the power and hegemony of the dominant class and "complete revolution in social conditions" (William Morris 1931). Third, in our reading, the whole process embraces ethics, morals and education within the realm of the Pre-Raphaelites' aesthetics so as to change, and produce beauty and perfection. (For details of John Ruskin's socialist views see J.A. Hobson, *John Ruskin Social Reformer*. London: James Nisbet, 1898).

[3] To understand the meanings of classes we will use the ideas of Pierre Bourdieu, "What Makes A Social Class? On the Theoretical and Practical Existence of Groups" *Berkeley Journal of Sociology* (1987), 1–17.
A basic discussion of the term is found also in Frow's work which articulates his argument in five main points and offers a diagram to show the complex conditions of class formations within the sphere of struggle including also the formation of class interests (1995, 104–106).

[4] Alan Sinfield (1989).

[5] Bernard Williams, *Ethics and the Limits ofPhilosophy* Frank Kermode, ed. (London: Fontana Masterguides, 1985).

understanding the meanings of such issues as good, truth, lie and virtue represented by *work* and *labour*. The discussion of ethics is the result of our viewing the Pre-Raphaelites' aesthetics as one way of '*empowering aesthetics*', and within which there are points in relation to *work* and *labour* that decisively articulate answers to the question of 'how'. To understand their 'aesthetic ethics' we will emphasise that one of the most crucial features of the Pre-Raphaelites' ethics is that work should have aesthetic forms. This means, people can bear both the mental and physical 'burden' of work and can value others' and nature's work if their gestures, language and behaviour show the hallmark of 'beauty'.

We consider **Chapter VII** as a bridge which helps to understand how theories of ethics and morals derived from the realm of aesthetics lead to the question of practice. By examining briefly the structure and the policy of the Victorian educational system while applying John Clarke's[1] (1981) and Raymond Williams'[2] (1980) views of culture in terms of education as well as Gramsci's[3] theory of power regarding organisation and activities of schools the ground will be prepared for the analysis of the last stage of the Pre-Raphaelites' *empowered aesthetics*. Without discussing Victorian education too closely we will structure our reasoning around the views which help to uncover the reasons for changing the whole system of English education and see how modern[4] conceptions want education to influence people's minds and, through this, the whole society.

We will address the issues of *Change, Quality of Change* in the Pre-Raphaelites' aesthetics which are often raised in relation to their notion of revolt. We want to deal with only one aspect of change, the one which should be brought about by *art* and *beauty*. We will examine their dilemma of to what extent a sensitive man should change both professionally and personally so as to be able to work creatively and live 'beautifully'. We want to lay emphasis on *change* because the Pre-Raphaelites' interpretation *of work* and *labour,* in our opinion, may make us see the far fetched social, cultural, ethical and educative consequences and effects on physical and mental activities[5].

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[1] John Clarke et al., eds. "Sub Cultures, Culture and Class," in Bennett, et al,, eds., *Culture, Ideology and Social Process. A Reader* (London: The Open University Press), 1981, 53–79.

[2] Raymond Williams, "The Analysis of Culture" in Tony Bennett, et al, eds., *Culture, Ideology and Social Process. A Reader* (London: The Open University Press, 1981), 43–52.

[3] Antonio Gramsci, *Selections From The Prison Notebooks. "On Education"* Quintin Hoare and Geoffrey Nowell Smith, eds. (London: Lawrence and Wishart, 1971), 26–43.

[4] The word "modern" denotes the views of Victorian teachers, teacher educators and politicians whose objectives and means were different from those who insisted on not 'touching' the old traditions.

[5] What is worth mentioning in terms of human activities in the twentieth century is the fact that in, for example, Bill Williamson's view in his article, "Learning the Language of the Job. Jobs and Identity in Twentieth Century Britain," *Journal For The Study of British Cultures* Vol. 7 – No. 2/00 (2000): 97 the meanings and practices of *work* and *labour* did not alter to such a great extent

To view the Pre-Raphaelites' aesthetics as a unifying thread in a process which embraces ethics, morals and education so that *work* and *labour* can initiate a revolt against "aesthetic bareness"[1], unhappy mechanical work and the norm, and values of "dominant culture"[2] has made us rethink and analyse what the Pre-Raphaelites' views of *art* and *beauty* could add to our understanding of Victorian *culture* and *civilisation*. The vastness of the topic warns us to avoid arriving at excessively firm positions concerning these questions. Naturally there are answers, but whatever answers we will have throughout the study they can raise several others. Therefore, with the set of questions listed in the concluding phase of **Chapter VIII** we want to show that the Pre-Raphaelites' aesthetics (independent of time and place) exemplify the practice of a philosophy that may counterbalance hegemony. In addition the ethical and moral questions of *work* and *labour* initiated and generated by the concepts of *art* and *beauty* can help people tolerate the oppressive burden of labour forced upon them. The crucial point of the conclusion will be to emphasise the role and responsibilities of *education* in equipping people with skills, abilities and knowledge by which they will be able to enquire, critically handle and deal with theories and decide which criteria, norms and values may help them to produce beauty and work of high quality. In this respect, we hope that we can make it explicit that ethics, morals and education rooted in aesthetics, whose meanings and principles differ from hegemonic concepts of *art* and *beauty*, may affect people's attitude toward *work* and *labour*, their behaviour and language.

1.1 The Pre-Raphaelites

1.2 New Environment with New Aesthetic Demands?

To understand the scope and nature of *work* and *labour* within the Pre-Raphaelites' aesthetics, we should see clearly the points where their moral, ethical and educative theses relate to *art* and *beauty*. Therefore,

first, we will offer a brief overview of the essence of the Pre-Raphaelite Brotherhood and the principles of their movement.

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in the previous century so that thinkers could raise different questions from the ones that were posed in the Victorian times. These are the following:

Who should control work?
How should it be paid for and measured?
What are the rights of the workers?
How can its dehumanising aspects be removed?
How can successful work be celebrated?

[1] Graeme Turner, *British Cultural Studies* (London and New York: Routledge, 1990), 39.

[2] Clarke et al. (1981).

Next is a brief summary of the marked features of the cultural, social and ethical conditions to examine how class formations, their structures and demands, and hopes were affected.

The aim here is also to investigate how the Pre-Raphaelites treated social, economic and cultural issues by trying to apply their aesthetic views in respect to *work* and *labour*.

The industrial development and the change to mass production meaning technical mastery [1] altered the Victorian mentality and environment. With the growth of population and the wealth of middle classes the demands for new buildings, houses, exteriors and decorations also became larger. By the time the Pre-Raphaelites started to work and write the public already wanted a change from the typical mid-century taste[2].

Seven young men founded the Pre-Raphaelite Brotherhood in 1848, using the name of Raphael[3], who, together with his successors, produced some of the most beautiful work of the High Renaissance. The members of the movement were painters: Dante Gabriel Rosetti, William Holman Hunt, John Everett Millais, James Collison, PG Stephens; a sculptor, Thomas Woolner; and William Michel Rossetti; diarist and secretary of the movement. They considered the arts of Renaissance as a period that had distorted the truths of religious doctrines so explicitly represented by the Gospels. Thus the notion of Pre-Raphaelitism means that these artists wanted to follow the artistic concepts and practices of the age before Raphael by rejecting the burden of Renaissance. They worked out their own principles whose focus was the true artist. As Morris wrote, he was the one "who is determined at all events to turn out something which shall be beautiful and pleasant"[4].

They emphasised that their way of seeing things was directed by God's work and perfection. They rebelled against the classical doctrines of the Academic tradition[5],

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[1] This also changed the pattern of, for example, purchasing. Except at the very top level customers no longer ordered goods from the maker or the producer. By the mid-nineteenth century individual enterprises were overtaken by new stores that stocked a whole range of goods.

[2] For example, in their homes they wanted to see different interiors rather than exaggerated Rococo shapes, strongly coloured upholstery and machine made lace curtains.

[3] Rafaello Sanzio- Raphael was born on 6 April 1483 in the Italian city of Urbino. In 1500 he worked in Perugia, in the workshop of Pietro Perugio. Then he moved to Florence and in 1508 he received a commission from Pope Julius II to paint the first Stanza. His famous paintings are, for example, School of Athens (1509–11), The Liberation of Saint Peter (1513–14), and Madonna del Granduca (1506).

[4] William Morris, *Political Writings: Contributions to Justice and Commonweal 1883–1890.* (Nicholas Salamon, ed. Bristol Theommes Press, 1994), 37.

[5] The Royal Academy of Arts was founded in 1768 with its first president Sir Joshua Reynolds (1723–92). The aim of the Academy was to raise the profile of British painters and "to provide a repository for the great examples of painting and sculpture in order that the native genius of British painters might be 'tamed' by the example of great art" Steven Adams, *The Art of the Pre-*

the Grand Style. The dominant figures of the movement were Millais, who was a boy prodigy, Rossetti, the most dominant and remarkable of the three and was also a poet, and Hunt. The first paintings of the Pre-Raphaelites used themes from medieval literature or the Bible, for example, Rossetti's "The Girlhood of Virgin Mary" (1849–1850) and Morris' "Queen Guinevere" (1858). Rossetti's mysticism and symbolism were inspired by chivalric themes and medieval poetry, for example, "The First Anniversary of the Death of Beatrice" (1853–54).The Pre-Raphaelites insisted that the painters of the fourteenth and fifteenth centuries were "unsophisticated craftsmen" and claimed that painting should return to Nature, to the unaffected approach of the artists in the Middle Ages. Among their values, as John Rees[1] sees it, are:

fresh vision,
challenge to orthodoxies,
resistance to the industrial world,
a new 'truth' which is fidelity to Nature.

Since the beginning of the 1830s the High Church[2], a militant sect within the Church of England making an attempt to revive the traditions and the rituals of the early Church, attacked the Pre-Raphaelites and they became the centre of critical attention. They were criticised mainly for their superfluous details and poor perspective. It was John Ruskin who came to defend the movement in a series of letters in defence of the Pre-Raphaelites published in the Times, the first of which appeared in May 1851. What they were primarily striving for was beautiful surroundings and environment contributing to human happiness. The 'components' of happiness, for example, within the sphere of interiors were the following:

- *colours* were vivid, the first aniline dye came into fashion in the sixties. Blue, yellow and alizarin red were used on woollen materials giving depth and brightness of colour,

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Raphaelites (London: New Burlington Books, 1988), 45. The Academy represented a style and a method of painting originally invented in 16th century Italy. Adams writes that "during the first part of the 19th century the Royal Academy began to accommodate not only paintings in the tried and tested Classical style but pictures laden with a heavy sentimentalism. John Ruskin commented on the anodyne standards of Academic art by comparing the Royal Academy with the famous London grocery store of Fortnum & Mason, both of which moderated the mild tastes of the British public". (1988, 23).

[1] John Rees, *The Poetry of Dante Gabriel Rossetti: modes of self expression* (Cambridge: Cambridge University Press, 1981). We have also consulted Rachel Barnes, *The Pre-Raphaelites and Their World.* (London: The Tate Gallery Publishing, 1998) as well as Bell Quentin, *Victorian Artists* (London: Routlege and Kegan Paul, 1967).

[2] A member of the Church of England who attaches much importance to the authority of the priesthood, the spiritual power of the sacraments, and the observance of ritual (Adrian Room *An A to Z of British Life.* (Oxford: Oxford University Press, 1990), 167.

- *materials:* velvet, plush and chenille had also their deep colours. Printed cretonnes were used for upholstery and curtains. Morris' firm started a new era of wallpaper. First they were 'self-coloured', but in 1884 the first multi-coloured papers appeared,
- *patterns:* Morris' well-known patterns designed for Kelmscott House were 'Bird and Vine', 'Dove and Rose' and 'Peacock and Dragon'.

The Pre-Raphaelites considered the Middle Ages as a real community of human souls and minds with values and arts of its own and delight in nature, and love of variety so much contrasted with those of Victorian England. The studies and reflections on the past brought the question of heroism, love, beauty and high endeavour into focus. A new content was being infused into the cult of medievalism which was represented by the *Gothic revival*. In Wiener's[1] opinion, it was a visible expression of a reaction against urbanism, industrialism and materialism. Gothic architecture also meant a sense of continuity with earlier generations. A. W. Pugin[2] was passionately convinced of the superiority of the Gothic. He considered all other styles to be pagan. Alan Gore, et al, view his concepts in the following way

> in championing Gothic as English but, above all else, Christian he brought God into the Battle of Styles on the side of 'Goths', contributing to their eventual victory over the Greeks. People who were just becoming accustomed to looking at buildings through a Romantic haze were expected to judge architecture in terms of its moral values"[3].

One of the major doctrines of the Pre-Raphaelites was the dignity of all labour. Especially from the work of John Ruskin they gained a new outlook of creative satisfaction of work. They were convinced that *work* and *labour* without any touch of beauty would lead to discontent, despair and unrest which finally would also swallow up and ruin the whole society. They also believed that a society could not civilize its members unless they were given a share in art. They were convinced that workers needed not only enough wages, but also leisure to read.

As has already been indicated throughout our analysis mainly William Morris' and John Ruskin's concepts will be used. Therefore it will be important to highlight their main works which this analysis is based on as well as a few social, cultural and

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[1] Martin J. Wiener, *English Culture and the Decline of the Industrial Spirit 1850–1980* (Cambridge: Cambridge University Press, 1981), 28.

[2] As John Rosenberg sees it, in his book *The Darkening Glass A Portrait of John Ruskin's Genius* (London: George Allen and Unwin, 1963) only when Pugin published his work "Contrasts" in 1836 were the principles of medieval buildings taken seriously. Pugin conceives of Gothic not as a style but a way of life. Besides, it was William Burges who thoroughly understood and absorbed Gothic in his work.

[3] Alan and Ann Gore, *The History of English Interiors* (Oxford: Fhaidon, 1991), 128.

family facts that must have influenced their intelligence, knowledge and art. We will do this so that we may understand points in their aesthetics which are similar both at artistic and educative levels and the process which, advanced towards revolt with *art* and *beauty* against the deceitfulness, disillusions, betrayal and cruelty of Victorian modern life.

William Morris (1834–1896), says Philip Henderson, "never reconciles himself to modern civilisation, careless of metaphysics and religion, as well as of scientific analysis, but with a deep love of the earth and the life on it, and a passion for the history of the past of mankind"[1]. In Routh's view, he was "a born artist, craftsman and idealist and became an ardent anglo-catholic"[2]. Morris came from a privileged middle-class family. His father had a successful firm of discount brokers. He learned of the Pre-Raphaelites' work while at Oxford through *The Germ* [3], the Pre-Raphaelite journal, and Ruskin's *Edinburgh Lectures and Pre-Raphaelitism*. Morris and Burne-Jones became good friends in Oxford in 1853. Both agreed that the model of the religious Middle Ages in terms of organising a society would be the best to 'copy' in order to better the present one. Just like Ruskin he also believed that their aesthetics would produce values only through the intense study of the Middle Ages. Morris had a successful career as a designer, but his career as a painter was brief. They were under the influence of Tennyson's *Morte d'Arthur*. Later in London he shared their studio at Red Lion Square with Rossetti. In 1859 Morris married Jane Burden, the model of his 'Queen Guenevere'. Philip Webb (1831–1913) designed Red House for the couple. It reflects the features of the fifteenth century design and was different from the current architecture and interior. The exterior was of red bricks while the interior had open ceilings, bare floors, and medieval patterns painted on the walls. Burne-Jones designed the stained glass, and the furniture was made by Morris, Webb and Burne-Jones. When Morris and his friends established the *Morris, Marshall, Faulkner and Company, Fine Art Workmen Firm* in 1851 they created a new approach to craftsmanship that developed into the *Arts* and *Crafts* movement. The moral and aesthetic principles of the Firm were that the growth of mass-production debased the applied arts and ruined craftsmen, and that artists should support handicrafts and get people to appreciate the 'imperfect', but beautiful pieces of work reflecting the mind and soul of the worker in contrast to the perfectly finished machine-work. The Firm also expanded into carpet making.

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1 Philip Henderson, ed., Foreword, *The Letters of William Morris to his Family and Friends*.(London: Longmans, 1950), xxi.

2 H.V.Routh, *Money, Morals and Manners As Revealed In Modern Literature* (London: George Allen and Unwin, 1935).

3 Only four parts of The Germ "Thoughts towards nature in Poetry, Literature, and Art" were published; the first in January, 1850, the last in April, in the same year. According to the announcement this Periodical consisted of Poems, Stories, Essays concerning Art and other objects, and Analytic; and Reviews of current Literature.

In his factory Morris worked as hard as his workers. Thompson remarks that while Morris was writing *The Earthly Paradise* (1868–1870) he became convinced of the importance of architecture as, he thought, poetry "was no more than a skirmish on the edge of the main battlefield"[1]. He tried out his talent by writing poems, for example, *The Defence of Guenevere* and holding lectures on art for the protection of ancient buildings. With the publication of *The Earthly Paradise* (1867–70), a collection of ancient and medieval tales, and *The Life and Death of Jason* (1867), a romantic narrative, he established his reputation also as a poet. His lectures *Hopes and Fears for Art, Signs of Change and Architecture, Industry and Wealth,* between 1877 and 1882, express his theory of art and life embedded in aesthetics. After the foundation of the Society for the Protection of Ancient Buildings in 1877 Morris started public lectures on art and architecture. He wanted radical social changes and far-reaching reforms and soon got in touch with the radical leaders of the working class in London. By joining the Social Democratic Federation he committed himself to socialism[2]. He contributed with money and articles to its magazine 'Justice'. In 1890 he founded the Hammersmith Socialist Society attracting John Burns, Bernard Shaw and Sydney Webb. Together with the musician and philosopher, Belfort Bax, they wrote *Socialism, its Growth and Outcome* and published it in 1893. Two of his major late works, *The Dream of John Ball* (1888), a prose romance, and *News from Nowhere* (1890), are worth mentioning. In his declining years he devoted his talent and time to publishing and established the Kelmscott Press in 1891.

John Ruskin's (1819–1900) powerful personality helped the Pre-Raphaelites to articulate their sometimes vague and inconsistent aims. Ruskin,[3] the artist, the art and literary critic and the "practical moralist"[4], was born in 1819, the only child of a middle-class Scottish sherry merchant and his Evangelical wife. He was educated at Oxford. In Routh's[5] view, the Calvinist and commercially focused home deeply affected his genius primarily through the Bible narrative; the Prophets, and his travels to France and Italy. It is noteworthy that his 'socialism' was rooted not in the age of reason but in the radical ethics of the Gospels"[6]. Landow points out that "his

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1 E.P. Thompson, *William Morris. Romantic to Revolutionary* (London: Merlin Press, 1955), 27.

2 William Morris read Marx' *"Das Kapital"* in French and although Marx lived in London since 1849 William Morris never met him. In E.P. Thompson's opinion (1955, 667) William Morris' creative writing after he joined the Socialist movement has three phases: the occasional propagandists poems published as Chants for Socialists written for *Justice or Commonweal* between 1883–1886; "The Dream of John Bull" (1886) and "News from Nowhere" (1890); the late prose romances, e.g., "The Sundering Flood".

3 To get further details of his art and personality it is worth reading Harold Bloom's book *The Literary Criticism of John Ruskin* (New York: Anchor Books, 1965).

4 Routh (1937, 75).

5 Routh (1935, .67–68).

6 John Rosenberg (1963, 32).

Evangelicalism affected his aesthetics as later humanism influenced his political economics"[1]. His first work outlining his ideas in relation to nature was the first volume of *Modern Painters*[2]. The subsequent editions of *Modern Painters* which, in Routh's[3] opinion, should have been called *Modern Culture* served to clarify the aims, values and principles of the movement. These principles are laid out clearly, which are:

landscape is a language;
the perfection of nature should be represented in each work;
imagination or intellect should be developed by involving everyone in creation by making workers aware of the responsibility for their work.

It is worth quoting Ruskin's own words about his other two important books, entitled *The Seven Lamps of Architecture* (1849) and *The Stones of Venice* (1853). *The Seven Lamps of Architecture* was to show that "certain right states of temper and moral feeling were the margin powers by which all good architecture, without exception, had been produced" and

> The Stones of Venice had, from beginning to end, no other aim than to show that the Gothic architecture of Venice had arisen out of, and indicated in all its features, a state of pure national faith, and of domestic virtue; and that its Renaissance architecture had arisen out of, and in all its features indicated, a state of national infidelity, and of domestic corruption". [4]

It was also *The Stones of Venice* which had a great impact on William Morris. Ball considers as one of Ruskin's main weaknesses that his "enthusiasm and earnestness often led him to assert what he thought and felt at the moment, chance preferences and dislikes, irrespective of what had gone before"[5]. It is important to mention that he was also interested in music. He wrote about Beethoven's *Adelaide* and Mozart's *Requiem* in *The Seven Lamps of Architecture*[6]. In his work *The Political Economy of Art Subsequently called 'A Joy for Ever'* (1907) he advocates his theories of economy rooted in his aesthetics. Two of his books, entitled *Munera Pulveris* (1863) and *Unto This Last* (1860), which appeared in the Cornhill Magazine, attack the orthodox political economy. His later social works, *Time and Tide* (1867) and *The Crown of*

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1 George P. Landow, *The Aesthetic and Critical Theories of John Ruskin* (New Jersey: Princeton University Press, 1971), 90.

2 The chronological list of Modern Painters is: volume 1 1843, volume 2 1846, volumes 3 and 4 1856, volume 5 in 1860.

3 Routh (1937, 160).

4 John Ruskin, *The Crown of Wild Olive. Four Lectures on Industry and War* (London: George Allen, 1898), 88.

5 A.H.R. Ball, ed., *John Ruskin as Literary Critic* (New York: Greenwood Press, 1928), 10.

6 John Ruskin, *The Seven Lamps of Architecture* (London: George Allen, 1849), 125.

Wild Olive (1898) are full of fantastic, utopian and dreamlike elements just like Morris' work, *News From Nowhere*. In Ashley Thorndike's opinion

> his utopia aimed first at the abolition of poverty and second at the promotion of welfare, physical and moral. Unlike the socialists he believed in a maintenance of the class system much after the fashion of feudalism, and in general his ideal for labour and labourers called for a revision from modern to medieval condition[1].

Regarding Morris' and Ruskin's aesthetics we will emphasise that it is different from the Victorian "hegemonic"[2] aesthetics. And we will argue that approaching the notion of *work* and *labour* through *art* and *beauty* may result in a theory as well as in practice (education) that can effectively represent the desires and needs of subdued classes[3].

We will also argue that a thorough analysis of these notions within the realm of their aesthetics focused on the frail, the creative and the emotional human being will help us understand the complexity of how the Pre-Raphaelites view *art* and *beauty* as a potential means of solving social and economic problems.

1.3 Social and intellectual revolution, fears and hopes

To enhance our understanding of how art changed and what new qualities of art affected English social and intellectual thinking in the nineteenth century and, through this, their life it is worth reflecting on Clark's (1985) question of what made England so special. His answer to this is

- England had the necessary mix of natural resources, skills, and social structure. The European economy after 1789 was inhibited and sometimes devastated by wars and revolutions,
- the old society had only one class, that is, gentlemen (patricians). The vast majority of them were members of the Church of England. Non-gentlemen (plebeians) constituted the majority of Englishmen and included every diversity of outlook, accent, education, occupation and location[4].

And to explore the primary consequences of the social and intellectual changes so as to uncover the concepts and practices of art our aim will be to establish the set of meanings of *class* or *classes* within the notion of English civilisation and to explore,

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[1] Ashley Thorndike, *Literature in a Changing Age* (New York: Books For Library Press, 1920), 114.

[2] Morag Shiach (1989, 17).

[3] Clarke (1981).

[4] J.C.D Clark (1985, 90).

what the roles of changes might be to try to involve the ever multiplying population of labourers[1] in learning to appreciate as well as to produce art.
To the question "of what makes a social class" Pierre Bourdieu answered

> social, sexual, ethnic, or otherwise exists when there are agents capable of imposing themselves, as authorised to speak and to act officially in its place and in its name, upon whose those who [....] by recognising them as endowed with full power to speak and act in their name, recognise themselves as members of the class, and in doing so, confer upon it the only form of existence a group can possess[2]

He goes on to suggest that classes are "sets of agents"[3] who, by possessing and sharing power based on similar interests, existence and aims, become the participants of the same practices. Regarding the changes of the age John Vincent Morley comments, "every age is in some sort an age of transition, but ours is characteristically and cardinally an epoch of transition in the very formulation of belief and conduct"[4]. Altick[5] remarks that principles of traditional humanism are still valid in trying to find ways to solve serious problems and the altered social conditions. Altick[6] and Young[7] speak of *fears* and *hopes* when trying to summarise how they view the impact of the altered social conditions in general. These are the following:

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[1] For more data about and detailed descriptions of labourers see Henry Mayhew's book *London, Labour And The London Poor* (London: Penguin, 1972).

[2] Pierre Bourdieu "What Makes a Social Class? On the Theoretical and Practical Existence of Groups". *Berkeley Journal of Sociology* (1987), 15.

[3] Pierre Bourdieu (1987, 7).

[4] John Vincent Morley, *On Compromise* (Toronto: Macmillan, 1933), 14–15.

[5] D. R. Altick, *Victorian People* (London: J.M. Dent, 1974), 238.

[6] Altick (1974, 241–242).

[7] G. M. Young, *Portrait of an Age. Victorian England* (Oxford: Oxford University Press, 1960), 13–25.

FEARS	HOPES
The traditional culture will be vulgarised, levelled down to the lowest common denominator of taste.	Society's duty is to educate it up toward the élitist level of culture.
Charity schools sent the majority of working people to penny thrillers and sensational newspapers instead of literature.	It is possible to enrich ordinary people's tastes and interests so that, far from destroying that culture, they could profitably participate in it according to their capabilities, and enhance it through the special qualities of perception they derived from experience in an inferior rank of society.
Loss of personal identity in factories and slums.	
Along with mass production, people start feeling dependence and restriction.	The new Englishman, a travelled man bred up on Carlyle and Tennyson. For them it is the age of learning.
The upper class concern took a new direction; Gresham's law let free operation of the cultural market. Christian responsibility is not a duty in economic life any longer.	
Physical separation of families and communities start.	
The society becomes more and more dependent on machines.	

Joan Burstyn's views about the life of Victorian people also take us to the core of the points that may reveal the features of Victorian civilisation, culture and class. She says,

> The Victorians became obsessed with the need to provide public bathhouse, sewage systems, and street lighting. They looked also to a refinement of individual manners as a way to make city life more bearable and to bring self-respect to the city worker, because Victorian cities were viable only so long as all classes were prepared to live together without violence. All people, therefore, were set a standard of refinement, temperance, delicacy of language, prudence,

and self-denial (usually phrased in Christian terms) which the ruling classes believed would enable them to better their own and their family's status [1]. This civilisation is against the "standard of truth", says Morris [2] bitterly, and the work created, for example, the ordinary modern houses cannot move anything in us and "save a hope that we may speedily forget its base ugliness?"[3].

1.4 Moral Attitudes of Classes

To reflect on the previous discussion is to realise how much the dynamics of the age affected the human mind and behaviour. Therefore it is crucial to understand how traditional beliefs and institutions were questioned and what moral changes accompanied the new competitive life. It is done so also because one of the aims of this analysis is to investigate the moral and ethical aspects of the Pre-Raphaelites' aesthetics within the sphere of *work* and *labour*.

The worship of Money was confined to all the social circles not only to the monied aristocracy. Houghton (1957) stresses that the middle classes considered wealth the first condition of respectability. He points out that "the younger generation was determined to push – and buy- its way into the upper classes: to exchange trade for a profession and Dissent for the Church of England, to own [...] a country estate, perhaps even a title"[4]. With the respect of money, and by the increasing wealth of the bourgeoisie and the declining financial power of the aristocracy the barriers between classes were breaking down. Respectability and success became absolute necessities. The altered social and ethical norms became excellent ground for hypocrisy[5] and conformity.

In this environment it is no wonder that new meanings were attached to duty, love, work, happiness, success, family and responsibility. (New in the sense of what the idol of money brought forth, and what the Pre-Raphaelites' aesthetics intended to offer against this idol).

Arnold sees the danger of 'spiritual and social anarchy' in entailing the power of the rising classes. He divides English society into three classes

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1 Joan Burstyn, *Victorian Education and the Ideal of Womanhood* (London: Croom Helm, 1980), 15.

2 William Morris, *Hopes and Fears for Art* in Ball, ed., *Selections from the Prose Works of William Morris* (Cambridge: Cambridge University Press, 1931), 113.

3 William Morris (1931, 112)..

4 Walter E. Houghton *The Victorian Frame of Mind*, 1830–1870 (New Haven: Yale University Press, 1957), 185.

5 Houghton points out that the term was used as the synonym for insincerity (1957, 395).

the *Barbarians:* aristocrats who "possess inward gifts: courage, a high spirit, self-confidence and outward gifts and graces in looks, manners, accomplishments, powers"[1];
the *Philistines;* middle-class, only they "can consider the greatness of and welfare of England by being rich"[2];
the *Populace;* lower-class "half developed, has long lain half-hidden amidst its poverty and squalor"[3] and "pressed constantly by the hard daily compulsion of material wants" [4].

As John Ruskin puts it "there are class distinctions of high and low; of lost and won to the whole reach of man's souls and body"[5]. He writes in his work, entitled *The Pre-Raphaelitism* (1851) that

> the very removal of the massy bars which once separated one class of society from another, has rendered it tenfold more shameful in foolish people. Now that a man may make money, and rise in the world, and associate himself, un-reproached, with people once far above him. [..] it becomes veritable shame to him to remain in the state he was born in, and everybody thinks it is his duty to try to be a 'gentleman'[6].

1.5 Aristocracy

When analysing High Class living without duties Carlyle says that it is like "a tree planted on precipices; from the roots of which all the earth has been crumbling"[7]. He speaks of working aristocracy, such as mill-owners, manufacturers, commanders of working men, and "*unworking aristocracy*"[8]. He goes on to say that "the Owners of the Soul of England; whose recognised function is that of handsomely

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1 Matthew Arnold (1869, 69).
2 Matthew Arnold (1869, 36).
3 Matthew Arnold (1869, 71).
4 Matthew Arnold (1869, 51).
5 John Ruskin (1898, 29).
6 John Ruskin, Works in Houghton (1957, 187).
7 Being a gentleman was a marker of social position and implied a standard of conduct, says Philip Mason in his book *The English Gentleman. The Rise and Fall of an Ideal.* London: André Deutsch, 9982. One of his most important qualities was courage. Besides physical courage to look a man in the face, the courage to make a hard decision also belonged to the Victorian ideal. Hardiness, self-composure, coolness, hospitality, generosity and confidence in one's decision characterised a gentleman. His morality was a cult derived from Christianity: "Death before dishonour" (1982, 152).
8 Thomas Carlyle, *Past and Present* Richard D. Altick, ed., (New York: University Press, 1843), 180.

consuming the rents of England, shooting the partridges of England, and as an agreeable amusement (if the purchase money and other conveniences serve) are dilettanteing in Parliament"[1].

Morris also remarks, "the class of rich people doing no work, they consume a great deal while they produce nothing [...] they have to be kept at the expense of those who do work"[2].

1.6 Middle-class

By the second half of the 19th century the professional upper middle-class appeared alongside the capitalist class. Its members were lawyers, doctors, journalists and men of letters. The new generation of middle class intellectuals like Arnold, John Stuart Mill and Ruskin had social values and social thinking which contributed to the containment of industrial values and the reshaping of a new cultural tradition.

In John Ruskin's opinion, there are classes in English society "who are ill-educated, cowardly, and more or less stupid. And with these people, just as certainly the fee is first, and the work second"[3]. Some observations also need to be made regarding the English middle-classes by using Routh's[4] views who approaches this question through the analysis of middle-class homes and their members' attitudes towards *art* and *beauty*. Routh says that the middle-class already expanded their power to Europe by controlling trade and the direction of politics. Their homes were losing the functions of a nursery and hospital, instead, they were becoming the 'place' of preparing new generations for the increasing responsibilities of British prosperity. In the days of mass-production the middle-class 'householder' keeps buying and excludes himself from producing values. What is also worth mentioning is the fact that household architecture, furniture and decoration have become the major feature of civilisation. Morris considers a

> strange phenomenon, that there is now a class of ladies and gentlemen, very refined indeed, though not perhaps as well informed as is generally supposed, and of this refined class there are many who do really love beauty and incident, i.e., art [...] this great body of enthusiastic demanders are not mere poor and helpless people, ignorant fisher-peasants, half-mad monks, scatter-brained sanscullottes none of those. No, they are the ruling classes, the masters of men

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1 Thomas Carlyle (1843, 178–180).

2 William Morris, "*Useful Work Versus Useless Toil*" in Asa Briggs, ed. *William Morris. Selected Writings and Deigns* (1962), 119.

3 John Ruskin (1898, 42).

4 H.V. Routh *Money, Morals And Manners As Revealed In Modern Literature* (London: George Allen and Unwin, 1935), 142.

who can live without labour, and have abundant leisure to scheme out the fulfilment of their desires.[1]

This powerful middle-class radically modified its past. They did not have the earlier narrow Evangelical way of life and there was not Puritanism[2] everywhere.

1.7 Working-class, Proletariat. The poor, the masses, the lower ranks

Morris sees clearly that the pure fact of belonging to the working-class[3] means being deprived of 'individuality' "to be thrust aside by the hideous waste of commercial war"[4] no matter how gifted and talented individuals of working-classes are. Yeomen were dispossessed of their acres and village craftsmen, mainly spinners and weavers, joined them. They started to share common demoralisation.

Masses of the industrial proletariat had no other chance but to live in dismal rows of houses near factories and mines. They were deprived of personal identity and without money and energy they could not have any incentive to foster even the most elementary sense of culture. Priestley mentions, for example, London labourers lived in houses, "which had one room to each floor [...] damp and sunless. Water is laid on in the cellar"[5]. Working hours were long, and workers' incomes equally low in the 'advanced' mechanised industrial sector or in the dishonourable branch of the older trades which contained, on Mayhew's (1972) reckoning, ninety per cent of London artisans.

Leisure time was often unemployment time without money. For most artisans and labourers dependent on the made-to order trade or the building trades, or

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[1] William Morris in Ball (1931, 90–91).

[2] Religion was one of the Elizabethan State key areas racked by internal tension ."The loyal obedience of Englishmen to the settlement of 1559 was challenged by both Protestant and Catholic activists. The Marian exiles had accepted the Settlement, but yearned to purify the Anglican Church of 'popish' ceremonies and vestments. The ambitions of these Protestant crusaders, who came to be known as Puritans, were fourfold: the elimination of 'popish' rituals, the rebirth of preaching [...], the propagation of a living, regenerative faith among believers destined by God's grace [...], and lastly 'godly discipline' throughout the congregation" (Kenneth O. Morgan, ed. *The Oxford Illustrated History of Britain*. Oxford: Oxford University Press, 1984), 74.

[3] Richard Hoggart offers a thorough analysis of the British working class (1957). For him the working classes are those "who live in the miles of smoking and huddled working-class houses in Leeds". He voices his problem when trying to define the notion of working classes due to "the mass publications" saying that this notion is often identified with words like "the common people" and "lower middle class" (18–19).

[4] William Morris (1994, 29).

[5] J.B. Priestly, *Victoria Heyday* (London: Heinemann, 1972), 21.

transport, there were annual cycles of work which were made all the more treacherous by periodic national depression.[1]

Alan Hunt suggests that the term of working-class is often used to refer to "either factory workers" or "wage earners" which is an indiscriminate way of defining the notion. In his view there should be a choice between two categories. One of them, in a broad sense, is taking "the working-class as being composed of all those who sell their labour power, and, thus, embraces all wage and salary earners. Within this category the crucial question is the "unity of the working-class"[2]. The other category is the 'narrow" one which involves the "productive labourers or factory workers". He thinks that the working-class constitutes not only a small, but also a declining proportion of the total population. In Tom Nairn's[3] view the most striking feature of the working-class is 'reason' which has never characterised the bourgeoisie. 'Reason' has equipped the English working-class with abilities and knowledge enabling them to become a 'hegemonic force' and developed elements of consciousness. He is convinced that the major failure of both the English and European working-classes has been their incapacity to shake off 'capital'. Thompson[4] observes that the formation of the working-class has been based not only on economic forces, but this class has also 'worked' within specific cultural and social formations against these forces. In his view by 1832 the appearance of trade unions, educational and religious movements, and political organisations of the working-classes show the increasing self-consciousness of the working-classes. He emphasises the traditions of the working-class intellectuals as well as a "working-class structure of feeling"[5].

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[1] Eileen Yeo, "Culture and Constraints in Working Class Movements, 1820–1855," in Eileen and Stephen. Yeo, ,eds., *Popular Culture and Class Conflict 1580–1914: Exploration in the History of Labour and Leisure* (Sussex: The Harvester Press, 1981), 163.

[2] Alan Hunt, "Theory and Politics in the Identification of the Working Class" in Alan Hunt, ed., *Class And Class Structure* (London: Lawrence And Wishart, 1977), 83–85.
Geoff Hodgson's idea is similar. He writes in his book entitled, *Labour At The Crossroads* (Oxford: Martin Robertson, 1981) "working class is composed of the manual labour force and those living on state benefits" (51).

[3] Tom Nairn, "The English Working Class" New Left Review, Nov. 24 (March/April) (1964), 52–53.

[4] E. P. Thompson, *The Making of The English Working Class* (New York, London: Penguin Books, 1963).

[5] Thompson (1963, 213).

1.8 Women

The reason for placing emphasis on the question of Victorian women is to raise our attention to the fact that despite all the changes in the nineteenth century it was men who determined women's life. It was especially true in the case of working class female labourers. They did not even have the chance of enjoying the money of their family like the women born in wealth. And as soon as *work* and *labour* become the focus of our analysis we are under no illusion as to what significant differences were between man's and woman's work. Thus as a way of exploring the meanings and the dominant values of *work* and *labour* we should keep in mind that female work could have spiritual and creative, but not political power. By stating this we must dwell further on the concept of Victorian woman's work.

The nineteenth century was the time, writes Priestly, "when women were economically dependent on the dominant male so many of them accepted the angel-role [...] that he offered them "[1]. In Burstyn's opinion "class in Victorian society was defined through a subtle combination of occupation, income, and values; [...] Definitions of a class were linked to the occupation and incomes of males. Females were assigned a class according to the status of their fathers so long as they were unmarried, and of their husband's income"[2]. The best known concept of woman in the Victorian period was that of the submissive wife's who had to serve and honour her lord and master, and naturally to bring up as many children as God gave her. The roles, the status and the rights of women were viewed differently by conservative and radical thinking. John Ruskin in his lecture *"Of Queens' Garden"* (1865) rejects that woman is "the shadow and attendant image of her lord, owing him a thoughtless and servile obedience"[3], her true mission is to guide, support and uplift her more worldly mate. Wanda F. Neff[4] talks about working and idle women. In the category of working women she lists the groups of the textile, the non-textile workers[5], the dressmakers and the governesses. In her opinion, women and girls were overworked. Due to the fact that all the members of working classes were forced to work the home as a social unit broke up and it was no longer a shelter just a place for food and sleep. It also became evident, writes Neff, that there was "a conflict of factory work and long hours with domestic life and with the mother's care of her home and children"[6]. The moral and spiritual degradation was also obvious. As the Industrial Revolution increased the urban population a new class

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1 Priestly (1972, 33).

2 Joan N. Burstyn (1980, 12).

3 Walter Houghton (1957, 348).

4 Wanda F. Neff, *Victorian Working Women. A Historical and Literary Study of Women in British Industries and Profession 1832–1850* (London: George Allen and Unwin LTD), 1929.

5 The term relates to all kinds of manufacturing except the making of cloth.

6 Neff (1929, 37).

of wealth appeared. "Manufacturers and City bankers, envying the established social class, imitated their aristocratic superiors who kept their wives and daughters at home. The practice of female idleness spread through the middle class until work for women became a misfortune and disgrace"[1]. Neff also emphasises that on account of an improved education offered for women, the increased number of female writers and the overflow of women into new occupations "were favourable to literary recognition[2].

Marriage was viewed as simply a constituent of human happiness which, in Houghton's opinion, often denied the heart's impulses and was a source of personal distress. With the Evangelical revival life became more domestic, says Houghton (1957). Home[3] and family were the source of virtues and emotions and it was women whose duties were to protect this shelter from the ugliness of the surrounding world[4].

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1 Neff (1929, 187).

2 Neff (1929, 153).

3 John Ruskin defined the idea of home in his book *Sesame and Lilies*. He wrote, "roof and fire are types only of nobler shade and light, – shade as of the rock in a weary land, and light as of the Pharos in the stormy sea." (*Of Queens' Garden*, 1893 sec. 68 in Houghton 1957), 143 .

4 This world, in Houghton's opinion, changed the views of women and new phenomena contributed to a strong protective movement in morals (censorship and prudery). That is, "the Industrial Revolution creates the large, impersonal city and makes considerable wealth a requirement as well as sanction for marriage. These factors contribute to an alarming increase of prostitution [...] the Industrial Revolution also created a psychological and amoral atmosphere for which an ideal home offered a compensating sense of humanity and moral direction" (1957, 393).

Chapter 2

DOMINANT AND SUBDOMINANT CULTURES IN VICTORIAN CIVILISATION

2.1 New Interests, New Needs and New Groups

A clear line of thought synthesising the complex meaning of the notion of civilisation is needed to understand the aims, principles and practices of Victorian art, its new verbal and visual trends, as well as how *work* and *labour* were valued and treated within English *civilisation* and *culture*.
As Routh puts it,

> Civilisation tends to unite the community in the bonds of mental dependence and therefore involves one serious disadvantage. It threatens to render an individual less and less master of himself. He does not only divide and distribute his actions among all the claims of social service, but he dissipates and diminishes his consciousness of his invisible self. He has many parts to play. Fortunately civilisation also brings, at most, epochs, an influence which counteracts this disintegration – some interest, art, allegiance or exaltation which restores a man to consciousness of his inmate self. Such is culture. If civilisation unravels our personality into a hundred threads, culture reweaves them into a new and fairer design[1].

It is also worth mentioning here Rob Pope's view of *civilisation*. He points out that "human civilisation is set against (rather than alongside or in harmony with) the rest of nature. From the eighteenth-century onwards it became increasingly common to see human culture, for better and worse, as hardly part of nature. In these cases, Culture= Humanity and –Nature."[2].

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1 Routh (1937, 155).
2 Rob Pope, *The English Studies Book* (London: Routledge, 1998), 60.

Raymond Williams thinks that 'civilisation' and 'culture' were interchangeable terms in the late eighteenth century, carrying "the problematic sense of an achieved state and of an achieved state of development"[1]. In his opinion, through Romanticism the sense of 'culture' as an 'inner' or a 'spiritual' process distinct from 'external' development becomes the focus. Later culture means a general classification of the arts, religion, and the institution and practices of meanings and values. Trying to define culture Williams suggests using three general categories so as to develop a more refined way of seeing the notion. First he mentions the "ideal" category in which culture represents universal values supporting the achievement of human perfection, the "document" one sets upon the notion of a culture which is "the body of intellectual and imaginative work". Lastly, the "social" category describing "a particular way of life, which expresses certain meanings and values not only in art and learning but also institutions and ordinary behaviour"[2]. The significance of Williams' concept of culture lies in the following thought:

> The arts of writing and the arts of creation and performance, over their whole range, are parts of the cultural process in all the different ways, the different sectors [...]. They contribute to the effective dominant culture and are a central articulation of it. They embody residual meanings and values, not all of which are incorporated, though many are. They express also and significantly some emergent practices and meanings, yet some of these may eventually be incorporated, as they reach people and begin to move them[3].

In Routh's views, if we want to understand ourselves and the world around us then not the sequence of events of our culture but rather its ideas must be understood; "the forms and formulas by which our intellect, have revealed or concealed our innermost feelings [as we] cannot render even a flower poetical unless you think of it as something more than a flower, as a type of beauty, our expression of nature, or a creation of God"[4]. Clarke, et al, differentiate between the meaning of the singular and plural forms of the word culture. They say that in a society there are several classes. It is capitalism [5] which brings two "*different* classes-capital and

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[1] Raymond Williams, *Marxism and Literature* (Oxford: Oxford University Press, 1977), 43–52.

[2] Raymond Williams, "The analysis of culture" in Bennett, et al, eds. *Culture, Ideology and Social Process*. (London: The Open University Press, 1981), 43.

[3] Raymond Williams (1980, 44).

[4] Routh (1937, 3–5).

[5] The definition of Eileen and Stephen Yeo was borrowed from their book entitled, *Ways of Seeing: Control and Leisure versus Class and Struggle* (Sussex: The Harvester Press, 1981), 136. In their view, capitalism is "a system which had, through its nature, enclosed, privileged, and privatised economic ownership was trying to extend that privilege into desire, self-and-mutual

labour" together. This means that in this structure there is always "one class which represents itself as the *culture*, that is the dominant one"[1]. They define the culture of a group or a class as "the particular and distinctive 'way of life' of a group or class, the meanings, values and ideas embodied in institutions, in social relations, in systems of beliefs, in *mores* and customs, in the uses of objects and material life"[2]. It is "the maps of meaning" that expresses their power through which the culture legitimises its interests and influence. From it follows that there are *cultures* in which differently ranked groups and classes are in some relation to one another depending on their wealth and power. Thus, these cultures "stand in relations of domination and sub-domination". In their opinion, the meaning of *culture*, represented by "capital" can be understood only if it is examined in relation to these *cultures*. Richard Hoggart[3] expands these spheres of culture to rituals, gestures and structures being expressed in the traditionally-defined forms of art.

For Morris Victorian civilisation "owes us some compensation for the loss of romance"[4]. By this he means clear air, clean rivers, mountains free from fences and the "loss of the instinct of beauty". He remarks,

> I had thought that civilisation meant the attainment of peace and order and freedom, of goodwill between man and man, of the love of truth and the hatred of injustice. [...] not more cushions, and more carpets and glass, and more dainty meat and drink- and therewithal more and sharper differences between class and class[5].

This civilisation deprives masses of people of freedom, and of "cushions, carpets and glass" in the early nineteenth century. They cannot even dream of this luxury when they are notoriously hard up for both money and time.

Morris believes that his nation can choose between either "art or dirt". He sees the way out of 'dirt' only in education. This is "the remedy for the barbarism which

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government. A new class of managers in many different branches of production was to be the instrument of such attempts". What Jean-Francois Lyotard says, is also worth quoting "Capitalism is one of the names modernity goes by. It consisted in the retraction of the infinite into an instance that had already been designated by Descartes (and perhaps by Augustine, the first modern) Capitalism posits the infinite as that which is not yet determined, as that which will must indefinitely master and appropriate. The infinite bears the names of cosmos, energy, and research and development" ("Rules and Paradoxes and Svelte Appendix.," trans. Brian Massumi. *Cultural Critique,* 5 (Winter 1986–7, 215–216).

1 Clarke, et al, (1981, 55).

2 Clarke, et al, (1981, 53).

3 Richard Hoggart, *Contemporary Cultural Studies. An Approach to the Study of Literature and Society* (Birmingham: University of Birmingham, 1969), 3.

4 William Morris, *Lecture on Art and Industry* in Ball, ed. (1931, 103–110).

5 William Morris, *The Beauty of Life* (1880) in Briggs, ed. (1962, 105).

has been bred by the hurry of civilisation and competitive commerce. To know that men lived and worked mightily before you is an incentive for you to work faithfully now, that you may leave something to those who come after you"[1]. Arnold thinks that a nation can be judged by "the cultural condition of the masses"[2]. For him culture "is the study of perfection, (it) leads us to conceive of true human perfection as a harmonious perfection, developing all sides of our humanity and as a general perfection, developing all parts of our society"[3]. He believes that culture should possess "sweetness and light", that is, "beauty and intelligence". He goes on to say that against anarchy the only means is culture, the "right reason, ideas and light"[4]. Keeping in mind what has been said about the subtle shades and distinctions between the realms of *culture* and *civilisation* a general survey of the period may show ground for discussing and exploring the meanings of *work* and *labour* within the sphere of British art. Naturally the focus will be on the social, cultural and spiritual effects which made people change in adaptation to the changes outside, and supported them to try to be emancipated. But we should also know that "in industrialism the social and intellectual revolution was muted, perhaps aborted. Instead, a compromise was effected accommodating new groups, new interests, and needs within a social and cultural matrix that preserved the forms and even many of the values of traditions"[5].

Most sections of economy witnessed growth and development before 1832; until this time Britain was still a horse-drawn and sail-driven country. Besides the leading concepts of the French philosophers and those of Hobbes, Hume, and Locke, the Utilitarian[6] spirit had a great impact on mentality, ethics and morals towards the Evangelicals'[7] 'state of grace', the basis of the well-being of society. A

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[1] Matthew Arnold, *Culture And Anarchy*, Samuel Lipman ed. (New Haven: Yale University Press, 1869), 47.

[2] Arnold (1869, 47).

[3] Arnold (1869, 8).

[4] Arnold (1869, 57).

[5] Donald Horne *God is an Englishman*. (Sydney, Australia, 1969), 38 in Wiener (1981, 157).

[6] Utilitarianism is based on Jeremy Bentham's doctrines of love, marriage and self-sacrifice, etc., published in his book entitled, *An Introduction to the Principles of Morals and Legislation* (Oxford: The Clarendon Press, 1783). In Altick's opinion it was hedonistic and did not allow free human impulses. "The good was compared with mischief, loss and unhappiness, it made no provision of self-criticism" (1974, 115). Altick also thinks that Benthamism resulted in "nationalising the spirit of competitive capitalism, eliminating many medieval and Tudor anachronisms and it was the founder of the science of public administration" (1975, 115).

[7] The Evangelical move in the 18th century was a reaction against the "emotional chill" (Altick 1974) of the Anglican Church. Evangelical has two applications:
designates the Anglican Church wider, and
it embraces the whole spectrum of Protestantism.

crucial recognition in the nineteenth century was that the inner satisfaction and fulfilment of the members of the society rested on culture. The Victorians' idea of culture was mainly the classical-Christian and the Renaissance ideal of human perfection based on the harmony of feelings and imagination. There was also fear that the traditional culture would be vulgarised and levelled to the lowest taste of the masses. Machines appeared everywhere bringing about new sources of boredom and slavery. The growth of industry and population, the building boom and railways changed the whole character of the country as well as people's world views. Old traditions were also changing and rural ones were more and more appealing and accepted. In Wiener's view, "in the urban-rural English culture the countryside played a far more positive and less divisive role in the 'psychic economy' of the middle and upper classes [unlike] the Parisian contempt for the rustic provinces and for the peasants"[1].

Although Evangelicals and Utilitarians rejected art as it "drained off attention and energies from profitable activities devoted to one's soul for heaven, and the indulgence of the unreligious imagination"[2] most Victorians accepted and wanted art. The main reason for this was that religion no longer provided a 'guide to life'. Art and morality became inseparable, thus views of aesthetics were often used in English literature in the nineteenth century to explain moral, political and social questions. In their widest sense morals and ethics were the supreme criteria of art which are also found in Matthew Arnold's literary criticism and in John Ruskin's philosophy of *art* and *beauty*. Naturally it must also be taken into consideration that in a bourgeois society the value of art was also the evidence of money and leisure.

What was also English-like was the phenomenon of *provincialism*. Unlike in France, in Wiener's view, "it has not been the question of remoteness from one approved style of life [...] Working class suburbs might be provincial, whereas much of the countryside is not. Rural villages far from London are not provincial"[3]. As Horne puts it "provincialism is to live in or near an industrial town to which the industrial revolution gave its significant modern form" [4]. Stability and tranquillity characterised the English countryside and cities became the symbols of modernity. William Morris and his generation of architects used the styles of the late Middle

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Instead of theological dogmas Evangelism stressed the importance of the private conscience (1974, 17).

1 Martin J Wiener(1981, 49).

2 D.R. Altick (1974, 272).

3 Wiener (1981, 42).

4 Donald Horne (1981, 41).

Ages and the Hanoverians[1]. The rustic farm-house and cottage[2] became the model as new Gothic design commercialised English village [3] life which constituted evidence of customs, traditions and architecture dated back to a remote past.

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[1] The House of Hanover, by virtue of the Act of Settlement, inherited the throne of Great Britain in 1714. Henry the Lion was to marry Matilda, the eldest daughter of Henry II in 1168. George I was their direct descendant. The branch which acquired the British throne was the junior line of Brunswick-Celle.

[2] In Ditchfield's opinion "cottage building is neither Gothic nor Classic; it is just good, sound, genuine and instructive English work. The great era of architectural triumphs came to an end in the 15th century, the art of mansions and manor-houses rapidly declined. But all the time the poor and middle classes [...] built for use, and carried on the tradition of their fathers frankly, simply, and directly" (P.H. Ditchfield. *Rural England. Cottage and Village Life*. London: Bracken Books, 1912), 17.

[3] In an ordinary English village the church, which was the religious, social and secular centre of the village life, and manor-house stood side-by -side. The manor-house as Ditchfiled writes (1912), was the residence of the lord of the manor. A manor was a land given by the king. The mill was also an important building. The street or road by the side of which the cottages and farms were built often runs parallel with the stream, which was the only means of draining.

Chapter 3

INHERITING "AESTHETIC EXPERIENCE AND HARMONY"

3.1 What Aesthetics, and What Art and Beauty?

The abstract nature of the conceptions of *aesthetics*[1] would demand a detailed overview of the development of the concept throughout the centuries. Instead, we will address only the points that are relevant to the questions raised earlier, for example, the relationship between classes and art, and whether "structural privileges" (Sinfield 1989) allow the idea of "aesthetic harmony", and "art as blessedness"[2]. Munro believes that "each age has its own definition and philosophy that are not entirely new ones, the old conceptions are revised for present situations and uses"

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[1] **Aesthetic** first appeared in English in C19, and was not common before mC19. It was in effect, in spite of its Greek form, a borrowing from German, after a critical and controversial development in that language. It was first used in a Latin form as the title of two volumes, *Aesthetica* (1750–8), by Alexander Baumgarten (1714–62). Baumgarten defined beauty as phenomenal perfection, and the importance of this, in thinking about art, was that it placed a predominant stress on apprehension through the *senses* [...] Baumgarten's new use was part of an emphasis on subjective sense activity, and on the specialised human creativity of art. In Kant's view beauty was also seen as an essentially and exclusively sensuous phenomenon, but he protested against Baumgarten's use and defined *aesthetics* in the original and broader Greek sense of the science of "the conditions of sensuous perception". (Raymond Williams, *Keywords. A Vocabulary of Culture and Society*. London: Flamingo, 1976), 31–33.
Williams also explains, "Aesthetica, itself a new word, and a product of the specialisations, similarly stood parent to aesthete", in "Culture is ordinary," in Norman Mackenzie, ed.., *Conviction*. (London: MacGibbon and Kee, 1958), 44.
Michel Sprinker points out that "The aesthetic is a species-specific capacity, a potential all human beings possess, even if some realise this potential more fully and more often than others" (*Imaginary Relations. Aesthetics and Ideology in the Theory of Historical Materialism*. London: Verso, 1987), 12.

[2] William Morris in Ball, ed. *Selection from the Prose Works of William Morris* (Cambridge: Cambridge University Press, 1931).

[According to his definition] "The field of phenomena studied by aesthetics is made up, to a large extent, of the arts and related types of experience"[1]. He goes on to say,

> it was once the fashion to construct vast, compartmental systems of the arts, with a claim to eternal rightness and completeness. The *Platonic* idealistic, believing in the independent reality of universals or general concepts, found it easy to infer that each *art* was a fixed, transcendent realm of Being. To define art, then, was to state the eternal limits of that realm; [...] *Aristotelian* logic, a definition stated the "essence" of what was defined [...] Everything had a determinate essence, and there was only one definition appropriate to it: that which expressed the essence[2]

Henry Ladd notes that art in the Victorian period "was following a conventional road of aesthetic speculation. The popular subjects of art had been religious. Slowly, they had changed to portraiture, to classic themes, to historical allegory and, shortly before Ruskin's time, to natural landscape. Each of these changes brought some new theoretical justification"[3]. George Landow (1971) writes, the crucial point of the development of aesthetical theories is that there is a gradual shift from analysing and determining beauty through its "external qualities of the object" by using emotions and psychological experiences. Mentioning the first part of Kant's[4] work, entitled "Critiques of Pure Reason", as an example, Curt John Ducasse speaks about another set of meanings of the term:.

> less distinct sorts of inquires, such as the philosophy of art and of beauty; empirical investigations of the characters possessed by the things judged beautiful by certain persons [...]; and also art-criticism [...] it is used by some as an adjective intended to differentiate feelings obtained in the contemplation of things which are meant to be *mere designs*, from feelings obtained in the contemplation of other things, such as dramatic entities[5].

Sinfield (1989) says that looking back from the aesthetic principles and concepts of our time we tend to misinterpret and misplace the art of previous centuries since art has been "mediated through our particular institutions" and "when we put aside the art of earlier generations we are not aware that the concepts have already been interwoven with our history, culture and institutions"[6]. To avoid misinterpretations

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1 Thomas Munro, *The Arts and Their Interrelations* (New York: The Liberal Arts Press, 1949), 3.

2 Munro (1949, 16).

3 Henry Ladd. *The Victorian Morality of Art. an Analysis of John Ruskin Esthetic* (New York: Ray Long and Richard R. Smith 1932), 167.

4 It is Thomas Munro who details both Kant's and Hegel's systems of arts (1949, 173–179).

5 John Ducasse, *The Philosophy of Art* (New York: Dover Publications, 1966), 123–128.

6 Alan Sinfield (1989, 28).

we will look briefly at Sinfield's idea of valuing art, for example, literacy through "idealistic aesthetics" which

> often strives to discern an essential quality of literatureness in admired texts, but actually a text may appear literary, or otherwise, depending on the contexts in which it is regarded. Not only does a film become an art because people move it into that discourse; the kinds of film considered artistic are developed to include popular Hollywood genres. [1]

The 'danger' also lies in the way, he proceeds, as art is developed in our culture. Soon it can be considered less the property of texts than a way of reading and placing these texts in our culture. In other words, when attempting to follow a specific process within the aesthetic trend of an age we should work 'carefully' with theories of our time to be able to uncover the concepts and principles of the specific art of an age. Naturally the Pre-Raphaelites' aesthetics cannot be compared to the influence and effect of Hollywood films, but by using this example it is intended to emphasise that misunderstood and misinterpreted aesthetic concepts will hinder our understanding of the arts of earlier generations, or even the aesthetic value of a piece of work of the present time. It must be emphasised that Sinfield conceives art from the viewpoint of "welfare-capitalists" [2] who recycle the values and taste of their culture so that they will be able to practice power over other 'cultures'. By noting that "the phenomena labelled 'art' are only a tiny part of anyone's cultural experience, compared with work and family relations and the media" he arrives at seeing art as the means of "ultimate insult and deprivation" of the dominant culture whose members "are likely to believe their own ideology whereas others have a better idea of how the world actually works"[3]. He[4] has another exciting perception, that is, art just like other 'goods' in a well fare society, is presented for everybody and offered for sale. This emphasises availability in which "structural privileges" are preserved. It may mean that power presents itself straightforwardly through art. The question here is not the quality of *work* and *labour* in terms of producing *art* and *beauty* so that everyone will have the chance to experience perfection and happiness, but making things of quality which will make people spend money. This type of quality cannot be fitted into the Pre-Raphaelites' aesthetics since it 'invites' money and it is in contrast with their ethical, moral and educative views.

Sinfield draws attention to the fact that the middle-class benefits from subsidies to culture both as producers and as consumers. In his opinion, "Middle-class culture is organised, by and large, from within the ethos of that class, whereas 'lower-class culture' in the market, is often organised by entrepreneurs with allegiances

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[1] Alan Sinfield (1989, 29).

[2] Alan Sinfield formulates this concept on the basis of analysing the notion of 'high culture'.

[3] Alan Sinfield (1989, 57).

[4] Alan Sinfield (1989, 55).

elsewhere"[1]. He thinks, that the "twist" is that when "lower class people" refuse art and this is considered to be their own fault. Thus, the idea of 'high-culture'[2] becomes the "self-justification of the upper-classes" and the means of hegemonic culture. John Fiske emphasises the impact of our experiences on formulating meanings of art. He thinks that it is

> not the aesthetic ideals of form and beauty found in great art, [..] not the aesthetic products of the human spirit acting [..] against that tide of grubby industrial materialism and vulgarity, but rather a way of living within an industrial society that encompasses all the meanings of the social experience.[3]

This line of thought reinforces Morris' (1872) views of the role of art discussed below. He is convinced that what masses of people experience in their environment will determine their attitudes toward others and even, for example, how they want to spend their leisure time.

By offering the theoretical diversity and fuller meanings of the Pre-Raphaelites' ideas of *beauty* and *art* we will explicitly state the qualities of the Pre-Raphaelites' aesthetics that may identify the specificity of their philosophy in terms of *work* and *labour*. Therefore, we will first discuss some of the prevailing aesthetic concepts of the nineteenth century. Then we will explore the qualities of the Pre-Raphaelites' aesthetics to set out an analysis of their educative and ethical concepts through *work* and *labour*.

3.2 Art and Beauty: Are They "Accident or Blessedness"?[4]

We will focus on Morris' and Ruskin's views to establish the meaning of art, beauty and beautiful within the Pre-Raphaelites' aesthetics in order to understand the process which makes *art* and *beauty* responsive to *work* and *labour*. We intend to see whether the meanings they employed were different from the ones that had already been worked out and practised by the Victorian "dominant culture"[5].

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[1] Alan Sinfield (1989, 55).

[2] By his definition 'high culture" is the "culture of leisure class". But, he remarks, it is not simply 'bourgeois or capitalist'. "Since the factory system and urbanisation helped to provoke the Romantic movement, the middle-class has thrown up a dissident fraction hostile to the hegemony of that class". He also writes that the "dissident middle-class intellectuals whose line [..]-is continuous with the present, runs through the aesthetic movement, Fabianism, Modernism, Bloomsbury, [..] they may attempt an alliance with the working class or other opposed groups" (1989, 41).

[3] John Fiske (1996, 115).

[4] William Morris, *Hopes and Fears For Art. The Beauty of Life* in Ball ed. (1931, 84).

[5] Clarke et al. (1981).

In support of our understanding of what the essence of art might be let us quote Arthur Danto's comments on Picasso's views of art

> Picasso once pasted the label from a bottle of Suze onto a drawing of a bottle, implying that there was little point in approximating to a reality by arduous academic exercise when we could just coopt fragments of reality and incorporate them in our works, immediately achieving what the best academic hand could only aspire to." The question arises here, says Danto, "Who needs, and what can be the point and purpose of having duplicates of a reality we already have before us? Who needs detached images of the sun, the stars, and the rest, when we can see these things already, and since nothing appears in the mirrors which is not already there in the world to be seen without it? [1]

According to Forbes Watson, the editor of "The Arts", it cannot be proved "that a piece of work is a work of art, what we can prove is that it is a work of art to someone" [2]. Danto warns us, we should remember the fact that "one's aesthetics responses are often a function of what one's beliefs about an object are" [3]. The eighteenth century considered beauty as order. Hume saw the 'place' of beauty among other emotions as well as in the light of someone else's power. He remarked,

> The virtue, knowledge, wit, good sense, good humour of any person, produce love and esteem; and the opposite qualities, hatred and contempt. The same passions arise from bodily accomplishments, such as beauty, force, swiftness, dexterity; A prince, that possessed of a stately place commands the esteem of the people upon that account; and that *first,* by the beauty of the palace, *secondly,* by the relation of property, which connects it with him. The removal of either of these destroys the passion; which evidently proves that the cause is a compounded one. [4]

He also related, for example, personal beauty to "an air of vigour and health", "strength and activity"[5]. Edmund Burke's ideas of the "Sublime and Beautiful"[6] are the most influential "aesthetic speculations" in the eighteenth century, says Walter

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1 Arthur Danto (198, 8–9)

2 Quoted in Thomas Munro (1949, 20).

3 Danto (1981, 98–99).

4 David Hume, *A Treatise of Human Nature* (London: Penguin, 1739), 380.

5 Hume (1739, 413).

6 George Landow sees these notions applied in English aesthetics as follows. In his opinion, sublimity is not a specific term, "not a term descriptive of the effect of a particular class of ideas. Anything which elevates the mind in sublime. Sublimity is, therefore, only another word for the effect of greatness upon feeling. The sublime is not distinct from what is beautiful, nor from other sources of pleasure in art, but only a particular mode and manifestation of them" (1971, 138). The development of sublimity was affected by the psychological speculations of Hobbes, Locke and Hume.

J. Hipple[1]. The essence of his inquiry regarding these notions is "the passion caused by the great and *sublime* in nature, [...] is Astonishment; and astonishment is that state of the soul, in which all its motions are suspended, with some degree of horror"[2]. By *beauty* he means,

> that quality or those qualities in bodies by which they cause *love*, or some passion similar to it. I confine this definition to the merely sensible qualities of things, for the sake of preserving the utmost simplicity in a subject which must always distract us, whenever we take in those various causes of sympathy [...] I likewise distinguish love, by which I mean the satisfaction which arises the mind, that hurries us on to the possession of certain objects, that not affect us as they are beautiful, but by means altogether different"[3].

He also remarks, "beauty should be smooth, and polished beauty should not be obscure, beauty should be light and delicate"[4]. In relation to these opinions Terry Eagleton observes,

> The essay on the beautiful and sublime is a subtle phenomenology of the senses, a mapping of the body's delicacies and disgusts [...]. He is much preoccupied with sweet smells and violent startings from sleep, with the vibratory power of salt and the question whether proportion is the source of beauty in vegetable. All of this strange homespun psycho-physiology is a kind of politics, willing to credit no theoretical notion which cannot somehow be traced to the muscular structure of the eye or the texture of the fingerpads[5]

Landow mentions that Reynolds in his book *The Idler* "attaches great importance to the influence of *custom* upon the beautiful"[6]. The *romanticist*[7], writes Thomas Munro, "prefers to think of art as a process of creating and experiencing, rather than

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[1] Walter J. Hipple, *The Beautiful, The Sublime, And The Picturesque In Eighteenth-Century. British Aesthetic Theory* (The Southern Illinois University Press: Cabondale, 1957), 83.

[2] Edmund Burke, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* Adam Philips, ed. (Oxford: Oxford University Press, 1990). *53.* First published in 1757.

[3] Burke (1990, 83).

[4] Burke (1990, 113).

[5] Terry Eagleton (1990, 57).

[6] George P. Landow (1971, 93).

[7] Terry Eagleton (1983) considers the Romantic period the one in which the modern sense of *art*, namely *literature*, in general, and *poetry*, in its specificity, have been formed. In his opinion, it is also the period in which we can see the rise of modern 'aesthetics', or the philosophy of art. He writes, "It is mainly from this era, in the work of Kant, Hegel, Schiller, Coleridge and others, that we inherit our contemporary ideas of the "symbol" and "aesthetic experience" of "aesthetic harmony and the unique nature of artecraft" (1983, 20–21).
According to Rosenberg, "three potent elements of romanticism meet and reinforce each other: a longing glance at an idealised past, a quickened religious consciousness, and a summary rejection of neo-classicism as devoid of humanity or sincerity" (1963, 50).

of the finished work of art as a static form", he "revels in the uniqueness and constant change of all phenomena, including works of art"[1]. Ruskin's words, quoted below, also show one of the most characteristic qualities of Romanticism, that is, the notion of ideal. He thinks, "The work of art which represents, not a material object, but the mental conception of a material object, is, in the main sense of the word ideal" [2]. Ingles [3] raises several questions when attempting to summarise theories around the relationship between hegemony, power (military, legal or economic), art and culture by raising the following questions: "We study the news of the world and the delightful vanity of human wishes in order to confront political horror. What about the promise of happiness held out by art? What about art itself ?"[4]. He goes on to say that "the invention of aesthetics as a special zone of academic and educational significance [...] turned into the saving graces of personal redemption and exclusiveness"[5]. It is culture which starts working and functioning as politics. Thus, Ingles thinks, the study of culture is the study of power relations. But, he also emphasises that making and creating go beyond the realms of power[6]. *Money* here cannot express the *"timeless" value* of art. It is true that as soon as art becomes the status of wealth a social group arises which "justified its existence and selected its memberships in virtue of its powers of aesthetic discrimination"[7]. What follows from this theory is that the values of art are decided by the ruling classes[8]. He argues that

> Power speaks through the status of art; the very category of art serves to declare and embody that power. To deny the status is to oppose the power. To discover and affirm value is in itself to empower[9].

He also finds it crucial to examine what is meant by *achievement, education* (its power) *aesthetics as ideology* and *style* as well as the relationship between *style* and *artists*. Although education is the means of reproducing power it can also mean that generations are taught what to look at and listen to, and how to work. He emphasises that "those who want to speak up for *freedom* from oppression need art

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[1] Thomas Munro (1949, 16).

[2] John Ruskin, *Modern Painters* vol. 2. chp. 13. (Kent: George Allen, 1888), 9.

[3] Fred Ingles, *Cultural Studies*. (Oxford: Blackwell, 1993), 175–201.

[4] Ingles (1993, 181).

[5] Ingles (1993,.182).

[6] Ingles (1993, 187).

[7] Ingles (1993, 188).

[8] Ingles (1993) also talks about selection whose most visible process is the selection of the art-storekeepers.

[9] Ingles (1993, 190).

in order to describe what such freedom may look like"[1]. This idea is important in the analysis of the Pre-Raphaelites' aesthetics within which we will examine:

- to what extent their aesthetics (both its theories and practices) differs from the one that is maintained by the hegemony and power of the ruling classes and
- whether the set of meanings of their *art* and *beauty* offer new aspects of creation and happiness through *work* and *labour* for all classes.

A brief answer to the question raised in the title of this section is, yes, "art is blessing"[2], it is the essence of life and a human endeavour to use courage (in building pyramids, cathedrals, bridges, etc,) talent, knowledge and mental power to create, make life bearable and to protect the beauties of Nature. It is through experiencing *art* and *beauty* that we can develop our and others' understanding of the world as well as making sense of ourselves. Art teaches us how to live and what our *work* and *labour* should express and serve so that our morals and ethics will be worthy of the gift God has given us. In a narrower sense the "great body" of *art,* in Morris'[3] opinion, consists of three components which are *Architecture, Sculpture*, and *Painting,* and considers them "master-arts", the ones representing the intellect. He examines and 'works'[4] with art both as an artist and a craftsman. In both roles art or creation is a physical, emotional and intellectual exercise allowing artists to express their 'soul and mind' making them visible and touchable for others. Morris' arguments are mostly based on the theory of Decorative art (see section 3.3) particularly when it is admitted to the realm of the intellect.

Another focus of Morris' and Ruskin's concepts is the question of how art could be built into the life of the English working classes. Here it is worth remembering what Sinfield (1989) says about the "twist" of lower class people's neglecting art. Since art evokes happiness, love, truth, ideal, sympathy, pleasure and perfection and defines the role of artists thus the members of the ever-increasing working-classes should have opportunities to experience beauty by their work. Morris thinks, it is not a "vain dream" to have art as it existed in times when "there was less courage, kindness and truth in the world than there is now [...]. The art we are striving for is a good thing which all can share, which will elevate all [...] such an art there will be here after, then there will be more courage, kindness, and truth than is now in the world"[5]. A crucial point of Morris' philosophy is that he cannot imagine art functioning as an 'island', just for the sake of producing something beautiful. He suggests, "art is and must be, either in its abundance or its barrenness, in its sincerity

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1 Ingles (1993, 194).

2 William Morris in Ball, ed. (1931, .84).

3 William Morris, *Hopes and Fears for Art* in Ball, ed. (1931, 138).

4 This is the opinion of E. P. Thompson (1955, 655–667).

5 William Morris, *The Art of the People* in Ball, ed. (1931, 114.)

or its hollowness, the expression of the society amongst which it exists"[1].The same idea is also represented by two of Ruskin's principles, namely,

> art shall sensitively reveal the story of life and;
> man the chief source of the manifestation of the Deity, shall be seen in a realistic relationship to the other parts of the universe, and to the various sides of his own nature.[2]

The other central questions of the Pre-Raphaelites' art are how *work* and *labour* relate to *art* and *beauty* and to what degree they influence each other through which, besides personal inspirations, ethics and morality also occur. Morris claims, "real art is the expression by man of his pleasure in labour. I do not believe he can be happy in labour without expressing that happiness. [...]. What matters if his happiness lies with what must be always with him-his work?"[3]. Ruskin's concepts of "Typical and Vital" Beauty[4] interpret and summarise how the Pre-Raphaelites see ethics and morals attached to the realm of art and the way they complement and influence each other. Often, the outcome of this relationship is a process making the ideas interchangeable. By the term *beauty* Ruskin means two things,

> first, that external quality of bodies already so often spoken of, and which, whether it occurs in a stone, flower, beast, or in a man, is absolutely identical, [...] may be shown to be in some sort typical of the Divine attributes, and which therefore I shall call [..] *Typical Beauty*; and
> secondarily, the appearance of felicitous fulfilment of function in living things, more especially of the joyful and right exertion of perfect life in man; and this kind of beauty I shall call *Vital Beauty*[5].

The modes of *Typical Beauty* are *infinity, unity, repose, symmetry, purity* and *moderation*. About *infinity* he says, it "is of all visible things the least material, the least finite, the farthest withdrawn from the earth prison-house, the most typical of the nature of God"[6]. The two components of *infinity* are "human light and objects' light". Love of change as a principle of human nature is another question of Typical Beauty. In Ruskin's opinion variety arising out of unity is harmonious and secures as well as extends unity; "the greater the number of objects which by their differences become members of one another, the more extended the sublime of their

[1] William Morris, *Signs of Change: The Aims of Art* in Ball, ed (vol- xxiii. London: Longman Green. 1890), 84..
[2] John Ruskin in Henry Ladd (1932, 240).
[3] William Morris, *The Art of the People* in Ball, ed. (1931, 117).
[4] A thorough analysis of these notions is offered in Landow (1971, 114–157).
[5] John Ruskin, *Modern Painters* vol 2. chp. 3. (1888, 27).
[6] John Ruskin (1888, 39).

unity"[1] is. To the question of whether beautiful is useful Ruskin's answer shows how clearly he sees and understands human nature. He says that "it is to confound admiration with hunger, love with lust and life with sensation; it is to assert that the human creature has no ideas and no feelings except those ultimately referable to its brutal appetites"[2]. He doubts that a single traveller "will be willing to pay an increased fare on the South Western railway, because the colours of the terminus are covered with patterns from Niniveth"[3].

It is worth examining Ruskin's theory of *art* and *beauty* in relation to a subject such as "drapery" to uncover the subtle 'layers' of his theory. He writes that drapery has two functions: "they are the exponents of motion and of gravitation [...] These are the most valuable means of expressing past as well as present motion in the figure, and they are almost the only means of indicating to the eye the force of gravity which resists such motion"[4]. The functions, the structures and the new roles of art for the Pre-Raphaelites are not just passions felt for Man's and Nature's creations, but also a means to be able to answer serious social, cultural and economic questions. It also follows from their concepts that their aesthetics incorporates their principles into the realm of *criticism*. In their opinion one of the most painful "black spots" of the British way of handling and appreciating art is

> the very fact that we despise the great art of the past shows that we cannot produce great art now. If we could do it, we should love it when we saw it done- if we really cared for it, we should recognise it and keep it: but we don't care for it. It is not art that we want: it is amusement, gratification of pride, present gain- anything in the world but art[5].

For the Pre-Raphaelites beauty also embodies God's power through the soul and talent, which unites and harmonises the work of brain and hands. They think that beauty of nature should be shown by the power of the intellect through work. We can learn from experiencing the beauty of Nature, even from its "deformed parts", as Ruskin writes,

> ideas of beauty are purified and exalted by the human mind. In Nature there are not only beautiful objects and things, there are 'deformed parts'. We need deformed things as beautiful cannot be considered beautiful in a pure undiseased culture [...], controls and oppositions of deformation are needed to have ideas of beauty"[6].

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1 John Ruskin, *Modern Painters* vol. 2. (1888, 51).

2 John Ruskin, *Modern Painters* vol. 2. chp 4. (1888, 29).

3 John Ruskin (1849, 122).

4 John Ruskin (1849, 113).

5 John Ruskin (1907, 90).

6 John Ruskin, *Modern Painters* vol. 1. chp. 6. (1888, 27).

The power of intellect combined with sense of beauty along with the ability of perceiving the beauty of "deformed parts" enables people to express and bring about beauty by work which may counterbalance man's "imperfect work"[1] by harmonising usefulness with affection and delights.

To gain a deeper insight into this complex, sometimes contradictory concepts of *art* and *beauty* and world-views[2] it is worth knowing what the underlying principles are behind them and, of course, the aims of the Pre-Raphaelites' which are the following

- to make life cheerful and honourable for others and for ourselves and to give pleasure to the eyes and rest for the mind[3]
- to offer a means for helping others not "to live a poor thin life among a few exceptional men, despising those beneath them for an ignorance for which they themselves are responsible" [4]
- to perceive "excellence and beautiful for which the most cultivated taste is needed"[5]
- to bring about moral feelings that are "interwoven with our intellectual powers"[6]
- to fulfil the purpose "which Nature meant to solace all, from the first dawn of history till quite modern times"[7]
- to make people aware of the depth of thoughts, fancy, courage, affections and delights reflected in the art of architecture and "the powers of his work" enabling them to express themselves in, for example, bridges and cathedrals[8]
- to refuse art which "would be in a way stable, would perhaps stand still also. This would be an art cultivated professedly by a few, and for a few, who would consider it necessary, a duty, if they could admit duties-to despise the common herd, to hold themselves aloof from all that" [9].

Morris connects the aims of art with "the aspects of the art [which] will at least be life. It may lead us into new splendours and beauties of visible art; to architecture

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1 John Ruskin, *The Stones of Venice* (1886).

2 By using world-views instead of aesthetics here it is indicated that the principles and the thoughts brought about by the Pre-Raphaelites' aesthetics also embrace other realms, that is, ethics, and education, economics and politics.

3 William Morris, *The Lesser Arts* in Briggs, ed. (1962, 103).

4 William Morris in Briggs, ed. (1962, 104).

5 John Ruskin, *Modern Painters* vol. 2. chp. 3. (1888, 14).

6 John Ruskin, *Modern Painters* vol. 1. chp. 3. (1888, 26).

7 William Morris, *Hopes and Fears for Art: The Beauty of Life* in Ball, ed. (1931, 82).

8 John Ruskin (1886, 37–42).

9 William Morris, *Hopes and Fears for Art: The Art of People* in Ball, ed. (1931, 113).

with manifolded magnificence free from the curious incompleteness and failings of that which the older times have produced[1] .

What follows now will be a brief analysis of Morris' concepts of *decorative* and *popular art*. The reason for dealing with the ideas of these two notions is to show how Morris' pragmatism and through this the Pre-Raphaelites' practice advanced far towards a system which considered aesthetics the main basis of reforming and restructuring ethics, morals and education.

3.3 Decorative and Useful Arts: "powers of mind" and "the powers of eye and hand"[2]

In Morris' opinion decorative arts involve drawing, designing and creating forms by following Nature's laws. He explains that "the chief uses of decoration, the chief part of its alliance with Nature, [is] that it has to sharpen our dulled senses [...] the hand of the craftsman is guided to work in the way that she does, till the web, the cup, or the knife, look as natural, may be as lovely as the green field and the river[3]. Morris stresses that decorations of buildings as well as "the ornament[4] of a cloth, the form of an ordinary vessel and a piece of furniture save the thoughts of nations we hardly know anything about and calls our attention to history of past times"[5]. By these he also means arts which

> all peoples and times have used; they have been the joy of free nations, and the solace of oppressed nations; religion has used and elevated them [...] they are connected with all history, and are clear teachers of it, and best of all they are the sweetness of human labour, both to the handicraftsman, whose life is spent in working in them, and to people in general who are influenced by the sight of them at every turn of the day's work[6].

The notion of decorative art, in Morris' view, also involves decoration in general whose function is to develop taste while excluding the vulgarity and hideousness of reality from homes. Becoming aware of the rules of decorative art such as "simplicity of taste" and "love for sweet and lofty things" will help new generations

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1 William Morris in Ball, ed. (1931, 9).

2 William Morris, *The Lesser Arts* in Briggs, ed. (1962, 100).

3 William Morris, *The Lesser Arts* in Ball, ed. (1931, 139).

4 Ornament, in John Ruskin's view, "has two entirely distinct sources of agreeableness: one, [...] abstract beauty which, for the present, we will suppose to be the same whether they come from the hand or the machine; the other, the sense of human labour and care spent upon it" (*The Seven Lamps of Architecture. The Lamp of Truth*. London: George Allen, 1849), 53.

5 William Morris, *The Lesser Arts* in Briggs, ed. (1962, 87).

6 William Morris, *The Lesser Arts* in Briggs, ed. (1962, 88).

to bring about new and better art. This will be the art of all classes, an art that offers opportunities for people "who do not live long enough to do a thing themselves, and have the manliness and foresight enough to begin work, and pass it on to those that shall come after them"[1] to change. Ruskin thinks that "decorative art" in the form, for example, of a fountain may deeply affect peoples' views. He writes,

> there is no subject of street ornament so wise chosen as fountain, where it is a fountain in use; for it is just there that perhaps the happiest pause takes place in the labour of the day, when the pitcher is rested on the edge of it, and the breath of the bearer is drawn deeply, and the hair swept from the forehead, and the uprightness of the form declined against the marble ledge, and the sound of the kind word or light laugh mixes with the tickle of the falling water[2].

Morris connects usefulness with art stating that "nothing can be a work of art which is not useful. [...] which does not minister to the body when under the command of the mind in a health state"[3]. At this point we must remind ourselves that "useful art", as Thomas Munro puts it, "has long been employed as synonymous with industrial arts"[4] and the word "industries does not always imply 'mechanical', but it does support mass production"[5]. He also says, "for a while after the industrial revolution, and through much of the nineteenth-century, large-scale machine methods were mostly made by hand, as before. Hence it was supposed that only handmade things could really be art"[6]. Morris' views of machinery often highlight its negative impact on thinking, creation, and the harmony between human and nature. It is true, he says, that machines

> grind [man's] corn and leave him free to smoke his pipe and think, or to carve the handle of his knife.[....]. Perhaps a perfectly reasonable and free man would stop there in his dealings with machinery [...]. He has to weave plain cloth, and finds doing so dullish on the one hand, and on the other that a power-loom will weave the cloth nearly as well as a hand-loom [...]. But so doing, as far as the art is concerned, he has not got a pure gain; he has made a bargain between art and labour, and got a makeshift as a consequence"[7].

In sum, decoration is not simply a way and a technique of making the environment more beautiful and bearable among the dryness and drabness produced by work. It embodies the harmony between the mind and hands making it possible

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1 William Morris, *The Lesser Arts* in Briggs, ed. (1962, 102).
2 John Ruskin, (1849, 123–124).
3 William Morris in Briggs, ed. (1962, 102).
4 Thomas Munro (1949, 125).
5 Munro (1949, 126).
6 Munro (1949, 127).
7 William Morris in Ball, ed., (1931, 121).

to copy and synthesise the 'decorative art' of nature and work which is in harmony with its beauty. This beauty functions at two levels:

1. it raises Nature above machines and fills "usefulness" with new meanings, such as beauty, by work, and
2. the imperfectness[1] of labour is counterbalanced by the delights and happiness felt over the ability to create and the beauty transplanted into usefulness.

3.4 Popular Art

Shiach rejects attitudes toward popular art which fail to relate "cultural production" to "social power and political democracy". He explains that "from the late 16th century, we find *popular* applied to cultural texts: to music, art, science and fiction. These uses depend partially on the relationship between popular consciousness and national identity"[2] and he stresses the gender biased feature of 'popular'. Shiach also claims that 'popular' "emerges as a legal or political term at a period when most women had few legal and political rights. The absence of women from the accounts are obvious"[3]. He suggests that the question of popular does not only belong to the realms of culture and aesthetics, but it is also addressed within various ranges of political and legal discourses. Before proceeding with Morris' views and perceptions concerning the question of "popular art" it will be necessary to look briefly at the changing of its meanings. In doing so, Shiach's thoughts are offered, that is,

> The earliest cited use of popular, meaning generally accessible, is from 1573 [...] the term begins to be applied specifically to certain forms of literature and to ephemeral publications generally in the early 18th century. In 1835, James Stuart Mill refers to the "popular press" (1989:19–32) [...]. By the mid 19th century, we find the term increasingly applied to aspects of cultural form which appeal to, or are favoured by, people generally. (There are texts in which) popular culture is the expression of the spirit of a nation or a people. These are the terms which are developed in analysis of the poetry of Ossian, of folk music, or of forms of pottery [...]. Basically, 'the popular' has always been 'the other'. The use of the

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[1] In William Morris' and John Ruskin's view Nature represents perfection and this can be transmitted into our life by work which embodies talent, knowledge and intellect. The notion of imperfect work embodies two crucial meanings:

1. work in the light of God's perfect work and
2 "spots" of Nature and imperfection as the means of comparison.

Without imperfection we would not be able to appreciate perfection and learn its criteria and work accordingly. John Ruskin considers imperfect work one of the conditions of perfection as "no great man (artist) ever stops working till he has reached his point of failure, his mind is always far in advance of his powers of execution" (John Ruskin, *The Stones of Venice* in Evans, ed. 1959), 238.

[2] Morag Shiach (1989, 33).

[3] Morag Shiach (1989, 9).

term seems to imply a certain distance, a position from which 'the popular' can be evaluated, analysed and dismissed[1].

Naturally, for us the meanings of popular are not the same now as it was for Morris. If politics and economics occur in his concepts they are evoked by his views of *art* and *beauty*. Therefore, our main concern should be to attempt to understand the Pre-Raphaelites' views of popular in relation to *art* and *beauty*. This aesthetics involves everyone with his sense of beauty, talent, creativity and knowledge. He characterises popular art, which is the foundation of all arts, with two adjectives: "decorative and noble" [2]. He believes in making the "streets as beautiful as the woods, as elevating as the mountain-sides" by popular art. His starting point in the argument is that popular and decorative arts presuppose each other; they should be present and practised in all cultures. It is Nature which is their infinite source (materials, ideas, forms, colours, etc.) and it is human's work which makes them visible. In Morris' reading popular and decorative are not related to cheapness and vulgarity. On the contrary, they represent beauty transferred from Nature into our daily life by work, and this work contributes to make *beauty* and *art* available for everyone. Morris says that "popular art, that is, the art which is made by the co-operation of many minds and hands varying in kind and degree of talent, but all doing their part in due subordination to a great whole, without any one losing his individuality- the loss of such art is surely great"[3]. The condition of popular art, in his opinion, is "that popular art cannot live if labour is to be for ever in the thrall of muddle, dishonesty, and disunion" [4]. He is afraid of losing popular art when commenting that

> while [it] lasted, everything that was made by man was adorned by man [...]. The craftsman, as he fashioned the thing he had under his hand, ornamented it so naturally and so entirely without conscious effort, that it is often difficult to distinguish where the mere utilitarian part of his work ended and the ornamental began the origin of this art was the necessity that the workman felt for variety in his work [...]. All he has now quite disappeared from the work of civilisation. If you wish to have ornament, you must pay specially for it, and the workman is compelled to produce ornament [...] he is compelled to pretend happiness in his work, so that the beauty produced by man's hand, which was once a solace to his labour, has now become an extra burden to him and ornament is now but the follies of useless toil"[5] .

1 Morag Shiach (1989, 19–32).
2 William Morris, *The Lesser Art* in Briggs, ed. (1962, 104).
3 William Morris (1962, 104).
4 William Morris in Briggs, ed. (1962, 106).
5 William Morris in Ball, ed. (1931, 132–133).

3.5 Concepts and Qualities of Forming an Artist (Males? Females?)

So far a great deal of stress has fallen on the Pre-Raphaelites' ideas of *art* and *beauty*, but to understand that the qualities of *work* and *labour* abstracted from their aesthetics makes it evident that the analysis of man either as a craftsman or as an artist cannot be neglected. The spiritual and intellectual similarities between arts and crafts will be clear. And we will also point out that the words *man, artist* and *craftsman* represented only males and their world views. Although this study does not intend to deal with gender issues we would like to raise attention to the fact that in the Victorian age by an artist a man was thought of and it was males' institutions and laws that guided women's life and work. Therefore, just to become conscious of the other side of work, that is, its feminine quality we will show that we cannot speak of *work* and *labour* in general, but there are striking differences between man's and woman's work and art.

To have an insight into this

- first, the ethical and moral aspects of (male) Romantic artists' art will be discussed
- second, the development of female artists' social and artistic instinct and consciousness will be touched upon by examining how women and men make us view their interpretations of work
- third, it will be shown that women artists' paintings are full of hidden messages and while men's world reflects legitimate reality women problematise the same world.

Jerome H. Buckley speaks about the Romantic artist as a 'moral' personality. He thinks that "for however irregular were his habits, however unconventional his attitudes, the artist as 'maker' had to be in full possession of his faculties, in absolute control of his materials. At the moment of creation he had to be an integrated person, a whole man, balanced in his emotions, right in his perceptions" [1]. By analysing the importance of literature and the changing role of *Romantic Artists*, Eagleton suggests, both *art* and *artist* become 'commodities' and specifically with regard to the artist "all his rhetorical claim to be respective of humankind, to speak with the voice of the people and utter eternal verities, he existed more and more on the margins of a society which was not inclined to pay high wages to prophets" [2]. Raymond Williams writes that the ruling idea of the Romantic Movement is that

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[1] Jerome H. Buckley, *The Victorian Temper* (Cambridge, Massachusetts: Harvard University Press, 1951), 153.

[2] Terry Eagleton (1983, 20).

the Poet, the Artist is by nature indifferent to the crude worldliness and materialism of politics and social affairs; he is devoted, rather, to the more substantial spheres of natural beauty and personal feeling [...] a conclusion about personal feeling became a conclusion about society, and an observation of natural beauty carried a necessary moral reference to the whole and unified life of man"[1].

He observes, "a system of thinking about the arts also grew up" and the emphasis of this system is on "the special nature of art-activity as a means to 'imaginative truth' and the artists as a special kind of man"[2]. It is his "business to read the open secret of the universe"[3]. When analysing the work and role of a poet Wordsworth writes:

he is a man speaking to men; a man, it is true, endured with more lively sensibility, more enthusiasm and tenderness, who has a greater knowledge of human nature, and a more comprehensive soul, than are supposed to be common among mankind; a man pleased with his own passions and volitions, and who rejoices more than other men in the spirit of life that is in him; delighting to contemplate similar volitions and passions as manifested in the goings-on the Universe, and habitually impelled to create them where he does not find them[4].

Shelley poses the same question saying that "poets are the mirrors of the gigantic shadows, which futurity casts upon the present; the words which express what they understand not; the trumpets which sing to battle, and feel not what they inspire; the influence which is moved not, but moves. Poets are the acknowledged legislators of the world"[5]. Williams speaks of the changes in the nineteenth century in terms of art and artist and emphasises that firstly the relationship between the reader and the writer altered. Regarding the affects of these changes he distinguishes the following stages:

first, a major change in the nature of the relationship between the writer and his readers,
second, a different habitual attitude towards the public;

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1 Raymond Williams, *Culture and Society. Coleridge to Orwell* (London: The Hogarth Press, 1958), 30.

2 Raymond Williams (1958, 36).

3 Raymond Williams (1958, 39).

4 William Wordsworth, *Preface to Lyrical Ballads,* in Stephen Gill, ed. *The Oxford Authors. William Wordsworth* (Oxford, New York: Oxford University Press, 1984), 603.

5 Percy Bysshe Shelley, *A Defence of Poetry,* in Kenneth Neil Cameron, ed. *Percy Bysshe Shelley. Selected Poetry and Prose* (London: Rinehart, 1951), 490.

third, the production of art was coming to be regarded as one of the number of specialised kinds of production, subject to much the same conditions as general production;
fourth, a theory of the 'superior reality' of art, as the seat of imaginative truth, was receiving increasing emphasis;
fifth, the idea of the independent creative writer, the autonomous genius, was becoming a kind of rule[1].

The artists of the age can experience a new freedom of thoughts manifesting itself while "a conclusion about personal feeling became a conclusion about society, and an observation of natural beauty carries a necessary moral reference to the whole and unified life of man" [2]. In his opinion the roles and duties of an artisan and a craftsman are not interchangeable any longer. The emphasis is on sensibility and skill which characterise craft and not art. He points out, "artists, from the general sense of skilled person, in either the 'liberal' or the 'useful' arts, had become specialised in the same direction, and had distinguished itself from *artisan* (formally equivalent with artist, but later becoming what we call, in the opposite specialised sense, a 'skilled worker') and of course a *craftsman*"[3]. This idea is in accordance with what Ruskin says, "a true artist is only a beautiful development of a tailor or a carpenter. As the peasant provides the dinner, so the artist provides the clothes and house"[4]. Morris explains that

Artists [...] came to see themselves as agents of the 'revolution for life', in their capacity as bearers of the creative imagination [...] it was on this basis that the association of the idea of the general perfection of humanity with the practice and study of arts was to be made. For here, in the work of artists-'the first and last of all knowledge as immortal as the heart of man'-was a practicable mode of access to that ideal of human perfection which was to be the centre of defence against the disintegrating tendencies of the age"[5].

He also claims, people created wonderful works in earlier civilisations, things which fill the people of the modern age with wonder and gratitude at the beauty born from the mind and hands of previous centuries which were "common household goods of those past days"[6]. He thinks that the common everyday labourers, smiths, carpenters and masons made these treasures: so delicate, so careful and so inventive, that they should be considered artists. Ruskin, in Routh's (1937) view,

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1 Raymond Williams (1958, 32).
2 Raymond Williams (1958,. 30).
3 Raymond Williams (1958, 44).
4 George P. Landow (1971, 61).
5 Quoted in Williams (1958, 42).
6 William Morris, *Useful Work vs. Useless Toil* in Ball, ed. (1931, 115).

wants to direct attention to the craftsman's skill, ingenuity and judgement so as to make us understand that creation and the production of art are not the privileges of Turners. Ruskin differentiates between a purist's and a sensualist's concepts of an *artist*. For him the naturalist is the one who "takes human being in its wholeness"[1]. He thinks that there are "great men"[2] who are painters, but not artists

> at present, who has not much invention, is to take subjects of which the portraiture will be precious in after times [...] views of our abbey and cathedrals; instant views of cities, if possible chosen from some spot in itself notable by association, perfect studies of the battle-fields of Europe, of all houses of celebrated men, and places they loved, and, of course, of the most lovely natural scenery[3].

He is convinced that an artist needs the power of observation and intelligence so that he can be faithful to nature[4]. Originality, dexterity, invention, imagination are asked of him "except what alone is to be had for asking – honesty and sound work" [5]. It is work with intellect, a sense of beauty, sensitivity, reflection and knowledge which enables man to become more than a "lesser man" as Ruskin calls the workers. In respect to *work* and *labour* not only can a person be an *artist* but also *Nature*. Who else, in Ruskin's opinion, could be considered a greater artist than Nature? Nature with her forms, shapes, colours, patterns, the source of man's mental and physical experience makes Ruskin write

> there is not a leaf in the world which has the same colour visible over its whole surface; it has a white light somewhere, and in the proportion as it curves to or from that focus, the colour is brighter or greyer. Pick up a common flint from the roadside, and count, if you can, its changes and hues of colour[6].

The question also arises here whether anyone is capable of creating such beauty and miracle as coded in a leaf by Nature's work. If the answer is yes, then how can it be achieved that his *work* and *labour* will become a piece of *art* and *beauty*[7]? It is also worth mentioning that Morris' answer to his question as to in "whose hands' should the practice of arts be?" is the following. "[arts should mainly be] kept in the

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1 John Ruskin, *The Stones of Venice* in Evans, ed., vol. 1. chp. 1. (1959, 217).

2 John Ruskin, *The Stones of Venice*, vol.2, chp. 6, "The Nature of Gothic" in Evans, ed. (1959, 238).

3 John Ruskin, *Modern Painters* vol. 4. part 5. (1888, 19).

4 John Ruskin, *Modern Painters,* vol. 1. chp. 2. (1888:49).

5 John Ruskin (1885, 249).

6 John Ruskin, *Modern Painters* vol. 1. sec. 2. chp. 2. (1888, 165).

7 These two notions are mentioned here together as in William Morris' and John Ruskin's theories they presuppose each other. Art, produced by both humans and nature, is for teaching beauty and serves as a means of creating beauty not only by artists, and also by workmen.

hands of a few highly cultivated men, who can go often to beautiful places, whose education enables them, in the contemplation of the past glories of the world, to shut out from their view the everyday squalors that the most men move in"[1]. In his opinion earlier "all handicraftsmen were artists. But the thought of man became more intricate and difficult to express. [And] labour was more divided among great men, lesser men, and little men [...]. The artist came out from the handicraftsmen, and left them without hope of elevation, while he himself was left without the help of intelligent, industrious sympathy"[2].

The points below may offer a deeper insight into the Pre-Raphaelites' art within which work meant personal worth both as an artist and a worker and the dignity of new kinds of activity. They think that

- *aesthetics* is a sphere of life with all its mysterious and realistic qualities that accommodates means, theories and practices to serve people's happiness and strive for perfection by *work* and *labour,*
- *art* is God's 'gift' expressed and made visible and touchable by Nature. This art is always with us, affects us as long as people, whatever classes they belong to, are sensitive enough to perceive and feel it,
- *art* is a gift which everyone can experience either as an artist, or by being just a worker or a craftsman equipped with the ability to perceive the beauty of the process of creation,
- *art* is the source of happiness, freedom, talent, intelligence, knowledge and the means of expressing beauty, and perfection learned from and in Nature by *work* and *labour,*
- *art* is a route to getting to know and understanding each other's work, inner self-ethics and morals,
- *art* is mystery which makes *work* and *labour* worth doing,
- *art* is power which should be expressed and realised only in work of beauty and high quality.

What comes now is to examine briefly how these criteria of aesthetics relate to the Victorian female art.

3.6 Image of Women as Artists

When trying to understand how the image of woman was seen, and how the nineteenth century treated feminine art socially and artistically we can approach this crucial question either by examining how men viewed and interpreted femininity in

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[1] William Morris, *The Lesser Arts* in Briggs, ed. (1962, 103).

[2] William Morris, *The Worker's Share of Art. Letter to the Daily Chronicle*, 10 November 1893 in Briggs, ed. (1962, 140–141).

their art, or by restricting its scope into seeing how women make us 'verbalise' their feelings, passions, social and individual uncertainty, perplexity, their roles and their chances.

Naturally Victorian women artists could not be expected to lead a revolution and appear in their paintings differently other than it was required and demanded by the current traditions, morals and ethics, but there is bitter satire and a hint of rebelliousness both in their topics and in the way they situate women in the contexts that were so much preferred by their male contemporaries[1], for example, women as bohemians and stunners, as holy Virgins, as doves and mothers, as fallen Magdalenes, or as pale ladies of death.

The following few lines of the distinction made between, for example, the knowledge of women and men obviously reveal the male-dominated quality of the Victorians.

> a woman, in any rank of life, ought to know whatever her husband is likely to know, but to know it in a different way. His command of it should be foundational and progressive, hers, general and accomplished for daily and helpful use[2]

> a man ought to know any language or science he learns, thoroughly – while a woman ought to know the same language, or science, only so far as many enable her to sympathise in her husband's pleasure.[3]

Pamela G. Nunn says that "the swiftest retort to women's claim to the identity of artist [was] that history showed there had been no women artists of any note in the past [...] history evidenced a contrasting confirmation of man's entitlement to the name of artist"[4]. For female painters there were several obstacles to overcome. One was to stand all the demands of aesthetic rules and traditions set up by males. It could not be an easier task for them either to meet the taste of males. History also did its best to maintain the glorification of man's art. It was an accepted paradigm that "nineteenth-century male artists were successfully written up as successors to the old masters [...] while images of themselves at work aimed to cement their entitlement to an inheritance of respect and fame from the predecessors"[5]. Nunn writes that as the debate about the role of women in art intensified conservative thinking refused women to be integrated smoothly. They were accommodated as a separate category keeping the assertive women in their place. The image of a

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[1] Jan Marsh's book, entitled *Images of Femininity in Pre-Raphaelite Art* (New York: Harmony Books, 1987) offers a detailed analysis of these images.

[2] John Ruskin, *Sesame and Lilies. Three Lectures* (London: George Allen, 1893), 117.

[3] John Ruskin (1898, 118).

[4] Pamela Gerrish Nunn, *Problem Pictures. Women and Men in Victorian Painting* (Vermont, Brookfield: Ashgate Publishing Company, 1995), 7.

[5] Pamela G. Nunn (1995, 4).

creative woman was tolerated when topics, such as still life and babies were depicted, but as soon as her work revealed talent and capability rather then galvanising a male artist's art she received negative criticism. It was common that a model as a muse or the wife of the artist in the discourse of art "trumpeted the magnificence of the male" [1]. Walter Hamilton described the feminine ideal in his 1882 book as "a pale distraught lady with matted dark auburn hair falling in masses over the brow, and shadowing eyes full of love-born languor, or feverish despair [...] long crane neck, flat breast, and long thin nervous hands" [2]. This idea harmonises with Octavius Oakley's image.

Octavius Oakley *A Student of Beauty* (1861).
Collection of Watercolour. 30×2 ½ David Daniels. In Casteras 1987 p. 104

[1] Pamela G. Nunn (1995, 19).

[2] Walter Hamilton, *The Aesthetic Movement in England* (London: Reeves and Turner, 1882) in Susan P. Casteras *The Substance or The Shadow: Images of Victorian Womanhood* (Yale Center For British Art: New Haven, 1982), 41.

In his painting *A Student of Beauty* (1861) which can also be the ground of social studies there is a female student isolated from others and absorbed in her thoughts. The fashionable china and bric-a-brac in this upper-class home, in Casteras' view,

> remind the modern viewer, that the decorative arts – teacup painting and other amateur realms – were often suggested as alternative fields for talented woman artists [...] the pensive beauty of the female is compared with that of a sculpted bust, providing viewers with a contrast of previous and contemporary standards of ideal feminine beauty. Moreover the title *A Student of Beauty* implies [...] that a woman could only be a student, not a master, of a painting[1].

The perfect form of the sculpted bust reflects a male notion of beauty suggesting that this is what the woman student should study. It also means that a woman can use only a second-hand source and not a nude of her own sex.

She also thinks[2] that in the fine arts feminine creativity was impeded by prejudice and lack of training. The Female School of Art (begun in 1851) like the Society of Female Artists (established in 1857) attempted to support women artists, but with little success. Although Angelica Kaufman and Mary Moser were also the founding members of the Academy in 1768 women did not get membership until 1922. Female artists did not gain admission to the Royal Academy school either, and, when a woman artist was accepted accidentally, then the question of whether she should be allowed to work from the nude model was raised. Punch and other periodicals often treated the gifted women in a belittling manner envying the male drawing master who taught pretty women students[3]. As long as female artists had remained within their 'territory' and embroidery or domestic design meant art for them and self-fulfilment, and recognition were not reflected in their work they were tolerated. In Casteras'[4] opinion there is an *iconological phenomenon* which embraces both male and female images of the female as artistic bystander, muse, or maker. She goes on to say that "Victorian women artists, with few exceptions, did not challenge and transform prevailing canons of imagery [...]. Outside the artistic mainstream, they had no control over how images were forged and reproduced. Their representation of roles and of sexuality in art is thus closely related to their own place in society"[5].

But, the pictorial representation of women artists regarding self-expression and self-discovery in the art of, for example, Laura Knight's generation already shows a New Woman.

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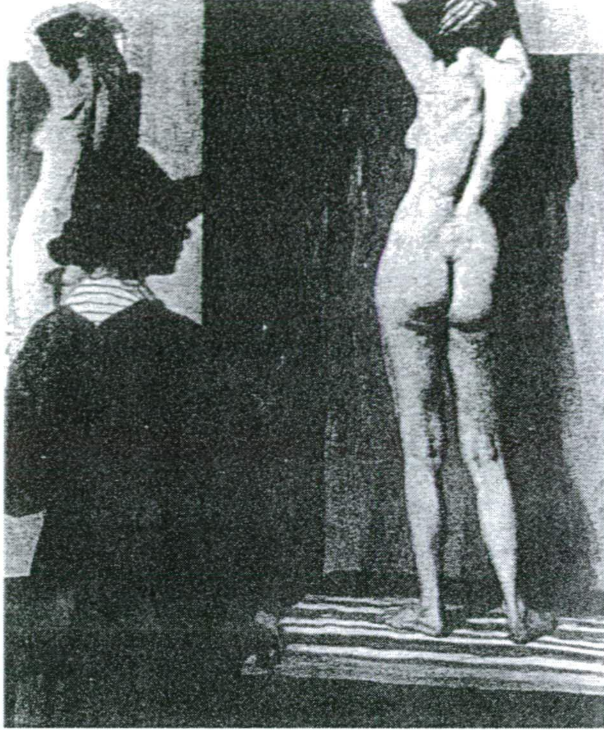
1 Susan P. Casteras. *Images of Victorian Womanhood in English Art* (London: Associated University Press, 1987), 104.

2 Casteras (1987, 103).

3 Casteras (1987, 104).

4 Anthony H. Harrison and Beverly Taylor, eds., *Gender and Discourse in Victorian Literature and Art* (Northern Illinois University Press: De Kalb, 1992), 207–233.

5 Catsteras (1987, 208).



Laura Knight *Self-Portrait of the Artist with Nude Model* 1913.
Oil on Canvas 60×50. National Portrait Gallery London.[1]

In her painting *Self-Portrait* (1913), Casteras writes, she is

> casually dressed, wearing a rather shapeless hat, and she is not a fashionplate or prisoner hampered by flounces and bustles, she is clearly a labourer. And a New Woman of sorts, not a stylish consumer or amateur [...] both the model and the canvas of the painted nude seem to "frame" the artists figure. The mode [...] does not "pose" in either a cloying and self-important way. There is no contact between the model and maker – no sense of possessiveness by the artist [...], woman's work as artist is simply a fact of life[2].

Looking at the woman artist appearing on the canvas of Abraham Solomon *A Young Girl Drawing a Portrait (A Sketch from Memory)*

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1 In Casteras (1987, 104).

2 Susan P. Casteras, "The Necessity of a Name. Portroyals and Betrayals of Victorian Women Artists". In Antony H. Harrison and Beverly Taylor, eds. *Gender and Discourse in Victorian Literature and Art* (De Kalb: Nothern Illinois University Press: 1992), 219.

Abraham Solomon *A Young Girl Drawing a Portrait (A Sketch from Memory)* 1850?. Oil on canvas 11½×13½. Forbes Magazine Collection[1].

the viewer has the feeling as if Solomon's model were working not only few decades, but a century earlier before Laura Knight's self assured woman artist appeared. Ignoring the view of nature the young woman pauses for a moment, leans against plump pillows and holds the drawing of a man. In "her pallid expression, weakened state, and faraway gaze"[2] there is no trace of any self-assuredness and the happiness of producing a piece of art. Her talent is used only to express her memories of a gentleman. This woman here does not foreshadow the New Woman who will earn money by her talent and use canvas to reveal her feelings, depict the world the way she sees and interprets it; she is a woman who feels and works as she is expected to.

It is necessary to note that the notion of *work*: "lasting work"[3] "useful, popular, decorative, creative artistic", the "rough and gentle work"[4] in the nineteenth century is not only a politico-economic question, but it is also in the focus of education and aesthetics. And in the light of what has been said before about the appreciation of female artists' work and its social and financial values it cannot be surprising that whenever the question of *work* is dealt with primarily man's *work* is thought of. If female's work is analysed from any aspect then it is emphasised and verbalised so that both the reader and the viewer will become aware of it.

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1 In Antony H. Harrison and Beverly Taylor, eds. (1992, 215).
2 Casteras (1992, 212).
3 John Ruskin, *The Seven Lamps of Architecture* (1849, 16).
4 John Ruskin (1849, 49).

At this point it must now be shown the different conceptions of work, not in general, but in the light of woman's as well as man's interpretations by using Florence Claxton's painting of Work and Ford Madox Brown's picture of the same topic.

3.7 Work in Woman's Art

Florence Claxton *Woman's Work, a Medley* (1861).
Oil on canvas 20×30 Photo courtesy of Sotheby's London[1].

Florence Claxton's painting, *Woman's Work, a Medley* (1861)[2] attempts to show the position of women and their relationship with the male centred English society. There is a hint of sexual dominance which is also suggested by the women's gestures. While men, the four ages of them are represented, are standing being aware of their knowledge and power, women are sitting and kneeling, and waiting for being told what to do, or they are just serving man with music or work. All their gestures, for example, the outstretched arms and the lowered heads indicate women's subordination and they are also the symbols of woman's weakness The question raises here of what kind of work is allowed them to do; creative and socially appreciated? Playing the guitar may fall into the category of creativeness but the central female figure does this to entertain the idle, fat man, and her fashionable dress exemplifies the "consumption of her husband's social status"[3] and the proper

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[1] In Antony H. Harison and Beverly Taylor, eds. (1992, 227).

[2] The analysis of Susan P. in the book of Antony H. Harrison and Beverly Taylor, eds. (1992, 207–233).

[3] Susan P. Casteras, *The Substance or The Shadow: Images of Victorian Womanhood* (Yale Center for British Art: NewHaben,1982), 23.

etiquette rather than creativeness. A female artist (very likely Rosa Brett from the Pre-Raphaelite circle) is on the top of the wall isolated from the others. Her remote presence may suggest that she has not enough courage to show her drawings and paintings to anyone or she would like to avoid criticism so as not to give up creative work. The mistress of the house is also present and is seemingly bored. She can afford to yawn and be idle as her maid-servant does everything. Although they represent two different classes, yet they have something in common, that is, they are entirely at the master's service. At left three females try to reach a boy, perhaps a doctor would-be. Their only duty in life is to guarantee that the boy will be equipped with skills and knowledge enabling him to represent his family's fame in accordance with his father's wealth. However much the governesses' knowledge is and whatever creativeness they have the humiliating service throughout their whole life deprives them of enjoying their work. In this respect both woman and man artists view their status similarly. What Claxton's figures and their obedient gestures suggest also appear in the picture of George Clausen, *Schoolgirls*, 1880.[1]

Behind the well-dressed young girls the less fortunate worker of the Victorian area, the pitiful governess, walks and brings up the rear. Her work is not, as Morris writes, "a blessing, a lightening of life"[2], it is humiliating, far from being blessed. At right in Claxton's painting politics, the Law and the Church are represented by men surrounding a young girl. It is high time she learned her place in her family and

[1] In Casteras (1987, 227).

[2] William Morris, *Work Versus Useless Toil*. in Briggs, ed. (1962, 117).

in the society and remembered that only men are in the position to tell her what legal and social duties she has. To be sure that the girl will truly understand all these complicated concepts she is shown them also in writing. Probably she has just become aware that as a married woman she will lose all her legal rights upon marriage. From this aspect it is no wonder why this male-centred society hurries women to run into marriage and makes them believe that this is their only chance to be happy.

3.8 Work in Man's Art

Ford Madox Brown *Work* 1852–63.
Manchester City Art Gallery. In Margaret Bryant 1979 p.38

Unlike Claxton's painting Ford Madox Brown's picture of *Work* radiates power and physical strength. In the centre there are Working Men, the 'British excavators',, their muscles and gestures show no sign of tentativeness. They know what they are doing. Their skills and abilities have destined men to produce and create, or just enjoy their money, at present on horseback. The two frock-coated figures, the brain-workers, (one of them is Thomas Carlyle and the other is Frederick Denison Maurice, a socialist who preached a new ideology of labour) and the elderly man on horseback in his silk hat, the "active gentleman", a Member of the Parliament, are representing knowledge. Woman's knowledge is not so evidently depicted. What can they know? What have they learned? A few of them, for example, the flower seller girl, and the filthy, little girl in a torn dress holding her little brother have already learned their own lessons of life. The middle-class ladies in their lace-trimmed bonnets who are wealthy enough to dress up their little dog in a red coat,

and the upper-class women whose only business in life is to dress and look beautiful for the benefit of their circles do not seem to be working hard either mentally or physically. There is no trace of feminine self-fulfilment.

It can be concluded that Victorian women did have dilemmas that rooted mainly in their ambitions to get adjusted to the social, moral and artistic expectations and laws of the Victorian males while trying to express their own views of their life and art, and the world. They worked with symbols to depict the otherwise 'non-verbalisable' feminine problems. The hidden messages in their paintings reveal how female artists problematised their family life, their relationships with males, the ethical and moral rules and laws of the society, and of course, their art.

When we turn to consider that the unity of ethics, morals and aesthetics is evident in the Pre-Raphaelites' concept of *work* and *labour* the analysis should be extended also to the spheres of *hegemony and power*. The reason for this is to have an insight into how power operated in the Victorian social and political order which brought about new aesthetic practices, and it is also intended to spell out the absence of women from these aesthetic doctrines.

Chapter 4

HEGEMONY AND POWER IN ART AND BY ART

One way of seeing what different and perhaps similar ideas constituted the aesthetics in the nineteenth century within the realms of "dominant culture" and "subdominant cultures" and understanding the essence of the Pre-Raphaelites' revolt[1] in the mirror of Victorian aesthetics maintained by the rules, practices and doctrines of the Academy as well as the state-institutional structures the questions of *hegemony* and *power* will be involved in the analysis. In this respect the exciting question is whether aesthetics of a culture can function other than as the primary means of expressing the dominant classes' power by its "pleasurable conduct"[2]. The answers as to how it is done in practice will be given later by discussing the Pre-Raphaelites' educative ethics.

Raymond Williams (1976) deals with the semantic changes of *hegemony* saying that

> its sense of a political predominance, usually of one state over another, is not common before the 19th-century, but has since persisted [...] together with *hegemonic* to describe a policy expressing or aimed at political predominance. More recently *hegemonism* has been used to describe specifically 'great power' or 'superpower' politics, intended to dominate others [...]. In the 20th century the term has become complicated, especially from the work of Gramsci. In its simplest use it extends the notion of political predominance from relations between states to relations between social classes, as in bourgeois hegemony [...] it is not limited

[1] Regarding the notion of revolt the new aspects of the Pre-Raphaelites' aesthetics is emphasised. That is, for example, *work* and *labour* were considered the main means of altering tastes and developing peoples' (of all classes) sensitivity to Nature and creativeness in general. Naturally we should also keep in mind that although the Pre-Raphaelites socially were very sensitive and one of the aims of their art was to support the working classes and better their living and working conditions it was the members of upper middle-classes and the aristocracy who could afford to buy their paintings and home designs, etc.

[2] Terry Eagleton (1990, 42).

to matters of political control but seeks to describe a more general predominance which includes [...] a particular way of seeing the world and human nature and relationships [...]. It affects thinking about *revolution* (q.v.) in that it stresses not only the transfer of political or economic power, but the overthrow of a specific hegemony: that is to say an integral form of class rule which exists not only in political and economic institutions and relationships but also in active forms of experience and consciousness [1].

He explains elsewhere that hegemony and something that is truly total presuppose each other, they are neither secondary or superstructural. Hegemony infects the whole society so deeply that even common sense is under its influence. Foucault puts the role of the individual in the focus of hegemony saying that one man is not an "elementary nucleus, a primitive atom, a multiple and inert material on which power comes to fasten"[2]. Hegemony crushes individuals and this is recognised yet practised by power expressed in certain discourses and desires. Clarke, et al [3], referring to Gramsci explain that a special kind of power is practised by hegemony so that there will be alternatives and opportunities to arrive at consent which makes dominant classes' interests, privileges and norms legitimate and natural. The ideology whose components are perceptions and meanings defined by hegemony can induce the subordinate class to accept forms, organisations, institutions and laws through which this class can be manipulated. They suggest that hegemony "is not universal and 'given' to the continuing ruler of a particular class. It has to be won, worked for, reproduced, sustained" [4]. Williams (1980) claims that cultures of a society are not conscious of their power and points out that if people representing different cultures were conscious of the depth and complexity of hegemony and if the dominant ideology imposed on classes were only "isolable meanings and practices of the ruling class", then it could be easily overthrown. There are, he says, "alternative opinions and attitudes, even some alternative senses of the world"[5]. It means that notwithstanding the several utopian aspects of the Pre-Raphaelites' aesthetics it can be accepted that there may be a chance of changing people's attitude toward their own and others' *work* and *labour* by making them aware of ethical and moral questions while experiencing art.

Terry Eagleton sees British aesthetics in the nineteenth century as one segment of the power of "the governing bloc". In his opinion, "The whole of social life is aesthetised. The beautiful is just political order lived out on the body, the way it

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1 Raymond Williams (1976, 144–145).

2 Michel, Foucault (1980, 98).

3 Clarke, et al, (1981, 59–60).

4 Clarke, et al, (1981, 61).

5 Raymond Williams (1980, 39).

strikes the eye and stirs the heart"[1]. He stresses the power of law being always with us "as the very unconscious structure of our life" and the one which is represented by the "aesthetics of social conduct"[2]. The Pre-Raphaelites' views of *work* and *labour* clearly show the points and levels in which power becomes 'equipped' with new[3] meanings. We believe that the power of this aesthetics is rooted in humanism and ethical and moral values initiated by the love of creation and Nature. They advocate that talent, knowledge and abilities should be 'manifested' and multiplied by work. What a person produces as a result of this procedure conveys some value[4] which is 'translated' into money. But, this money should also be used to reproduce values again. This aspect of their aesthetics suggests that it is the responsibility of artists, parallel with education, that people should have opportunities to experience art, they should be taught to perceive beauty by work, and experience what intellectual and environmental creations and change can be brought about by their hands and minds. The knowledge gained by experiencing creation and the money made by this work should serve the education of workers and labourers. There is one way of doing this, in Ruskin's words, if we seek for beauty in forms which we associate with everyday life, and "if you do it consistently, and in places where it can be calmly seen; but not if you use the beautiful form only as a mask of things, not if you thrust it into the places set apart for toil"[5].

4.1 Power of a New Aesthetics with Humanism?

4.2 And What Humanism?

Hegemony and aesthetics are not contradictory notions. Moreover, it is the nature of hegemony and power to draw all human practices into their realms making *work* and *labour* serve privileges as well as reinforcing, reproducing and securing the wealth and comfort of the "dominant culture". Naturally taste, art and beauty belong to the domain of this culture whose participants, in Shiach's (1989) view, set up the criteria and decide on the norms by which other cultures will function. Therefore, it is worth trying to answer the following questions:

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1 Terry Eagleton (1990, 37).

2 Terry Eagleton (1990, 42).

3 New in the sense that *work and labour* are considered as the main means of expressing beauty, happiness, goodness and thoughts that are so different from the practices of the "dominant culture", both in their principles and attitudes.

4 The values that are initiated by *art* and *beauty* opened new perspectives for educative and ethical questions in terms of work and labour, for example, the appreciation of quality.

5 John Ruskin (1849, 123).

1. could hegemony be influenced by an aesthetic movement which brings new values and norms into practices while it also offers involvement to all class-cultures into the process in such a way that it may initiate a change in people's world views?
2. could *work* and *labour* through *art* and *beauty* be really potential representatives of power against "artificial famine" and social injustice? [1]

However odd it may seem, we will start the inquiry into this matter by looking at humanism as the main condition of aesthetics against the hegemonic concept of *art* and *beauty*. At this point we want to refer to what Raymond Williams (1961) says about culture within which discourses on art will synthesise new meanings which will soon make their impact on activities.

Before detailing what meanings of the Pre-Raphaelites' humanism may entail, we think, the intellectual content of humanism and the range of its activities are worth noting here. In so doing we will use Paul Oscar Kristeller's[2] views rooted in Renaissance humanism. According to his definition the term humanism is widely and rather vaguely used to indicate some kind of emphasis on human values, whether this emphasis is said to be religious or antireligious, scientific or antiscientific"[3]. In Kristeller's view, in a broad sense, intellectuals such as writers, scholars and thinkers are considered humanists. He says, in the fifteenth and sixteenth centuries Italian humanism associates humanism with two professions:

teachers of humanist doctrines and
secretaries who could compose letters.

They accepted the ancient and the medieval grammarians' and literary critics' view, that the giving of moral instructions is the prime duty of intellectuals.

It is true that the Pre-Raphaelites' tenets and ideas are similar to those of the ancients [4] and the fifteenth and sixteenth centuries. The exciting aspect of their humanism, in our view, is the way these ethics and morals are defined by their humanism and adjusted to the social, cultural and aesthetic challenges of the Victorian nineteenth century. In Thorndike's opinion

> for the Victorian, a man was still a shepherd or a poet looking for something beyond this world; but a man was in addition something that he had never been before, a being increasing yearly in his power over the forces of nature, manipulating huge machines of his own creation [...], and serenely mastering

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[1] William Morris in Briggs, ed. (1962, 94).

[2] Paul Oscar Kriteller, *Renaissance. Thought II Papers on Humanism and the Art* (New York Evaston, and London: Harper Torchibooks, 1965).

[3] Kristeller (1965, 3).

[4] John Ruskin often refers back to Aristotle and quotes his ideas, 1888, 57 vol 1 sec. 2. chp..3.

those very energies in this actual world which had once seemed most transcendent[1].

Although the new experiences and discoveries contribute to human comfort and endeavours to make Nature serve them they also imply new fears and anxieties. All these confirm that however hard they intend to secure their earthly life there will always be some unknown power of Nature to remind them of morality. Man's earthly frailty in the midst of changes has become a more central issue than ever before. Joseph W. Beach observes that a human "is so frail and ineffectual a being, his experience and achievements fall so far short of what his ranging imagination conceives and his impetuous heart demands"[2]. Besides being frail Keats' beautiful lines remind people of the shortness of their life: "Stop and consider, life is but a day; /A fragile dew-drop on its perilous way / From a tree's summit; a poor Indian's sleep" [3]. In Routh's opinion,

> the humanists born to face this [new] situation had been bred on a literature of an older time, when the prizes of this world had been associated with more human and personal excellences-with heroism in war, with social intercourse and accomplishments, with intellectual interests, or with the natural and bounteous wealth of the land. No wonder they looked in vain for evidence of man's best self in the mechanised gambles. What most perplexed them was the discovery that people were now literally thinking in terms of debt and credit. Man's sense of effectiveness was to be reckoned as a cash calculation: a column of figures on a piece of paper[4].

All these questions also occupy Morris and Ruskin. With their reflections, sensitivity and their "aesthetic conscious"[5], sometimes consciously and sometimes unconsciously, they strive to understand personal roles and duties in the new world. They place a working and creative individual with a "personal identity" and sense of beauty into one of the central questions of their theories. This aspect of their conception is highlighted because, we think, their humanism-based aesthetics makes their ethics clear and easily adjusted to the education of all classes. Their man-focused aesthetics also gave a human reference to their art. First, their humanism urges them to rethink how they could exploit and apply aesthetics both in theory

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[1] Ashley H. Thorndike, *Literature in a Changing Age* (NewYork: Books for Libraries Press, 1920), 60.

[2] Joseph Warren Beach, *The Concept of Nature in Nineteenth Century English Poetry* (New York: Russell and Russell, 1966).

[3] Keats "Sleep and Poetry". H. W. Garrod, ed. *Keats Poetical Works* (Oxford, Oxford University Press, 1956), 44.

[4] H. V. Routh (1935, 65).

[5] Geoffrey Scott (1914, 102).

and practice, so as to be able to find ways out of a society that has "depersonalised and dehumanised"[1] life, *work* and *labour*. The fact that, especially, Ruskin's attention shifting "from the relation of man and God, to the relation of man and man"[2] and feeling the absence of order (aesthetic, ethical and social) also reinforce their man and aesthetic focused concepts of the world. It is obvious, in Roes'[3] view, that the cultural, scientific and social changes are also accompanied by a claim for restoring faith in humanity, humane relations and individual inner freedom. Ruskin's and Morris' principles are perhaps most clearly presented to us in their interpretations of human existence in which people are "startled by the fading of the sunshine from the cloud of their life into the sudden knowledge that the fabric of it was as fragile as a dream, and the endurance of it as the dew and the duties of this existence towards each other and the environment"[4]. Here the questions arise as to

1. what type of people the nineteenth century created and how Ruskin's and Morris' humanism would like to educate them so that with the talent and knowledge they inherited and acquired they could enjoy their life "which puts gesture into clouds, joy into waves, and voices into rocks"[5] and makes it enjoyable for others, and appreciates all the beauties of life and nature?
2. how they should change in and by their work so that it will support personal and professional development and by this others' knowledge and happiness?

As Routh points out "humanists were accustomed to regard man as God's representative on earth. He was endowed with intelligence, in order to carry out his creator's will, in the life he led"[6]. Further, Routh says that Ruskin "was pleading for a tradition handed down from the humanists of the Renaissance"[7]. Problems of human adjustments were rooted in the life of the new industrial towns, the strenuous, incessant work in factories, mines and mills. It is obvious that the Victorian age translates man "into an anonymous unit in economic and sociological tables and surveys"[8]. Man has to face monotony and "endless sameness, and a new quality of boredom"[9]. The new environment such as architecture, homes and public buildings, as Landow suggests (1971), lack meanings. John Stuart Mill observes, "Human Nature is not a machine to be built after a model, and set to do exactly the

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1 D. R. Altick (1974, 245).

2 George P. Landow (1971, 91).

3 Frederick Roe, *The Social Philosophy of Thomas Carlyle and John Ruskin* (London: George Allen and Unwin, 1921).

4 John Ruskin (1898, 146).

5 John Ruskin (1886, 149).

6 H. V. Routh (1937, 85).

7 Routh (1937, 87).

8 Altick (1974, 345).

9 Altick (1974, 345).

work prescribed for it, but a tree, which requires to grow and develop itself on all sides, according to the tendency of the inward forces which make it a living thing"[1]. It must also be noted that the Carlylean type cannot be considered noble if he is without duties and "pretends to live luxuriously housed up; screened from all work; from want; works and danger; hardship, the victory over which is what we name work"[2]. Unlike the "economic man" who is "only half of a dual personality and is not found outside his specially appropriated haunts- not found, for instance, among the millions that labour on the soil, or in the frontiers"[3] the Pre-Raphaelites' man is placed in a society which supports creativity, the development of thinking. They know that "Man is not an ox, who, when he has eaten his fill, lies down to chew the cud; he is the daughter of the horse leech, who constantly asks for more"[4].Their image of human is the one who knows

"how to apply labour to art,
how to produce labourer having special genius, and
how to preserve his work in the greatest quality"[5]

This man is

1. a reflective-self and the worker and labourer who can perceive beauty and capable of producing it, without necessarily being an artist in the Turnerian sense [...] if his work is not going to deprive him of hope [6] and if he understands the true meaning of his art and work by "working out his own peculiar end"[7] he can call himself a man,
2. a worker who does "living work" and not "dead hand-work"[8] and shares the experience of discovering "the evidence of the magnificent struggle into independent existence" through, for example, architecture [9],
3. an observer, as the power of observation enables man "to (be) faithful to nature"[10]. John Stuart Mill also considers observation indispensable in man's life and work saying that man "must use observation to see, reasoning and judgement to foresee, [...] to decide"[11],

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1 John Stuart Mill, *On Liberty* (London: Penguin Books, 1859), 123.
2 Thomas Carlyle (1843, 180).
3 Routh (1935, 85).
4 Henry George, *Progress And Poverty* (London: The Henry George Foundation of Great Britain, 1939), 173.
5 John Ruskin (1907, 22).
6 William Morris in Briggs, ed (1962, 90).
7 John Ruskin, *Modern Painters* vol. 2. sec. 1., chp. 1. (1888, 45).
8 John Ruskin (1886, 56).
9 John Ruskin (1849, 152).
10 John Ruskin, *Modern Painters* vol. 1., chp. 2. (1888, 45).
11 John Stuart Mill (1859, 120).

4. a spectator who "may follow out his own thoughts as he would in the natural solitude"[1],
5. a man who represents the "highest order of creative life" by his mind[2],
6. a human being with "a double creature" meaning that "he has a *true* and *false* faith. He has a true and false hope, a true and false charity, and, finally, a true and false life"[3],

   "His *true life* is like that of lower organic beings, the independent force by which he moulds and governs external things; it is a force of assimilation which converts everything around him into food, or into instruments; and which however humbly or obediently may listen to or follow the guidance of superior intelligence, never forfeits its own authority as a judging principle, as a will capable either obeying or rebelling"[4]

   His *false life* is

   [....] that life of custom and accident in which many of us pass much of our time in the world; in which we do what we have not proposed, and speak what we do not mean, and assent to what we do not understand [life which] instead of growing and blossoming under any wholesome dew, [...] and becomes to the true life what an arboresence is to a tree, a candid agglomeration of thoughts and habits foreign to it, brittle, obstinate, and icy, which can neither bend nor grow[5],
7. someone who can "best feel the difference between rudeness and tenderness in humanity" [6]
8. an artist, for example, a landscape painter thinking of two distinct ends, "the first, to induce in the spectator's mind the faithful conception of any natural objects, the second, to guide the spectator's mind to those objects most worthy of its contemplation, and to inform him of the thoughts and feelings"[7]
9. the "carrier" of asceticism and sensuality not isolating body and souls
10. a theorist and art-critic, having skills and abilities "to enable him to point a scene with words to establish a centre of perception, a narrative eye, next present recognisable elements of pictorial composition, and then move his narrative eye, camera – like, through the elements of the scene he creates for us"[8]

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1 John Ruskin. *Modern Painters* vol. 1. part 2. chp. 1. (1888, 43).
2 John Ruskin. *Modern Painters* (1886, 148).
3 John Ruskin (1849, 148).
4 John Ruskin (1849, 143).
5 John Ruskin (1849, 144).
6 John Ruskin. *On the Old Road* (London: George Allen 1885), 280.
7 John Ruskin. *Modern Painters* vol. 1. part 2. sec. 1. chp. 1. (1888, 43).
8 Landow (1971, 234).

Ruskin is very much aware of real character. The proof of this is his keen-insight shown by his following lines:

our respect for the dead, when they are just dead, is something wonderful, and the way we show it more wonderful still. We show it with black feathers and black horses; [...] we show it with black obelisks and sculptures of sorrow, which spoil half of our most beautiful cathedrals [...] we show it permitting ourselves to tell any number of lies we think amiable or credible, in the epitaph"[1].

He also observes further that it is not "the scythe of Time, and the tooth of Time: I tell you, time is scytheless and toothless [...] it is we who gnaw like the worm- we who smile like the scythe"[2]. Though Ruskin is not so much an economist as an artist his effort to understand social problems and the reasons for making millions' lives unworthy of human beings brings the question of economics into his vision. What is worth mentioning here is that Ruskin approaches the question of economics not purely from the viewpoint of the market and money but from that of a man asking how the laws and rules of economics could be adjusted to life so that it will support "the wise management of labour"[3]. However well the new type of man knows his purpose, and is "practised in business" if he is "not capable of vision, nor sensitive to sorrow" and does not know "the world surely, and what is the mystery of life"[4], then his life has little worth.

In sum, Morris' and Ruskin's view of Man is as much

a reflecting-self	**as a labourer**
whose facial expression is the chief source of human beauty	who learns the rules of Nature by working and creating
a thinker, a critic, a reader, an artist, an artcollector	refuses to work with "borrowed thoughts"[6]
who lets beauty affect him and has 'immortal spirit' reflected in his work	expresses man's "intellect, soul and physical power"[7] gives new content to beauty.
who looks round "and find dullness unbearable and begin(s) once more inventing, imitating and imagining".[5]	

1 John Ruskin (1907, 70).
2 John Ruskin (1907, 73).
3 ohn Ruskin (1907, 9).
4 John Ruskin (1893, 170).
5 William Morris, *The Lesser Arts* in Briggs, ed. (1962, 91).
6 John Ruskin (1849, 152).
7 John Ruskin (1906, 98).

4.3 Empowered Aesthetics

The Pre-Raphaelites try to make people understand the world through *beauty* and *art*. Their art, as has been shown before, does not aim to represent the norms, privileges and desires of the dominant class, it is for everyone.

The central question is labourers who will become aware of what power their *work* and *labour* may entail, besides earning money, by creating beautiful and useful things, and to what degree their lives may change by work[1] while using the values of *art* and *beauty*. These new[2] values and qualities of work bridge the 'route' from aesthetics toward ethics and morals. The fact that the Pre-Raphaelites' aesthetics intends to protest against the hegemony of dominant cultures by equipping the "subdued classes" with ethics as a means of changing the quality of their own life and work this change will enrich the power of *work* and *labour* with such new ideas as "blessed work", "perfection", and "finish", etc. These notions embedded in ethics, morals and education make the whole process more than a mere protest or revolt by applying the norms and principles of aesthetics. It goes beyond it. It uses the power of ethics through aesthetics by trying to institutionalise the power redefined by aesthetics in education. Its aim is not to balance the dominant classes' power against the power of the working classes strengthened by aesthetics and ethics, but to use the power of the *empowered aesthetics* to make people understand the essence of life, that is, work.

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[1] In Zweig's (1952) opinion, workers need aesthetic experience as well as self esteem so that they will not "lose their soul". He mentions the work of a building craftsman who works better and produces higher quality work when working on buildings like town halls and churches, than the one who works on "standard houses". Ferdinand Zweig, *The British Worker* (Harmodsworth-Middlesex: Penguin Books, 1952), 99.

[2] New in the sense that these values have been discovered and practised by reflecting on aesthetics in an age when society defines value mainly by money.

Chapter 5

WORK AND LABOUR IN THE LIGHT OF AESTHETICS

It is crucial to emphasise that we will examine the qualities of the Pre-Raphaelites' concepts of *work* and *labour* by approaching the question from two aspects:

1. "*work* and *labour* as commodity to be bought and sold in the market"[1], and
2. work, the ability which enables man to create useful and beautiful things, the means of preserving "peoples' and times' delight in beauty"[2].

We are convinced that with a general overview of the notions of *work* and *labour* and the way their meanings relate to aesthetics, ethics and education we will help visualise and understand the Pre-Raphaelites' conceptions and solutions of social, economic and cultural questions.

Eileen and Stephen Yeo (1981) make the following observation. In capitalism, work consisting of time, knowledge, skill, abilities and 'powers' is sold to someone else. Williams' definitions of both *work* and *labour* are worth quoting to be able to clarify the basis of their meanings.

> *Work* is "our most general word for doing something, and for something done. Early man did not work at all in the true sense [...] real work, steady work, labour for one's livelihood, came into being when agriculture was invented. The basic sense of the work, to indicate activity and effort or achievement, has thus been modified, though unevenly and incompletely, by a definition of its imposed conditions, such as 'steady' or timed work, or working for a wage or salary. The specialisation of work to pay employment is the result of the development of capitalist productive relations[3].

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1 William Morris (1994, 511).

2 William Morris, *The Lesser Arts* in Briggs, ed. (1962, 88).

3 Williams (1976, 334–135).

Labour had a strong mediaeval sense of pain and toil. In Williams' view,

> *Labour* had a common sense of ploughing or working the land, but it was also extended to other kinds of manual work and to any kind of difficult effort [...]. The sense of labour as a general social activity came through more clearly, and with a more distinct sense of abstraction [...]. But the most important change was the introduction of labour as a term in political economy[1].

The economic meanings of *work* and *labour* also became wider in the nineteenth century[2]. Henry George suggests that "land, labour and capital are the three factors of production"[3] and "labour includes all human exertion, and hence human powers whether natural or acquired"[4]. He sees labour as the means of "further production" as well as "the employer" of capital. While analysing progress and poverty, he highlights the economic functions of labour stating that "capital is a result of labour, and is used by labour to assist it in further production. Labour is the active and initial force, and labour is, therefore, the employer of capital"[5]. Regarding work, Houghton (1957) emphasises the Puritan influence on society. He is convinced that without work the Victorians could not have achieved their twin goals, that is, "respectability and salvation"[6]. What was preached by parents, lecturers and writers was that everyone had the duty to labour for God in a way that it should reflect "novelty and precision". Gramsci[7] approaches the notion of work by considering it a "specific mode" that enables people to change and "socialise" life so that with rights and duties especially within the framework of the state they will be able to transform "natural order"[8]. It is true that the state is always in the vision of the Pre-Raphaelites, but they speak of the duties and rights of individuals they should experience in their work, and of a state that ought to humanise work by the rules of aesthetics while not forgetting about God's commandments.

From the perspective of their aesthetics they view the state as a system that tolerates and produces "ill-educated, cowardly, and more or less stupid people. And, with these people, just as certainly the fee is first, and the work second"[9]. Routh

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[1] Williams (1976, 334–335).

[2] Eileen and Stephen Yeo, "Ways of Seeing: Control and Leisure versus Class and Struggle" in Eilien and Stephen Yeo, eds., *Popular Culture and Class Conflict 1590–1914: Explorations in the History of Labour and Leisure* (Sussex: The Harvester Press, 1981), 146.

[3] Henry George, *Progress and Poverty* (London: The Henry George Foundation of Great Britain, 1939), 114.

[4] Henry George (1939, 21).

[5] Henry George (1939, 115).

[6] Houghton (1957, 89).

[7] Gramsci, *"Reader: Selected Writings 1916–1935"*. David Forgacs ed. (New York: Schoken Books, 1988), 312.

[8] Gramsci (1988, 312).

[9] John Ruskin (1898, 42).

(1937) is right to claim that a state has its own duties which should reconstruct and redesign education so that it will primarily serve individuals' self- and professional development. Routh doubts that this can be done by the civilisation which exposes its individuals to mutual dependence and deprives them of becoming creative thinkers. Fortunately, civilisation also brings about an influence and some interest and art which "restores a man to the consciousness of his innate self"[1]. In order to be able to place the concepts of *work* and *labour* in the wider framework of *civilisation* and *culture* in the Victorian aesthetics it is worth highlighting the main characteristic features of these notions mainly on the basis of the Pre-Raphaelites' concepts These are the following:

civilisation is standard of truth,

culture is art, humanism, ethics and morals derived from aesthetics, a way of life whose principles are to appreciate the work of both human and nature, and it is individuals' and groups' answers to the question of whether work produces "art or dirt", and also the study of "human perfection". Its members are rational or emotional beings who are workers and artists, "the very tone of people's voice, the literature they read, the things which give them pleasure, the words which come out of their mouths"[2].

classes "a propertysed class living on the labour of a propertyless one"[3],

working classes are the millions earning "daily bread", toil to live, people who are not touched by art, although they would have talent,

work and *labour* are toil, destruction, creation, the means of expressing beauty, happiness and thoughts.

The central points of these concepts are the human and the Divine and it is earthly *life,* and *nature* which reflect and express God's power[4]. By *nature* God offers norms, models, schemes, forms and knowledge so that people's life will be bearable. The main means of people to be able to express "inmate self" is their mental and physical ability to create by *work* and *labour* which makes life worth living. If the "constructive and progressive creatures, that we are, with ruling brains and forming hands, capable of fellowship"[5] learn to use their talent, thoughts mainly initiated by beauty found and offered in nature they will be able to better their lives. They may also become *happy* whatever they do, but its chief condition is work of high quality

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[1] H.V. Routh (1937, 155).

[2] Matthew Arnold (1969, 18).

[3] William Morris in Briggs, ed. (1962, 75).

[4] By this word we mean the spiritual and mysterious qualities of God that man has attributed to Him as well as man himself "the salt of the earth" (William Morris 1872, 205). We also mean what John Ruskin says, the power enabling Him to give "pleasure and toil to us" (John Ruskin 1849, 13).

[5] John Ruskin (1893, 177).

and beauty. Therefore, without perceiving, understanding and protecting ***beauty*** humans will not fulfil their mission. That is, they will not produce "lasting work"[1]. Work is the means of "understanding nature" [2], exploring the "contrast and opposition in nature"[3] and expressing "the society amongst which it exists"[4]. Work done by handicrafstmen is "the seeds of order and organisation" [5]. Besides work people do ***labour*** "the most kind gift of nature"[6] which, if it brings about ***beauty*** and ***art***, is equivalent to work. Labour can be "attractive: the best work for man not a burden" [7] and "unattractive". It is successful labour that helps man to "bear the hardships of existence" [8]. There is a relationship between ***art*** and ***labour*** as

> art cannot be the result of external compulsion; the ***labour*** which goes to produce it is voluntary and partly undertaken for the sake of the labour itself, partly for the sake of the hope of producing something which, when done, shall give pleasure to the user of it"[9].

Without art which is

> part of a great system invested for the expression of man's delight in beauty all peoples and times have used them; they have been the joy of free nations, and the solace of oppressed nations [10]

and without being able to produce it *civilisation* is unbearable and unhappy. It is unhappy especially in a money-ridden society when "minds are continually set on money-gain, not on mouth-gain, and they fall into every sort of net, [...] dazzled by the coin glitter as birds by the fowler's glass"[11]. *Toil* is "a curse of civilisation" in contrast to work which is "the very blossom of civilisation" [12]. *Toil* is not inter-

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1 John Ruskin (1849, 16).

2 William Morris in Briggs, ed. (1962, 195).

3 John Ruskin 1888, vol. I. chap vi. sec. I. 27.

4 William Morris (1890, 84).

5 William Morris in Briggs, ed. (1962, 101).

6 William Morris (1931, 117).

7 William Morris (1994, 94).

8 William Morris in Briggs, ed. (1962, 101)..

9 William Morris, *Signs of Change: How We Live and How We Might Live* in Ball, ed. (1931, 124.)

10 William Morris, *The Art of the People* in Ball, ed. (1931, 14).

11 John Ruskin, *Unto This Last* (Leipzig: Bernhard Touchnitz, 1906), 105.
Thomas Carlyle also considers money the "miraculous facilities" of modern society and "also what never-imagined confusion, obscurations has it brought in; down almost to total extinction of the moral-sense in large masses of mankind" (1843, 194). He suggests that in course of the century people's desire to show and express the embodied spirit of a People's knowledge in words or on canvas will 'prevail against' the law of the market.

12 William Morris (193, 120).

changeable with work. In the civilisation of the nineteenth century only *art* and *beauty* can make *work* and *labour* change and add new meanings to them. The ethical and moral meanings of *work* and *labour* within the realm of *art* and *beauty* should be taught and experienced. For the only way out of the *new machinery*[1] which makes work "speedily done and cheap to buy"[2]. Besides machinery it is *science* that deeply affects *work* and *labour.*

> Science will grow more and more one sided, more incomplete, more wordy and useless, till at last she will pile herself up into such a mass of superstition, that beside it the theologies of old time will seem mere reason and enlightenment"[3].

However much human *knowledge* has increased and developed, and no matter how much modern machines have changed Nature and the work of earlier generations the "rigidity of mind" hindered creativity and affected the *"manner of work"*. What seemed so natural in the past was that all men had to work, everybody even the "earth and the very elements rejoiced in doing their appointed work"[4]. The civilisation of the nineteenth century forgot about this "gain", in other words, the gain of finding enjoyment in work by which a "common fellow" could create wonderful treasures. What was gained in, for example, architecture was that that "we want a show of petty luxury if we are unrich, a show of insulting stupidity if we are rich"[5]. *Railroads* were the most striking outcome of *human work*, which changed the environment of Britain, the so far untouched, rural nature of which the whole nation was so proud

> It is the very temple of discomfort, and the only charity that the builder can extend to us is to show us, plainly as may be, how soonest to escape from it. The whole system of railroad travelling is addressed to people who, being in a hurry, are therefore, for the time being, miserable. It transmutes a man from a traveller into a living parcel.[6]

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[1] William Morris makes a distinction between new and old machinery. The latter one is "the improved tool, which is auxiliary to the man, and the only works as long as his hand is thinking" (William Morris 1872, 86–87).

[2] William Morris in Briggs, ed. (1962, 96).

[3] William Morris in Briggs, ed. (1962, 95).

[4] William Morris, *The Art of the People* in Ball, ed. (1931, 117).

[5] William Morris (1931, 112).

[6] John Ruskin, *The Seven Lamps Of Architecture* Chap. IV (London: George Allen, 1849, 121–122). He is not in favour of the time street decorations, which should serve as a means of developing people's sense of beauty. He briefly sums up his opinion, "the whole system of our street decoration based on the idea that people must be baited to a shop as moths are to a candle" (1886, 120). In Shiach's view, "It is in the 19th century that we can first identify a clear and confident equation between technological progress and cultural decline" (1989, 11). Following their line of thoughts these questions may arise here

1. how are money and its relationship with *art* and *beauty* viewed by creative man?
2. is there any hope of producing beauty for the sake of enjoying the beauty of work?

In sum, it is *art* by *work* and *labour* which leads the Pre-Raphaelites to deal with the questions of *civilisation* and *culture* while relating the realms of *ethics, morals* and *education* to one another and giving equal attention to these questions. And this concept, in our view, has lead to the following requirements

- to make people responsible for doing their best to make life bearable and more beautiful[1]
- to give popular art back
- to choose cleanness instead of dirt: "cleaning should come first"[2]
- to call people's attention and interest to the matters of everyday life in the present"[3] and not "to waste individuality"[4]
- to experience "successful labour" which reflects the craftsman's soul, talent and knowledge[5]
- to make "factories, buildings, and sheds decent and convenient like their homes, [...] even beautiful, so that the glorious art of architecture, now for some time slain by commercial greed, would be born again and flourish"[6]
- to offer education for all people "otherwise what should be expected to come?[7], and
- "this great country should give the children of these poor folk the pleasures and the hopes of men"[8].

What we will examine below is the Pre-Raphaelites' aesthetic concepts formulated on the meanings of *work* and *labour*.

William Morris claims that a civilisation which makes profit through the sacrifice of human labour and art and nature destroys the "attractiveness of labour" (1994, 89). He considers the procedure of forcing "man to do day after day the same work, without any hope of escape or change" which turns "his life into a prison tournament" nothing else but the outcome of the "tyranny of profit girding".

[1] In this context beautiful entails behaviour, language, environment, architecture and *work* and *labour* enabling man to create.

[2] William Morris, *The Art and Beauty of the Earth* in Ball, ed. (1931, 104).

[3] William Morris, *The Lesser Art* in Briggs, ed. (1962, 86).

[4] William Morris (1994, 29).

[5] William Morris, *Innate Socialism* in Briggs, ed. (1962, 101).

[6] William Morris, *Sign of Change. Useful Work versus. Useless Toil* in Ball, ed. (1931, 135).

[7] William Morris, *The Art and Beauty of the Earth* in Ball, ed. (1931, 105).

[8] William Morris, *Hopes and Fears for Art* in Ball, ed. (1931, 106).

5.1 Blessed Work, Perfection Implied

Morris emphasises that work can be "a blessing, a lightening of life" [1]. By blessedness[2] he means hope which makes work worth doing. He points out that this hope is threefold: "hope of rest, hope of product, hope of pleasure in the work itself"[3]. Carlyle's "practical wisdom"[4] when analysing democracy lists cash, wages under the label of labour partaking in shutting up 'God's Temple', "and gradually open(ing) Mammon's Temple"[5]. He considers work noble and sacred. In Roe's[6] opinion the focus of Carlyle's world is on "good men, mystic creative centres of virtue; each of whom should play his part in the social drama, and so help to bring it nearer to perfection. This perfection can be achieved only by work. He considers work blessedness, observing that "Blessed is he who has found his work [...] he has a work, a life-purpose; he has found it, and will follow it"[7]. For him work is also mysterious in the sense that only "faith" knows how every "noble work", which is at first impossible, is done. It is work that can experience and enhance knowledge. Matthew Arnold (1869) remarks that cultures should pursue the "getting to know" process as the outcome of either physical, intellectual or imaginative work to achieve "total perfection". Perfection represents pure and great work done with interest and willingness. The idea of perfection, as Ruskin sees this issue, should also involve the best materials and quality. What he says is to chose "if not stone, brick, but the best brick; preferring always what is good of a lower order of work or material, to what is bad of a higher order; so as to be able "to improve every kind of work, and to put every kind of material to better use"[8]. By reflecting on the nature of hope regarding work Morris arrives at a very crucial point perceiving that "Whatever pleasure there is in some work, there is certainly some pain in all work, the beast-like pain of stirring up our slumbering energies to action, the beast-like dread of change when things are pretty well with us"[9]. This line of thought warns us that when talking about the degree and types of power of work both *pain* and *change* should also be taken into consideration.

In sum, it can easily be accepted that work of quality involves hope and may indicate happiness to some degree, and for both the maker and the user it

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1 William Morris, *Useful Work versus Useless Toil* in Briggs, ed. (1962, 117).

2 Both William Morris and John Ruskin are aware of how important this notion is in the Protestants' ethics.

3 William Morris in Briggs, ed. (1962, 118).

4 Routh (1937, 160).

5 Thomas Carlyle (1843, 209).

6 Frederick W. Roe (1921, 90).

7 Thomas Carlyle (1843, 197).

8 John Ruskin (1849, 22).

9 William Morris, *News From Nowhere* in Briggs, ed. (1962, 189).

'strengthens'[1] the power of work. But what is meant by power here? We can find answers if we investigate the Pre-Raphaelites' aesthetics from the perspective of "class cultures"[2] toward work which "is portioned out very unequally amongst the different classes of society"[3].

Against this type of work the Pre-Raphaelites offer the work of the "aesthetic man" which will not bring about power to change environment and design architecture that is not in harmony with Nature. This work has its impact on others' work but not on account of its "pleasurable conduct"[4]. They believe that by involving soul and body through experiencing perfection and beauty the awakening sense of beauty will prepare people to start thinking of the essence of their and others' work. Meanwhile, they keep in mind that work is the main source of physical existence.

5.2 Happiness in Work and by Work?

The issue of happiness, as Alan Gewirth sees it, "goes back to Hobbes if not Plato [and] the only way to be sure of attaining one's own happiness is giving equal consideration to the happiness or interests of all other persons who are affected by one's action"[5]. The ideas of happiness in the "modern civilisation [which] is on the road to trample out all the beauty of life" and ruin "the work of the world"[6] reflect social, cultural, and moral pursuits by individuals and groups to decrease the anxiety of being "frail and ineffective" (Beach 1966). It is no wonder that sensitive artists and theorists of the age attempt to find ways of experiencing happiness. James Mill sees "greatest happiness" in "the horizon of morals" and in the "the object" of a good government when [...] carrying the diminution of evil, or the increase of happiness, to its maximum"[7]. Carlyle considers happiness the condition of the "elaborate civilisation" (Morris, 1872), that is, "to get his work done. Not I can't eat! but I can't work! that was the burden of all wise complaining men"[8]. In the Pre-Raphaelites' views one way of surviving the modern world which "is everywhere

[1] Ferdinand Zweig (1949, 71) observes that the prevailing tone of societies is determined by happiness and unhappiness originating in and spread by individual human beings. Our duty is to strengthen people's happiness.

[2] Clarke, et al, (1981, 88).

[3] William Morris (1962,.119).

[4] Terry Eagleton (1990, 42).

[5] Alan Gewirth, *Reason and Morality* (Chicago and London: The University of Chicago Press, 1978), 19.

[6] William Morris, *Hopes and Fears for Life: The Beauty of Life* in Ball, ed. (1931, 82).

[7] James Mill, *Utilitarian Logic and Politics. Essay on Government. Macaulay's Critique and the Ensuring Debate.* Jack Lively, ed. (Oxford: Clarendon Press, 1829), 140.

[8] Thomas Carlyle (1843, 157).

growing uglier and more commonplace"[1] is to practice and experience *art* and *beauty*. It is the work equipped with sense of beauty that enables people to create "not labour for profit, or for production, or for the smooth functioning of existing order"[2]. This experience may bring forth happiness especially when workers "could not chose but express, some original thought both interesting and beautiful"[3]. Morris says, "the reward of labour is life [...] *all* work is now pleasurable; either because of the hope of gain in honour and wealth with which the work is done, which causes pleasurable excitement [...] or else because it has grown into a pleasurable *habit*"[4].

Labour is the kindest gift of nature, the most natural gain of mankind and the main source of happiness, claims Morris[5]. He approaches the issue of happiness by two moods "the mood of energy it makes and the mood of idleness"[6] which makes people unhappy. But everyone needs both of these two moods as they balance each other. He also thinks that the "true secret of happiness" should be rooted in the "genuine interest in all the details of daily life"[7]. Morris deals with the idea of happiness in terms of work within the concepts of socialist philosophy[8]. He thinks that the ideal "social emancipation" would be if man could experience real happiness by getting rid of work as being servitude and oppression. Morris emphasises that work is

> the highest, the most God like of all human capacities [...] to all living things there is pleasure in the exercise of their energies. But a man at work, making something which he feels will exist because he is working at it and wills it, is exercising the energies of his mind and soul as well as of his body [...]. Not only his thoughts, but the thoughts of past ages guide his hand, and as part of human

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1 William Morris in Briggs, ed. (1962, 84).

2 Raymond Williams (1958, 141).

3 William Morris, *Hopes and Fears for Life. The Beauty of Life* in Ball, ed. (1931, 83).

4 William Morris, *News From Nowhere* James Redmond ed. (London and New York 1970), 275.

5 William Morris, *Hopes and Fears for the Art* in Ball ed. (1931, 117).

6 William Morris in Briggs, ed. (1962, 81)

7 William Morris in Briggs, ed. (1962, 94).

8 Marx's tenets deeply influenced William Morris. Glassier in his book entitled, *William Morris and the Early Days of the Socialist Movement* 2nd ed. (London: Longman, 1921) examines this aspect of William Morris' art and believes that William Morris' plunging into socialism helps him resolve serious economic and social injustices and contradictions. Engels considers him "a settled sentimental socialist" 'Letter to Laura Lafargue, 13 September 1886, in Engels, Paul and Laura Lafargue: *Correspondence* (Lawrence and Wishart, 1950,) 370 vol. 1. In 1883 he joined H.M. Hyndman's Democratic Federation and in 1884 he founded the Socialist League and became the editor of Commonweal, the organ of the party. He published his socialist prose romance 'The Dream of John Ball" in 1888 and the following year his utopian romance "News From Nowhere".

race he creates. If he works thus, we shall be men, and our days in the world will be happy[1].

Morris also observes that *work* which is exercised in art may add more pain to man's labour. But in his opinion it is worth enduring extra pain of labour that "is undertaken with the aim of satisfying that mood of energy by employing it to produce something worth doing [...] in which there is absolute immediate pleasure"[2].

When analysing Pre-Raphaelitism (1885) Ruskin approaches *happiness* in work by looking at, first, *unhappiness*. Unlike Morris he does not think that man needs the experience of being unhappy in his work. He writes, "unhappiness in itself [is] a violation of divine law, and a sign of some kind of folly or sin [...] in order that people may be happy in their work,

these three things are needed:
they must be fit for it;
they must not do too much of it [...].and
they must have a sense of success in it [...] a sure sense, or rather knowledge, that so much work has been done well, and fruitfully done"[3].

For Ruskin the right question to ask, regarding happiness, is simply this, "was the carver happy while he was about it? It may be the hardest work possible, the harder because so much pleasure was taken in it; but it must have been happy too, or it will not be living"[4]. All the members of the Pre-Raphaelites think that work, either useful or beautiful, should reflect both the maker's and the user's happiness. It is *work* and *labour* that make us become "part of a system [art] invented for the expression of man's delight in beauty"[5]. Thus goodness and happiness are the means of the 'renewal' of brain and soul; and a new kind of activity open to everyone. To the question of how happiness can be achieved by work their answers are the following

1. man should do the "right kind of work" (Ruskin) in whatever roles he does his job, for example, an artist, craftsman, etc., as lack of work causes anxiety and anger which can manifest itself in a revolt and destruction,
2. man should be educated to reflect on the importance of protecting Nature's work as well as the work of the past "the upraising of the great Cathedral front, with its beating heart of thoughts of men wrought into the leaves and flowers of the fair earth, wrought into the faces of good men and true fighters against the

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1 J. Bruce Glasier (1921, 147).
2 William Morris in Briggs, ed. (1962, 84).
3 John Ruskin (1885, 240).
4 John Ruskin (1849, 173).
5 William Morris, *The Lesser Arts* in Briggs, ed. (1962, 88).

wrong, wrought through the lapse of years and years by the dirt of chisel and stroke of hammer into stories of life and death[1],

3. man should be taught to perceive and enjoy creative, intelligent and imaginative work to be able to become aware that "as long as there are cold and nakedness in the land around you, so long there can be no question at all but that splendour of dress is a crime"[2] and how not
4. man should be sensitised to appreciate work of quality by personal and professional development,
5. man should be educated to value work regardless of whether the worker is an artist or a peasant. The roots of their art are in nature whose beauty should appear in what peasants experienced, observed and built in their houses, and humble village church[3].

5.3 Additional Labour and Finish

As already be shown the meaning of labour in the Pre-Raphaelites' arts goes beyond its strictly social, physical or mental domains. Labour can be, for example, a brushstroke.

Ruskin says, "the quality of work in the sketch is necessarily less in proportion to the effect than in the picture; but yet the picture involves the greater power; if out of all the *additional labour* bestowed on it, not a touch has been lost"[4]. Finish conveys the meaning of a perfect piece of work. Ruskin distinguishes "useful and useless finish" as well as "substantial and apparent finish". He offers the following, for example, "the hammering and welding which are necessary to produce a sword blade of the best quality, are useful finishing; the polish of its surface useless[5]. Finish also depends on ideas "whenever finish is given for the sake of realisation, it is wrong; whenever it is given for the sake of adding ideas it is right. All true finish consists in the addition of ideas, that is to say, in giving the imagination[6] more

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1 William Morris, *Shadows of Amiens* in Ball, ed. (1931, 49).

2 John Ruskin (1907, 52).

3 William Morris, *The Lesser Arts* in Briggs, ed. (1962, 97).

4 John Ruskin, *Modern Painters* vol. 1. sec. 2., chp. 1. (1888, 33–34).

5 John Ruskin, *Modern Painters* vol. 3, part 4, chp. 9. in Evans ed. (1959, 82).

6 Mary D. Goetz, M.D. deals with John Ruskin's ideas of imagination in depth in her book entitled, *A Study of John Ruskin's Concept of Imagination* (Washington. D.C.: The Catholic University Of America,1947). It is also worth reading Michel Sprinker's (1978) analysis regarding Romantic imagination and grotesque in *Imaginary Relations. Aesthetics and Ideology in the Theory of Historical Materialism.* (London: Verso), 1987, as well as Althusser's (in Sprinker, ed., (1978, 19–22) and Paul de Man's theories *The Rhetoric of Romanticism.* (New York: Columbia University Press, 1984).

food"[1]. Ruskin also considers "natural objects" as "the appearance of care or finish, the condition of the universe, delicacy and precision which no human hand can follow"[2]. He is also aware of the difference between the finish man can produce and that of God who alone can finish[3]. He stresses that "it is not a little absurd to weary ourselves in struggling towards a point which we can never reach, and exhaust our strength in vain endeavours to produce qualities which exist inexhaustibly in the commonest things around us"[4]. Finish and producing "varied forms" cannot be done at the same time[5] and it should be decided, says Ruskin, whether the worker will be made a man or a grindstone [6]. For Ruskin there is another kind of finish, that is, "right and high finish". He states, "Right finish is simply the full rendering of the intended impression, high finish is the rendering of a well intended and vivid impression; and it is oftener got by rough than fine handling"[7].

In relation to finish Morris mentions "workmanlike finish [which] is necessary, but finish to be workmanlike must always be in proportion to the kind of work"[8].

5.4 God's Work, Divine Power?

We will consider the impact of restlessness and disillusions on the artists' relationships with religion and God. In so doing, we want to look at the changing values of the nineteenth century affecting people's attitudes towards God and Divine Power[9]. Then, we will focus on the Pre-Raphaelites' way of seeing God's role in interpreting the work that people should do to be able to live a life worthy of their mental and physical capacities.

The Pre-Raphaelites, in our view, look at God's work primarily as the inexhaustible source of grace, beauty and perfection whose power bears the marks of these qualities. We will offer here some aspects of Routh's argument that, "among people of culture there was little doubt that the Divine Will was the best guide on earth. The Divine Will gave human nature its grandest opportunity. The presence

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1 John Ruskin, *The Lamp of Beauty* in Evans., ed. (1959, 61).

2 John Ruskin (1849, 139).

3 John Ruskin, *Writings on Art* in Evans, ed. (1959, 82).

4 John Ruskin, *Modern Painters* vol. 3. part 4. in Evans ed. (1959, 82).

5 John Ruskin, *Modern Painters* vol. 2. chp .6. 1886.

6 We will look at the answers as to whether man or grindstones should be educated in chapter 8.

7 John Ruskin (1849, 170).

8 William Morris, *Lectures on Art and Industry. The Lesser Arts of Life* in Ball (1931, 167).

9 We consulted Jennifer Hart "Religion and Social Control in the Mid-Nineteenth Century" in A.P. Donajgrodzki ed. *Social Control in Nineteenth Century Britain.* (London: Croom Helm, 1977), 118–137, for understanding the role of God in respect to power expressed by the authority of governments and institutions so that people will be made to accept obedience.

of the Deity guaranteed the greatness of Man"[1]. But gradually, writes Routh, along with the industrial and scientific changes people who still echo St. Paul's words, that is, "by the Grace of God I am what I am", and will start to discover that their belief in God no longer ensures their sense of security and feeling of trust either in Divine Power or in "human dignity". Modern rationalism has initiated a progress in which

> things started to develop on their own accord, in their own way, and man, the crown of creation, the representative of God, was no longer the master-mind. He was himself falling under the subjection of laws [...] *Laws* are imposed on Nature and social evolution by man's intelligence. But in the nineteenth century they were not imposed by man's will. They were alien to his sense of initiative and they deprived him of the mastery which he enjoyed under Divine authority; they outraged the sentiments in which his nature had found self-expression"[2].

Matthew Arnold points out, "man is a finite substance, that is, he has but a limited degree of being, or perfection. God is an infinite substance, that is, he has an unlimited degree of being, or perfection" [3]. Ruskin's talent and genius have assimilated the experience he gained in a "commercial and Calvinist household" in a way which did not make him revolt against the family traditions, but "renewed and humanised" his religion and God's role in it. Actually he "made his sense of religion serve his sense of beauty"[4]. George Landow believes that the development of Ruskin's aesthetics reflects his changing attitudes towards religion[5]. The fact that Ruskin was never able to get rid of the Evangelical Anglican influence is shown by his lines "God shows us in himself, not only authoritative perfection, but even the perfection of obedience- an obedience to his laws"[6]. Elsewhere he says, "in whatever object of life, in whatever may be infinitely and for itself desired, we may be sure there is something of the divine; for God will not make anything an object of life to this creature which does not point to, or partake of, Himself"[7]. Ruskin writes that "a man is known to his dog by the smell, to his tailor by the coat, to his friend

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1 Routh (1935, 57).

2 Routh (1935, 58).

3 Arnold (1970, 178).

4 Routh (1935, 69).

5 Landow (1971, 243–244) divides the history of John Ruskin's religious development into four periods: "in the first years of firm Evangelical belief, which lasted until about 1848, he accepted his parents' religion; he then experienced ten years of often bitter and painful doubts which culminated in his decisive loss of religion in 1858, seventeen years of confused agnosticism; and finally in 1875 he came to rest in a personal, rather strange version of Christianity". William Morris in his youth intends to form a religious order, instead he founded a brotherhood of "artisans".

6 John Ruskin (1886, 44).

7 John Ruskin, *Modern Painters* vol. 2. part 3. sec. 1. (1888, 14).

by the smile; each of these knows him, but how little, or how much depends on the dignity of the intelligence. That which is truly and indeed characteristic of the man, is known only to God"[1]. It is only God, he thinks, who can "awaken the depth and the mystery" of the souls[2].

Analysing architecture Ruskin groups intellectuals into two great 'Lamps' which are "the works of God upon the earth, and the other is in an understanding of the dominion over those works which has been vested in man"[3]. It is interesting to see that Ruskin connects *taste* and *"universality"* with the notions of *God* when contemplating beauty. What he says is that "if [we] can only admire this thing or that, we may be sure that our cause for liking is of a finite and false nature. But if we can perceive beauty in everything of God's doing, we may agree that we have reached the true perception of its universal laws"[4]. Further he writes, "true taste is for ever growing, learning, reading, worshipping, laying its hand upon its mouth because it is astonished, lamenting over itself, and testing itself by the way that it fits things. And it finds whereof to feed, and whereby to grow, in all things" [5]. Therefore, in Ruskin's interpretation, a possessing "true taste" presupposes the ability, first, to perceive beauty created by God. This beauty may lead us to develop taste and get closer to understanding universal relations and within them the work of God. This raises the following question,

> does this mean that people not being capable of perceiving God's work either in Nature or in man's work will never experience Divine Power?

We think that the answer is given by the Pre-Raphaelites' whole aesthetics which emphasises Divine Power. In Ruskin's view, for example, good architecture is "the work of a believing man"[6]. He proceeds, "good architecture is essentially religious and the production of a faithful and virtuous, not of a corrupted people" [7]. He (1886) thinks that God's work has been offered for our delight and contentment in His world. Ruskin believes that the strength of beautiful ornaments lies in "the pleasure we have in these geometrical figures of our own invention"[8] as well as "in the natural tendency impressed on us by our Creator to love the forms into which the earth He gave us to tread, and out of which He formed our bodies, knit itself"[9]. The "strength of divinity" should be recognised "in all mighty things", says Ruskin,

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1 John Ruskin, *Modern Painters* vol. 1. part 2., chp. 1 (1888, 55).
2 John Ruskin, *Modern Painters* vol. 1. part 2. sec. 1. chp. 3. (1888, 5).
3 John Ruskin (1849, 72).
4 John Ruskin, *Modern Painters* vol. 2., chp. 3. (1888, 24).
5 John Ruskin (1888,.24).
6 John Ruskin (1898, 89).
7 John Ruskin (1898, 89).
8 John Ruskin (1886, 219).
9 John Ruskin (1886, 220).

but man thinks that he is able "to do great things by help of iron bars and perspiration – we shall do nothing that way but lose some pounds of our weight"[1]. The "blessedness" of Divine work in Morris' and Ruskin's theories is different from the notion of Carlyle's blessedness voiced in his pragmatic interpretations. In the Pre-Raphaelites' art God's work recurs most frequently in relation to Nature as the earthly representation of Divine power. It is the wonders of Nature which go beyond human understanding and make it possible for people to work in and from Nature using her as a source for their imagination and knowledge and the source of raw materials (wood, paint, paper, glass etc.) enabling them to copy the beauty of Nature and to create which only people can do in the universe besides their Master. Therefore, in our view, in these relations it is *work* and *labour* which directly interpret and transmit Divine power for humans. Unlike scientists who lay stress on "the scientific desire to stress the regularity of natural law and eliminate the arbitrary and irrational from the process of the universe"[2], the Pre-Raphaelites look at Nature as Divine work, the expression of Divine power in earthly materials. The construct created by the Pre-Raphaelites to support man to understand the world and his "frailness" is aesthetics. The following lines by Ruskin show how complex his philosophy is when attempting to understand the role of God's work,

> The harmony of God's work is not in us interrupted by the mingling of universal and peculiar principles: for by these such difference is secured in the feelings as shall make fellowship itself more delightful, by its inter-communicative character; and such variety of feeling also in each of us separately as shall make us capable of enjoying scenes of different kinds and orders, instead of morbidly seeking for some perfect epitome of the Beautiful in one.[3].

He also says that "an artist's labour is quiet and steady and the natural and unforced results of such work will always be the things that God meant him to do"[4]. The power that work embodies in the mirror of Divine work suggests raising the following question:

> can there be a bigger power than learning from the perfection of God's work available for all of us in every minor particle of Nature as well as in our soul, talent and knowledge?

To identify and place the phenomenon of Nature in the Pre-Raphaelites' aesthetics we should examine not only the relationship between Nature and God in

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1 John Ruskin (1885, 245).
2 Joseph W. Beach (1966, 6).
3 John Ruskin, *Modern Painters* vol. 2. (1888, 34).
4 John Ruskin (1885, 246).

the light of Divine mightness[1], but also the meanings attached to ***work*** and ***labour*** by learning from her work and following her laws in the process of man's creation. Therefore, in the following phase of the study we will,

- first, clarify what is meant by Nature before considering how the Pre-Raphaelites' aesthetic concepts have made them view this notion, and we will do this by concentrating on
- the worth of man's work and new kinds of activity brought about by recognising the "spots of Nature's blackness" as a means of teaching man to perceive and create.

5.5 Work of Nature; Power of Work by and in Nature

Raymond Williams (1980) states that no one can be neutral when attempting to indicate just a few points in such a vast topic as nature. He starts his analysis by saying that the earliest speculations about nature express ideas based on observations and physical inquiries. He is convinced that the dominant interpretations are idealist, metaphysical, or religious. In his view, "Nature is a ruthlessly competitive struggle for existence; an extraordinary interlocking system of mutual advantage; a paradigm of interdependence and co-operation"[2]. Making the word Nature singular has one specific principle, that is, "Nature is the minister of God. To know Nature was to know God."[3]. He goes on to say that nature in the medieval world represents order. It is nature which expresses divinity and laws deriving from this order. The critical question is whether the notion of nature involves human beings. Williams' answer is

> The order of nature, which expressed God's creation, included, as a central element, the notion of hierarchy: man had a precise place in the order of creation, even though he was constituted from the universal elements which constituted nature as a whole[4].

The shift from a metaphysical to a naturalistic view leads to a new approach. The relationship between nature and social man has become the focus. The industrial revolution and the development of science make people see nature "as a set of

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[1] William Morris' and John Ruskin's concepts of the word "divinity" not only convey the meaning of God's power to create, which is a continuous process in the Earth represented by the ever renewing beauty of nature and human's capability to create beauty, but also denote people's relationship with God.

[2] Raymond Williams (1980, 70).

[3] Raymond Williams (1980, 71).

[4] Raymond Williams (1980, 74).

objects, on which men could operate" [1]. Ladd thinks that "the rigid forms of privilege and mechanical order gave way before the principles of laissez faire [...] in artistic taste, naturalism destroyed the barriers of a grand style. For nature, in both its human and external features, appeared in a new light" [2]. He says, "nature's unconsidered variety became the very type and criterion of beauty, and men were led by an inevitable consequence to value what is various, irregular, or wild"[3]. Beach points out that the Romantic concept of nature lays the emphasis on man who has moral significance regarding his relationship with nature. And, his children will pass over "the blessed saga"[4], the knowledge, the feelings and emotions man has learned from nature. To exemplify how Nature and Man are considered by a Romantic artist we will quote Wordsworth's lines, "a Poet considers man and nature as essentially adapted to each other and the mind of man as naturally the mirror of the fairest and most interesting qualities of nature" [5]. When we turn to consider what meanings Nature has in the nineteenth century we should also bear in mind that, says Beach (1966), man is supported by his faith to grasp at "the great benevolent order" and experience harmony through every lovely and sublime object. Raymond Williams sees nature also as "the green vision of Constable; the green language of Wordsworth [...] and then with increasing power in Wordsworth and beyond him, there came the sense of nature as a refuge, a refuge from man; a place of healing, a solace, a retreat" [6]. In parallel with the development of sciences and along with Darwin's evolutionary theory man has to face new challenges and new fears and digest new knowledge. He has to strive to find ways to relieve the "intolerable burden of loneliness", and to understand his relationship with nature and his new roles in the world. Man starts experiencing the fact that his knowledge and work will enable him to affect nature "to try ourselves against Nature"[7] to such an extent that it will serve man's own comfort and well-being. By looking at the main changes in the concept of Nature Williams arrives at a conclusion that in the nineteenth century

> the social jungle, the rat race, the territory-guarders, the naked apes was how an idea of man re-entered the idea of nature. A real experience of society was projected, by selective examples, on to a newly alienated nature [...].
> What once had been a ratification, a kind of natural condition, [...] of ruthless economic selfishness- the real ideology of early capitalism and of imperialism-

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1 Raymond Williams (1980, 77).
2 Henry Ladd (1932, 46–47).
3 Henry Ladd (1932, 60).
4 Joseph W. Beach (1966, 7).
5 Wordsworth (Stephan Gill, ed., 1984, 606).
6 Raymond Williams (1980, 80).
7 Thomas Carlyle (1843, 160).

became, towards our own day, not only this but a hopelessness, a despair, an end of significant social effort[1].

Ashcroft[2] sees labour "profit-bearing employment" in relation to nature as the means of using and exploiting her raw materials to maintain man's values and desires. It makes, in our view, the Pre-Raphaelites' theories of nature more exciting. The fact is that though the Pre-Raphaelites are aware of how arrogantly and aggressively industrial and scientific developments have changed values, morals and attitudes towards nature and man's relationship with Nature they have not opted for similar means to strive for harmony, cleanness and order, but used *beauty* and *art* offered by nature; nature that has become a new, seemingly inexhaustible source of exploitation. And, in their view, human's work is nothing else, but merely getting and gaining more from nature. Consequently, nature's work is also subordinated to the endeavours and demands of money and machinery. Within the horizon of how this question is dealt with in their art it is worth starting with Ruskin's words

> as we travel the way of life, we have the choice, according to our working, of tuning all the voices of Nature into one song of rejoicing, and all her lifeless creatures into a glad company, where of the meanest shall be beautiful in our eyes [...] or, of withering and quenching her sympathy into a fearful withdrawn silence of condemnation, or into a crying out of her stones, and a shaking of her dust against us[3].

Wealth is nature and this is the real power, says Morris. By wealth he means

> what Nature gives us and what a reasonable man can make out of the gifts of Nature for his reasonable man. The sunlight, the fresh air, the unspoiled face of the earth, food, raiment, and housing necessary and descent; the storing up of knowledge of all kinds, and the power of disseminating it; means of free communication between man and man; works of art, the beauty which man creates when he is most a man, most aspiring and thoughtful[4].

He also thinks that "everything made by man's hands has a form, which must be either beautiful or ugly; beautiful if it is in accordance with Nature, and helps her; ugly if it is discordant with Nature and towards her"[5]. Ruskin is convinced that only natural objects being the "condition of the Universe" can follow "delicacy and precision"[6] and man's hand is incapable of doing it. Of course a genius is capable of

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1 Raymond Williams (1880, 82).

2 T. Ashcroft, *English Art and Society* (London: Peter Davis, 1936), 44.

3 John Ruskin, *Modern Painters* vol. 2. chp 4. (1888, 33).

4 William Morris, *Useful Work Versus Useless Toil* in Briggs, ed. (1962, 121).

5 William Morris (1962, 85).

6 John Ruskin (1849, 139).

creating pieces of work similar to those of Nature, and he is aware that "nature does it in a variegated flower; not one leaf red and another white, but a point of red and a zone of white, or whatever it may be, to each"[1]. But, what about the majority of people who are not so lucky as to be gifted with such talent as, for example, Turner? The answer lies in their theories regarding practices. There is another aspect of Ruskin's way of seeing beauty of Nature which is worth mentioning. He insists, besides beautiful objects Nature offers "deformed parts" which should be perceived as beautiful things cannot be considered beautiful in a pure "undiseased nature"[2]. "Spots of blackness"[3] which contrast the beauties of Nature can be noticed by the "perceiving mind". These spots are present everywhere. Their role in man's life is "to make its [the creation's] colours felt"[4]. Morris also sees clearly the difference between Nature and man in this respect, but he emphasises man's *spots* saying that "nature will go on with her eternal recurrence of lovely change- spring, summer, autumn, and winter, sunshine, rain, and snow; [meanwhile man] has deliberately chosen ugliness instead of beauty, and live where he is strongest amidst squalor or blank emptiness"[5]. Morris warns us to appreciate Nature's beauty as civilisation has already done its share by having lost romance and "the instinct of beauty". Man treats Nature, this jewel, "as if it were any common stone kicking about on the highway, good enough to throw a dog"[6]. The following lines by Ruskin illuminate to what power he attributes to work which makes possible to build by learning forms, structures and laws from nature.

It is man's work which enables him to express his thoughts, emotions and sense of beauty represented by buildings

> architecture, in borrowing the objects of Nature, is bound to place them, as far as may be in her power, in such associations as may befit and express their origin, [...] she is nevertheless to place her most exuberant vegetable ornament just where Nature would have placed it, and to give some indication of that radical and connected structure which Nature would have given it[7].

Architecture interprets and transfers the power of Nature by work. And this power is an everlasting memento. The components of the process until a piece of beauty has been born are those of the power that make forms, shades, "spots of

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1 John Ruskin (1849, 138).
2 John Ruskin, *Modern Painters: of Ideas of Beauty* (1888, 27).
3 John Ruskin, *Modern Painters* vol. 1. chp. 6. sec. 1 (1888, 27).
4 John Ruskin (1888, 27).
5 William Morris, *The Love of Arts* in Ball, ed. (1931, 142).
6 William Morris, *Lecture on Socialism* in Ball, ed. (1931, 109–110).
7 John Ruskin (1849, 114).

blackness"[1] and colours born in nature. This power equips man with the ability to copy and immortalise the beauties of Nature. The medium in this process is the sense of beauty leading man to produce something which strengthens the power of man's work. By this it is possible to touch the curves of a leaf formed in a piece of marble or enjoy the sapphire-deep colour of the sea in a painting.

In sum, Nature transmits the power of God making it possible for people to live, work, create and think as well as synthesise the beauty of her gift, by work in art and "useful things". Nature, the bearer and the condition of human existence, gives shelter to both the creator and the destroyer.

5.6 Work to Play?

On the stage of reality Ruskin is aware of how powerful *play* and *game* are and within what type of work play occurs. Ruskin sets up a few opposing pairs of notions "work to play, production to consumption, and head to hand, and sense to nose". By categorising modes of play he differentiates between classes who work and who play. He says, "You play, it amuses you, and it has no result but the amusement, all English games are making money [...] any roughest sport; and it is absolutely without purpose; no one who engages heartily in that game ever knows why"[2]. He sees clearly that there is a big difference between "winning money" and "making it, [...] a great difference between getting it out of another man's pocket into ours, or filling both"[3]. He also considers "ladies' dressing" a kind of earthly game which is not cheap but certainly a "pretty game". He says, "You ladies like to lead the fashion [...]. Dress yourself nicely, and dress everybody nicely". Ruskin suggests that ladies should "lead the fashion for the poor first; make them look well"[4]. He includes war in the notion of work to play. He sees war "the whistling bullets-our love messengers between nations"[5] saying that "we dress for it, not merely in scarlet, as to hunt but in scarlet and gold, and all manner of fine colours, of course we could fight better in grey, and without feathers; but all nations have agreed that it is good to be well dressed at this play"[6]. Naturally there are other games which should be played by each class of a society. Ruskin (1898) expands the notion of *play* and *game* in relation to *work* to ethical spheres emphasising honesty and justice. Within the scope of play he also mentions two kinds of work, *rough* and *gentle* work. He is convinced that everyone has to hold days honourable, or holy and

1 John Ruskin, *Modern Painters* vol. 1. chp. sec. 1. (1888, 27).
2 John Ruskin (1898, 31).
3 John Ruskin (1898, 32).
4 John Ruskin (1898, 35).
5 John Ruskin (1898, 63).
6 John Ruskin (1898, 35).

constitute these days holy days by making them days of rest. Play, in this context, has the meaning of activities helping people to do something else than work; either it is rough or gentle. He wants us to become aware of these "two ends of work" which also raises a serious ethical question as to who and what classes have to be condemned to do rough work. That is "honourable or not, takes the life out of us; and the man who has been heaving clay out of a ditch all day [...] is not the same man at the end of his day, as one, who has been sitting in a quiet room, with everything comfortable about him, reading books, or classing butterflies, or painting pictures"[1].

5.7 Mechanical Toil vs. Intelligent Work

The urge to make more and more money pushes taste and imagination aside. Intelligent work "is altogether individual; that is to say, that which any man does by means of it could never have been done by any other man"[2] is also substituted with machines.

This is the kind of work which questions creation; the ground of imagination. Therefore, Morris finds it crucial to develop *Imaginative Work* which mirrors "the whole of the artist's thought" unlike the work of the mechanical workman "who does not note the difference between bright and dull in his colours, but only know them by numbers, while he is at his work, no man, but a machine"[3]. Elsewhere, in respect to variety and intelligence, he says that "artistic eagerness would not be a burden, but an interest added to life quite apart from its necessity"[4]. Ruskin makes a difference between "living work and dead hand – work" [5], that is, real and machinery work. He observes, "machine work is bad as work; it is dishonest"[6].

5.8 Work Expressed in Architecture: "The manifestation of an admirable human intelligence" [7]

The notion of architecture will be used in this study as an example to show that it is one of the most important means of expressing beauty by *work* and *labour* and

1 John Ruskin (1898, 49).
2 William Morris, *The Prospects of Architecture* in Ball, ed. (1931, 119).
3 William Morris (1931, 119).
4 William Morris (1994, 95).
5 John Ruskin (1849, 54).
6 John Ruskin (1849, 53).
7 John Ruskin vol. 1. chp. 2. (1886, 37).

power [1] built in the architecture of a nation, and the bearer and transmitter of thoughts, visions, skills and knowledge aiming to affect people's taste, values and sense of beauty.

It is also important to highlight the reason for privileging to Architecture [2] out of many branches of art. The word is capitalised to indicate its meaning borrowed from Scott, that is, "a supreme control over all the elements of a design, with the right to arrange, to modify, to eliminate and to conventionalise [3]. Morris' line of thought explains why our choice has fallen on Architecture:

> if we did not know how to dye or to weave; if we had neither gold, nor silver, nor silk; and no pigments to paint with, but half-a-dozen ochres and umbres, we might yet frame worthy art that would lead to everything, if we had but timber, stone, and lime, and a few cutting tools to make these common things not only shelter us from wind and weather, but also express the thoughts and aspirations that stir in us [4].

Morris writes elsewhere that "all men that have left any signs of their existence behind them practised art" [5] and it is architecture [6] which leads us to all arts. Rosenberg states that architecture is considered "as the means of reshaping the national life" [7].

For the Pre-Raphaelites, particularly when the focus is on *work* and *labour*, architecture embodies power other than that of an institution, a state or a group of classes. Building up something in marble and iron, etc., bestows the "exquisite

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1 Besides the aesthetic power of architecture, which was also emphasised earlier, we also mean the political, ideological and cultural trends built in the architecture of a given age.

2 The impact of Romanticism acquiring the prestige of Nature, writes Scott (1914), has affected the significance of Architecture. Traditional design and formal gardens disappear, styles are treated as symbols and "a romantic sense of history" starts focusing equally on Gothic and Greek styles. "The Greeks stood for reasons, civilisation, and calm." Gothic "Like Nature, it was intricate and strange; in detail realistic, in composition it was bold, accidental and irregular, like the composition of the physical world" (1914, 61). In his view, "the creed of Nature entailed two consequences: first, a prejudice against Order and Proposition, and therefore against the Renaissance conveying monotony with little sculpture in it. It is considered conventional and artificial, shortly, 'unnatural.' [And] there is a tendency which attaches 'domestic architecture' to no historic style but the farm-buildings as almost to form part of the Nature that surrounds them" (1914, 62).

3 Geoffrey Scott (1914, 70).

4 William Morris, *The Prospect of Architecture* in Ball, ed., (1931, 111).

5 William Morris, in Briggs, ed. (1962, 84).

6 In this context William Morris uses architecture as a means of synthesising popular arts. In his view, all these arts are the parts of the "great whole" that is, Architecture (in Ball, ed, 1931, 111).

7 John D. Rosenberg (1963, 52).

sensation" on man to discover the evidence of the magnificent "struggle into independent existence". Architecture is

> the borrowed thoughts, the finding of the actual blocks and stones covered by other hands and in other ages, wrought into the new walls, with a new expression and purpose given to them, like the blocks of unsubdued rocks which we find in the heart of the lava current[1]

and may promote more patience and tolerance towards the values of previous cultures. Ruskin sees one aspect of power expressed by architecture "a kind of human sympathy, by a measure of darkness as great as there is in human life".[2] He also emphasises that creation and "mightiness" are the most crucial features of architecture. He is convinced that architecture is the

> lasting witness against men, in their quiet contrast with the traditional character of all things, through the hope of reasons and times, and the decline and birth of dynasties, and the changing of the face of the earth, and the limits of the sea, [which] maintains its sculptured shapeliness for a time insuperable, connects forgotten and following ages with each other"[3].

He often associates architecture with life and *living*. He associates the word living[4] with architecture when "there is sensation in every inch of it, and an accommodation to every architectural necessity, with a determined variation in arrangement, which is exactly like the related proportions and provisions in the structure of organic form"[5]. Man needs, he writes, the virtue of a building "through which he may show his affections and delights"[6]. The "power of human mind" is the secret of human life within which architecture is one of the means of realising and expressing it. Ruskin classifies this power in the following way

> the one characterised by an exceeding preciousness and delicacy with a sense of affectionate admiration,
> the other by a reverse, and, in many cases mysterious, majesty, which we remember with an undiminished awe, like that felt the presence and operation of some great Spiritual Power[7].

The *work* and *labour* invested in the process of building translate ideas, dreams and emotions into materials and constructions making life safer and more com-

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1 John Ruskin (1886, 152).
2 John Ruskin (1849, 84).
3 John Ruskin (1849, 187).
4 This word in William Morris' wording often means *pleasure*.
5 John Ruskin (1849, 160).
6 John Ruskin (1886, 40).
7 John Ruskin (1849, 70).

fortable as well as preserving talent, knowledge and sense of beauty, spiritual and intellectual wholeness "cementing the society into a beautiful unit"[1] for future generations. Morris insists that architecture should reflect simplicity and solidity and witness the beauty of work. Ruskin shares Morris' devotion to architecture claiming that work expressed in architecture is the "performance of common and necessary work; and conformity with universal and divine conscious of loveliness"[2]. Routh points out that it is architecture which has always embodied a "deeper human significance", "the expression of qualities and aspirations neither past nor present, but universal and continuous"[3]. Architecture enables people to express "strength or good construction" and "beauty or good decoration"[4]. Ruskin attributes two virtues to man's work expressed in architecture

> "the signs of man's own good work, [and]
> the expression of man's delight in better work than his own"[5].

In his opinion national architecture has duties which naturally can be carried out by work. These duties are

> "to render the architecture of the day, historical, [and]
> to preserve, as the most precious of inheritances, that of the past ages"[6].

The Pre-Raphaelites claim that architecture combines and harmonises beauty and usefulness. To the question of how it is done Ruskin offers the answer when analysing the construction of a bridge, which manifests intelligence, depth of thoughts and mental power "not muscular, nor mechanical, nor technical, nor empirical-pure, precious, majestic, massy intellect"[7]. He says that the intellect through work is capable of building a bridge which in its complexity is not purely the outcome of creation making it possible to carry man across a river, thus, in this sense useful, but the virtues man's work has used in a construction like a bridge are also the bearer of delights and affections evoked by feeling the beauty of creation. To make this line of thought clearer it is worth quoting Ruskin's own words

> the man [building a bridge] chose a curve and numbered the stones, had to know the times and tides of the river, and the strength of its floods, and the heights and flow of them, and the soil of the banks [...] and in the choice of the curve and numbering of stones are expressed not only his knowledge of these, but such

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1 Richard L. Stein, *The Ritual of Interpretation. The Time, Arts as Literature. John Ruskin, Rossetti, and Pater* (Cambridge, Massachusetts: Howard University Press, 1975), 85.

2 John Ruskin, 1886:43 vol. I. chp. II.

3 Routh (1935, 72).

4 John Ruskin (1886, 37).

5 John Ruskin, *Modern Painters* vol. 1. chp. 2. (1886, 43).

6 John Ruskin (1849, 178).

7 John Ruskin, *Modern Painters* vol. 1. chp 2. (1886, 39).

> ingenuity and firmness as he had, in applying special means to overcome the special difficulties about this bridge [...] you need that virtue of building through which he may show his affections and delights; you need its beauty[1].

He also stresses that though the workman's work may be imperfect "his thoughts and affections may be true and deep"[2]. The Pre-Raphaelites view architecture as one of the most crucial way of making art which is responsive to Nature's harmony, fantasy, perfection and beauty. In this respect, ornaments carved and formed into various materials express and interpret both the mysterious power of Nature and that of man's hands. Work makes it possible for Nature's patterns, curves, colours and shapes to appear in buildings, houses and constructions through the medium of architecture which is "to place her most exuberant vegetable ornament just where Nature would have placed it, and to give some indication of that radical and connected structure which nature would have given it"[3]. He criticises domestic architecture of modern work because of "its petty neatness" bearing the signs of poor and miserable work.

In Ruskin's complex dealings with work it is architecture which embodies several meanings of human thinking and creativity. He observes that besides the work expressed in modern architecture the "domestic one" is also the bearer of "a strange sense of formalised deformity, or shrivelled precision, of starved accuracy, of minute misanthropy"[4]. His main point is that man should become aware that the power of *work* and *labour* also lies in producing ugly things. The power[5] which brought about careless work forwards a number of messages to generations. Ruskin poses the question as to what exactly this power may entail. He thinks that people accepting and being satisfied with a "beehive type of work" will not be able to appreciate and teach beauty, and architects being allowed to produce such work cannot be expected "to conceive and deal with breadth and solidity"[6].This work will reproduce the same ugliness again. What the Pre-Raphaelites emphasise is that by work man has been enabled not only to create but also to destroy "cut down the pleasant trees among the houses, pull down ancient and venerable buildings for the money that a few square yards of London dirt will fetch; blacken rivers, hide the sun and poison the air with smoke and worse, and it's nobody's business to see it or mend it"[7]. Clearly

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1 John Ruskin (1886, 39–40).

2 John Ruskin (1886, 38).

3 John Ruskin (1849, 108).

4 John Ruskin (1849, 101).

5 In this context we use the word power, instead of, for example, influence in the sense that this kind of work can determine future generations' sense of beauty and views of quality for decades and even for centuries.

6 John Ruskin (1849, 101).

7 William Morris, *The Lesser Arts* in Briggs, ed. (1962, 102–103).

this is not the kind of work the Pre-Raphaelites would like to characterise mind and hands, though its power cannot be denied. It does exist, it does have its impact on nature, life, health and mentality. It is a challenge for all artists to decide how to treat the question of being a genius. Ruskin thinks that "a man of genius is always far more ready to work than other people, and gets so much more good from work that he is often so little conscious of the inherent divinity in himself, that he is very apt to ascribe all his capacity to his work, and to tell those who ask how he came to be what he is – if I am anything, which I much doubt, I made myself so merely by labour"[1].

So far the notion of power has been emphasised by suggesting that the Pre-Raphaelites' concepts of *art* and *beauty* attach meanings to *work* and *labour* represented by Architecture which opens new perspectives for viewing and understanding social, economic, moral and cultural problems, and the effectiveness of producing ugliness that has been existed since man built the first building.

Now we will shift the question of *work* and *labour* to the Pre-Raphaelites' ethical conceptions in the context of their aesthetics.

[1] John Ruskin (1885, 245–246).

Chapter 6

ETHICS THROUGH AESTHETICS

In this chapter we will attempt to examine some ethical aspects of the Pre-Raphaelites' aesthetics in the light of *work* and *labour* through which later we will intend to transfer attention to the question of how they viewed their *aesthetic ethics* in practice, that is, in education. As a way of exploring their ethics derived from aesthetics it is necessary, first, to reflect briefly on the notion of ethics [1], then to highlight and discuss the content and the meanings of their aesthetic ethics. It is necessary to emphasise that we will limit our consideration only to a few ethical questions in relation to *work* and *labour* such as goodness, quality, truth, falsity, virtue, usefulness and criticism.

In Bernard Williams' opinion "an ethical theory is a theoretical account of what ethical thought and practice are. [It] either implies a general test for the correctness of basic ethical beliefs and principles or else implies that there cannot be such a test"[2]. He goes on to write, "ethical experience can cover many things. These could be a way of doing moral philosophy that started from the ways in which we experience our ethical life. Such a philosophy would reflect on what we believe, feel, take for granted, the ways in which we confront obligation and recognise responsibility, the sentiments of guilt and shame"[3]. In our opinion, the notion of ethics not only covers what is ethical and what is not, but it also implies the whole structure of our relationships and patterns of behaviours. The concept of ethics involves issues of the conscience and the mind, not only the ones 'prescribed' and imposed on individuals by a society. Each man to some degree formulates his own ethics which reflects his emotional world, but primarily man-made laws set the ethical patterns

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[1] Our aim here is not to offer either definitions or views on classifications of *ethics* and *morals*. It is intended to focus only on William Morris' and John Ruskin's ethical views. We will keep Bernard Williams' opinion in mind claiming that "ethical is vague and it develops in a special notion of *obligation*. It is "*morality* which offers sharp boundaries of the senses of morals and non-morals" (1985, 93).

[2] Bernard Williams (1985, 72).

[3] Bernard Williams (1985, 72).

for the whole society. The laws of ethics are either tacitly accepted or controlled and regulated by institutions. Laws use facts and experience but ethics goes beyond these, its focus is on how we should behave and say things. In this respect ethics is closely related to aesthetics, as ***behaviour*** has or should have ***aesthetic forms***.

In respect to the ethical qualities of the Pre-Raphaelites' aesthetics what we want to emphasise is their most crucial thought, that is, whatever we produce and create this work should be aesthetic which determines our attitudes toward the world and our work. In other words, not only should the outcome of our work be aesthetic, but also our language and behaviour while working. By letting ourselves be led by our sense of beauty we may become more sensitive to the work of others. John Rosenberg points out when analysing Ruskin's interpretation of Venetian history that "the art of a nation is an accurate index of its moral temper and this moral temper, more than anything else, determines its fate" [1]. The Pre-Raphaelites' aesthetic concepts of *goodness, blessedness*[2]*, happiness*, ***truth*** and ***virtue*** bring serious ethical questions into their way of seeing the process and the outcome of ***work*** and ***labour***. Ruskin, reflecting on the types of *goodness* required in work, concludes that there are two aspects of *goodness*.

man should do his "practical duty" well and

the other is the process of doing which should be "graceful and pleasing"[3].

God's work "clever or learned, or difficult in the doing" by one of Ruskin's definitions, is not, for example, a Turner's landscape, that may express "delight in the perpetual contemplation of a good and perfect thing. It is an entirely moral quality-it is the taste of the angels. And all delight in fine art, and all love of it, resolve themselves into simple love of that which deserves love"[4]. For Ruskin one level of ***virtue*** is represented by architecture. He says, virtue is "the signs of man's own work" and "the expression of man's delight in better work than his own"[5]. He directly relates the *impressions of beauty* to morals. He observes, young men learning to paint throughout their training "in all they paint they shall see and feel the noblest things"[6]. The question of the conditions of work is not only a social or a political one, but also ethical. Ruskin criticises the practice of a society if one class "should do or divide, the work of the other"[7] and the work of one class that maintains the whole society. Morris claims,

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[1] John Rosenberg (1963, 87).

[2] Not in the Carlylean (1843) sense, but that of possessing knowledge, skills, abilities and talent to create.

[3] John Ruskin (1886, 35).

[4] John Ruskin (1886, 77).

[5] John Ruskin (1886, 43).

[6] John Ruskin, *Modern Painters* vol. 2. chp. 2. (1888, 11).

[7] John Ruskin (1898, 86).

> Instead of huddled make shifts, bare, sunless, grim bastilles. [...] homes for the workers should be tall blocks [...] but that need not prevent ample room in each lodging, so as to include such comforts of space, air and privacy as every moderately – living middle-class family considers itself entitled to; also [...] a garden space round each block [...]. It would be natural to have covered walking or playing places[1].

In his wording *wise* and *useful* are closely related to each other. *Wise* work should be done which is at the same time also *useful*. As Ruskin explains, "when work comes to nothing; when all our bees' business turns to spider's and for honey-comb we have only resultant cobweb, blown away by the next breeze"[2]. Dealing with environmental problems of how nature and, thus, her beauty can drastically be affected by *work* and *labour* when designing awkward, tasteless, ugly buildings and placing them where their ugliness is emphasised by the perfect shapes, colours and patterns of nature, Ruskin reminds us to be more humble and modest so as to be able to appreciate what it is "to live in a cottage with a deal floor and roof [...], in many respects healthier and happier than living between a Turkey carpet and gilded ceiling, beside a steel grate and polished fender"[3]. What he thinks about *work* and *justice* is also worth mentioning. He says, "charity is greater than justice. Yes, it is greater; it is the summit of justice-it is the temple of which justice is the fountain"[4]. The fascinating part of Ruskin's ethical concept within the realm of his aesthetics is the recognition of the ethical consequences of *criticism* in relation to *quality* of *work* and *labour*. Ruskin writes, "with which you the public, receive the works of the young men submitted to you. You may do much harm by indiscreet praise and by indiscreet blame"[5]. What he thinks is that the right kind of criticism helps to develop healthy self-criticism. Criticism may also reveal bad quality of both work and material.[6] The reflections of Morris and Ruskin on *quality*[7] regarding the production of art and a "useful piece of work" as well as the process of creation also relate aesthetics to ethics. It is thought that the ethical side of quality in their aesthetics is quality which reflects both physical and mental workers' ethics, their beliefs, values

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1 William Morris (1994, 51–52).

2 John Ruskin (1898, 62).

3 John Ruskin (1898, 6).

4 John Ruskin (1898, 54).

5 John Ruskin (1907, 27).

6 We view the notion of *material* in the Pre-Raphaelites' aesthetics and ethics in the following way: things and means that can be worked with. This material is either

the outcome of physical and spiritual work, or

the productions and the gifts of Nature.

The outcome of the relationship between work and material is the knowledge, emotions and beauty realised and expressed in new forms.

7 We will look at another crucial aspect of the notion of quality in chapter 7.

and attitudes. What is worth showing in the Pre-Raphaelites' arts in terms of quality is that that it is connected with *success* and *material* which lead them to discuss such ethical issues as desire to produce beauty and high quality of useful work. Ruskin suggests that "we should not decorate our roofs with wretched, half-worked, blunt-edged rosettes; we should not let ourselves flank our gates with rigid imagination of medieval statuary"[1]. He also remarks, "the values of appearance is important"[2] and labour should be represented by materials of value. They think, without quality man cannot consider his work successful. In Morris"[3] opinion we need to experience successful labour which mainly entails producing and experiencing quality to be able to learn and overcome the hardships of existence. Thus, labour can be called successful if it reflects the craftsman's soul, talent and knowledge. Morris suggests in relation to Decorative Art that "ornamental workmanship" should be excellent in all things instead of having a low average standard of work. The remedy can be found in the work of handicraftsmen "who have no call to be greedy and isolated like the manufacturers or middlemen; the duty and honour of educating the public lies with them" [4].

Ruskin observes, one major condition for producing beauty is the question of *how* we work. The only chance to produce beauty and perfection is high quality of *work* and *labour*. It is relevant here to quote Ruskin's views of the quality of work expressed in architecture in comparison to the quality produced and offered by nature

> there is not a cluster of weeds growing in any cranny of ruin which has not a beauty in all respects nearly equal, and, in some, immeasurably superior, to that of the most elaborate sculpture of its stone [...] and that all our interest in the carved work, our sense of its richness, though it is tenfold less rich than the knots of grass beside it; of its delicacy, though it is a thousandfold less delicate; [...] results from our consciousness of its being the work of poor, clumsy, toilsome man[5].

He also thinks that if "all the steps marked most clearly in the arts, and in Architecture"[6] then poor quality will significantly affect generations' sense of beauty. He is convinced that "the life of a nation is usually, like the flow of a lava stream [...] first bright and fierce, then languid and covered, at last advancing only by the tumbling over and over of frozen blocks"[7]. These "frozen blocks" will reveal what

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1 John Ruskin, *The Seven Lamps of Architecture* in Joan Evans, ed. (1959, 183).
2 John Ruskin in Evans, ed. (1959, 184).
3 William Morris, *Lesser Arts* in Briggs, ed. (1962, 101).
4 William Morris in Briggs, ed. (1962, 101).
5 John Ruskin (1849, 53).
6 John Ruskin (1849, 150).
7 John Ruskin (1849, 150).

beliefs, practices and values [1] attached to *work* and *labour*. Ruskin considers these nothing else, but "*violation of truth*" in architecture, if there comes "a direct falsity of assertion respecting the nature of material, or the quality of labour"[2]. Similarly, the notion of *fault* is often dwelt on by the Pre-Raphaelites. For Ruskin there is no *falsity* which is less harmless than the other. He suggests, we should cast them all aside as "they may be light and accidental; but they are an ugly root from the smoke of the pit, [...] and it is better that our hearts should be swept clean of them, without over care as to which is largest or blackest"[3]. Looking deeper into the question of *lie* Ruskin observes, "It is the glistening and the softly spoken lie; the amiable fallacy; the patriotic lies of the historian, the provident lie of the politician, the zealous lie of the partizan, the merciful lie of the friend, and the careless lie of each man to himself, the cast that black mystery over humanity" [4]. There is still an important ethical point in the Pre-Raphaelites' aesthetics, which, we think, is worth reflecting on. This is man's ability to "kill beauty", ruining deliberately and destroying *art* and *beauty*. Against the practice of a society where human *work* and *labour* often give preference to money vs. beauty some ethical principles are brought about by their reflections on how to avoid killing beauty; "its freshness and purity"[5]. They attribute this phenomenon to the lifestyle imposed on people by industrialisation and to the ignorance of education and lack of sense of beauty. Besides all these their sensitivity makes them observe that one of the reasons for man's "killing beauty" is that whatever beautiful thoughts and expressions are continually repeated they will be ineffective and "will have its sharpness and clearness destroyed forever" if they are offered to the mind when they are disturbed, and "the eye cannot help them into work"[6].Their principles in relation to producing ugliness and ruining beauty by *work* and *labour* find a place also in Architecture. Ruskin observes elsewhere, "there is not a moment throughout Europe that speaks of old years and mighty people, but it is being swept away to build cafés and destroy without a thought all those labours which men have given their lives and their sons' lives to complete[7]. He sadly acknowledges "how much oftener man destroys natural sublimity, than nature crushes human power"[8].

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[1] By this it is meant what William Morris and John Ruskin think of arts, that is, they "are the expression of the value of life, and also the production of them makes his life of value" (in Thompson, 1955, 656).

[2] John Ruskin (1849, 33).

[3] John Ruskin (1849, 31).

[4] John Ruskin (1849, 30).

[5] John Ruskin (1849, 118).

[6] John Ruskin (1849, 118).

[7] John Ruskin, *Modern Painters* vol. 2. part 3, sec. 1.(1888, 5).

[8] John Ruskin (1849, 73).

In what follows, we will try to sum up how we view the role of ethics in empowering the Pre-Raphaelites' aesthetics so that the principles and the values of their aesthetic ethics will not remain pure theories, but are practised through education, thus affecting the whole culture.

Chapter 7

EDUCATING "SPIRITUAL AND MORAL CREATURES"

Our aim by directing attention to education and its relationship with hegemony is to examine in what points the Pre-Raphaelites' aesthetics affects their views of practice regarding *work* and *labour*. Within the modern debate about this relationship and its ideological functions we want to show the way we conceive the power of their educative ethics functioning from and within their aesthetics.

The eighteenth century confidence in the reasoning power was gradually replaced by uncertainty and in this process religion ceased to be safe refuge and the source of answers to hardships. Nothing could illustrate the doubts of a thinker better than Shelley's beautiful lines "We are on that verge where words abandon us, and what wonder if we grow dizzy to look down the dark abyss of how little we know" [1]. Matthew Arnold would like to have lived in a society where "life itself consists [...] in the effort to affirm one's own essence, to develop one's own existence fully and freely, to have ample light and air; to be neither cramped nor overshadowed" [2]. He firmly believed that man could be equipped with "sweetness and light" (beauty and intelligence) only by education, and this man "is full of antipathy against the rougher or coarser movements going around him, that he will not lend a hand to be humble operation of uprooting evil by their means" [3]. Knowing that the new generation of experts [4] in the nineteenth century, for example, Rosebuck, Radical MP for Bath, and Sir Thomas Wyse, who published Education Reform in 1836,

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[1] Percy Bysshe Shelley, "On Life" (1951, 221).

[2] Matthew Arnold, *Democratic Education* (R.H. Super, ed. The University of Michigan, 1962), 7.

[3] Matthew Arnold (1962, 49).

[4] Their programme emphasised the establishment of state-run schools, the importance of training a new generation of teachers and inspectors.

aimed to adjust the British education system to changes[1] and to better the morality and intellect of the nation the following questions arise:

1. was English education ready to let new ideas and practices be applied, and
2. was it open for all the "creative creatures" of the nation?

Altick (1974) makes it clear that the Victorian age used education to get the nation to believe that by technological and scientific development no-one should be excluded from gaining knowledge. Early in the nineteenth century the great demand for education led to the opening of, for example, the London University in 1828 and in 1831 the Anglican College, King's College London. It is worth quoting Joan Burstyn's opinion

> Such an emphasis on schooling could have developed only in a society-like that of England in the nineteenth century, where many families could afford to dispense with the labour of their children [...]. The *middle-classes* knew society would reward individual effort, and they came to believe that school should prepare and examinations select successful individuals[2].

Burstyn also observes that lower-middle class parents were anxious to send their sons to schools where "marketable skills" were taught, and "the Victorians saw education as a means of both social and individual betterment. The two elements existed side by side, but social control was emphasised in the education of the lower classes"[3]. Altick thinks that only few working-class children had the chance to spend more than three years at school. But, Burstyn (1980) remarks, later in the century bright lower-class students did have the chance for self-development through further schooling. At this point we would like to draw attention to a fact that working

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[1] Out of many cultural changes we would like to focus on one specific feature which has affected education in depth, namely *literacy*. Writing and reading are no longer the privilege of the ruling classes. The working classes have also become the target of mass publications. In Terry Eagleton's view (1983) the reason for the rise of English is "Like religion, literature works primarily by emotions and experience, and so was well fitted to carry through the ideological task which religion left off" (1983, 25). To avoid lengthy discussion we will highlight his concepts in three major points:
1. religion is losing its power and ceases "to provide the 'social cement' by which a socially turbulent class- society can be welded together" (23–24)
2. it is English literature as a "liberal, 'humanising pursuit' [that] could provide a potent antidote to political bigotry and ideological extremism" (25)
3. England in the era of high imperialism needed powerful means against her younger German and American rivals and one of these means was, "the academic establishment of English" (25). By English literature the previously gender-biased English education started to change. Learning became available for women, as getting acquainted with "fine feelings and thoughts" seemed harmless.

[2] Joan Burstyn (1980, 18).

[3] Burstyn (1980, 11).

people were considered as a "problem, often in the policy-making context" [1]. Johnson observes [2] that the experts' aim was to transform the belief and behaviour of working classes and in this process state schooling was considered the main form of educating and civilising. At the same time the schooling of the nobility and gentry did not change too much since Tudor times, says Altick. Children of these classes, especially boys [3] were sent to one of the nine ancient public schools headed by Eton. In Morris' view what was thought to be "the higher education" was nothing but "a system of compromises [giving] way to the pressure of commercial existences, and determined apparently to destroy" [4]. Education was based on the traditional curriculum; translation, memorising the works of classical authors. Martin J. Wiener [5] emphasises that public schools, mainly open to the upper- and upper-middle classes, initiated changes as long as they did not affect the traditional pattern. He writes, "there was a fear of science as antireligious [...] and an association of science with vulgar industry, artisans and commercial utility" [6]. Thomas Carlyle came forward with a demand for compulsory universal and general education which should be the task of the state. Regarding the responsibility of the state Ruskin said, "in order that men may be able to support themselves when they are grown, their strength must be properly developed while they are young, the state should always see to this-not allowing their health to be broken by too early labour; nor their powers to be wanted for want of knowledge" [7]. The peasant-born Carlyle was aware of what thanks he owned to knowledge. Frederick Roe summarises his key concepts saying that "to impart the gift of thinking to those who could think [...]. The workers must themselves be educated to the extent of their capacity, so that their knowledge and energy might be contributed collectively to the solution of great problems" [8]. Improving useful knowledge was the main aim of practice, writes Altick (1974). This practice was criticised by Thomas Huxley who wrote that "you know well enough that it is something to write a history of chairs in general [...] and quite another thing to make with your own hands a veritable chair, that will stand fair and square" [9] "but at school, college you shall know of no source of truth

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1 Richard Johnson, "Educating the Educators: 'Experts' and the State 1833–9" in A. P. Donajgrodzki, ed. *Social Control in Nineteenth Century Britain* (London: Croom Helm, 1977), 72.

2 Richard Johnson (1977, 89).

3 Girls "were largely unprovided for except in finishing schools of demonstrable futility" (Altick 1974, 252). The gender-biased nature of the Victorian education is also shown by John Ruskin's way of seeing women's education in his book, *Sesame and Lilies. Three Lectures* (1893).

4 William Morris, (1970, 85).

5 Martin J.Wiener (1981).

6 Martin J. Wiener (1981, 18).

7 John Ruskin (1907, 139).

8 Frederick Roe (192, 1113–114).

9 Thomas Huxley, *Science and Education* (London: Macmillan, 1893 vol. 3), 107.

but authority"[1]. Matthew Arnold suggested, "let us not deceive ourselves; the science of teaching is still in its infancy, the right programme of studies has yet to be discovered. Give your pupils a whole of some important kind for their thoughts to crystallise around"[2].

The Pre-Raphaelites emphasise that *art* and *beauty* influence education so that it will meet the requirements of the new cultural, social and economic changes. Therefore, to make education less "police-like"[3] and allow people to exploit their abilities and talent not only man-made laws were needed, but also the principles and theories of *beauty* and *art*. These ideas were formulated in the nineteenth century, for example, by Matthew Arnold, Thomas Carlyle, and John Stuart Mill, but it was the Pre-Raphaelites who built their concepts of aesthetics, ethics and education into a whole complex system whose main objectives were to understand man's work. It is education, they say, that makes us experience and become aware of what *beauty, art* and *'excellence'*[4] are. Ruskin claims that "the cultivation of sensibility and judgement" require experience and learning. Morris could imagine learning only within "liberal education" and opportunities in which everyone would have his "share whatever knowledge there is in the world according to [his] capacity or best of his mind"[5]. For him

> it is too bold to hope that in a state of society to which a class of drudgers is no longer necessary, education will not only be universal, but will be both liberal and wiser for all, than it is to-day for a few; and that it will be its function to develop any gifts which children or older people may have towards science, literature, the handicrafts, or the higher arts[6].

Elsewhere, he details the type of education in the form of a

> socially ordered community in which people should participate instead of being pushed and directed to take their places in the hierarchy of commerce [he thinks] young people would be taught such handicrafts as they had a turn for as a part of their education, the discipline of their minds and bodies; and adults would also have opportunities of learning for the development of individual capacities would be of all things chiefly aimed at by education[7].

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1 Thomas Huxley (1893, 96).

2 Matthew Arnold (1870, 88).

3 Richard Johnson (1977, 89)

4 John Ruskin claimed that "the thing to which it is applied required a great power for its production" (vol. 1. chp. 2 1888, 14) humans had to practice and learn to enhance their knowledge, to feel and distinguish what excellence was.

5 William Morris, *The Necessities of Life* in Ball, ed. (1931, 124).

6 William Morris, *Political Writings*, Nicholas Salamon, ed. (1994, 30).

7 William Morris, *Signs of Change. Useful Work versus Useless Toil* in Ball, ed. (1931, 132).

He believed that the system would work well if children were taught to swim, cook and explore their environment, giving opportunities for them to enquire, meet children from other cultures whose language they could learn easily while playing together. If "book students" grow up they are "so happy over work [...] these students are generally such pleasant people; so kind and sweet-tempered; so humble, and at the same time so anxious to teach everybody all that they know".[1] He also believed that "a superstition still remains from the times when education was a rarity that is a means for earning a superior livelihood but as soon as it has ceased to be a rarity, competition takes care that education shall be worth just no more than a tolerable return on the money and time spent acquiring it"[2]. He is convinced that *work* and *labour* would not serve as a means of developing sense of beauty, happiness, excellence, knowledge, wisdom and usefulness unless each member of the society has the chance to experience *art* and *beauty* and through them *creation*. The Pre-Raphaelites said that if work was done it should be done so that it would reflect mental and physical work of high quality, thinking and emotions by allowing the worker

to experience
to have time to do "finish"[3]
to perceive beauty and
to discover.

If a nation concentrates on how money should serve its well-being and by careless work destroys the beauty of man's and nature's work it will deprive future generations of feeling happiness over their ancestor's creations and their own work. Morris blamed the whole society for allowing vulgarity in homes by writing, "stupidity goes through all classes of society: the silk curtains in my lord's drawing-room are no master of art to him than the power in his footman's hair; the kitchen in a country farmhouse is most commonly a pleasant and homelike place, the parlour dreary and useless"[4]. John Ruskin employed the term of *school of trial* saying that practice "must not be entirely regulated by formal laws of art education, but must ultimately be the workshop of a good matter painter, who will try the lads with one kind of art or another, till he finds out what they are fit for"[5]. He observed,

the full service to make, in the noble sense of the world, gentlemen of them, to take care that their [future painters'] minds receive such training, that in all they

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1 William Morris, *Signs of Change* (1970, 211).

2 William Morris, *Hopes and Fears for Art* in Briggs, ed. (1962, 146).

3 John Ruskin details what "finish" means in his work *Modern Painters* vol 2. chp. 6. (Kent: George Allen, 1888).

4 William Morris in Briggs, ed. (1962, 102).

5 John Ruskin (1907, 25).

paint they shall see and feel the noblest things [...] and even where the natural taste and feeling of the youth have been pure and true, where there was the right stuff in him to make a gentleman[1].

Morris thinks, "continued practice will help a man who is naturally a designer, continual notice of nature and of art"[2] and should not be left alone in this practice. If social and economic reasons do not allow drawing and making and carving beautiful ornaments and "if the world is too busy to allow us to have Decorative Art at all, [then what can help us is] general cultivation of the power of the mind, [and] general cultivation of the eye and hand"[3]. Ruskin (1907) points out that we should learn and teach new generations to appreciate the work of great masters of earlier centuries, their work in which they put their heart and soul. We should keep their work and avoid breaking and melting them just because they are considered old fashioned. What Ruskin thinks of education can be clearly seen by the following learning stages which he offers when teaching to design

- to design all things at first in severe abstraction, and be prepared, if need were,
- to carry them out in that form, then
- to mark the parts where high finish would be admissible,
- to complete these always with stern reference to their general effect, and then comment them by a graduated scale of abstraction with the rest [...]. Never imitate anything but natural forms, and those the noblest, in the completed parts[4].

Ruskin observes

- that the first character of right childhood is that is modest [...] to perceive that there are many above him wiser than he [the child]; and to be always asking questions, wanting to learn, not to teach.
- The second character of right childhood is to be faithful. Perceiving that its father knows best what is good for it [...]. And there is the true character of all good men also, as obedient workers, or soldiers under captain.
- The third character of a right childhood is to be loving. Give a little love to a child, and you get a great deal back[5].

Ruskin olso asked whether a society should educate a "man or a grindstone". The answer is seemingly evident. But from whose points of view? An artist, in his opinion, approaches this question by taking all the human issues into consideration

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1 John Ruskin (1907, 30).

2 William Morris, *Neglect of Art* in Briggs, ed. (1962, 99).

3 William Morris in Briggs, ed. (1962, 99–100).

4 John Ruskin (1849, 135–136).

5 John Ruskin (1898, 66–67).

as well as the professional ones. While people whose interest is to make their financial power stronger will never reckon with such questions as humanity, beauty and art. For them educating 'grindstones' is the safe way to maintain their power. In Ruskin's view, "If the workman is thinking about the edges, he cannot be thinking of his design: if he designs, he cannot think of his edges"[1]. His concern was to make both artists and craftsmen and teachers of arts and crafts aware that "the spirit of touch of the man who is inventing, and of the man who is obeying directions, is often all the difference between original and second-hand work of art"[2]. He also claims that a society should not want "one man to be always thinking, and another to be always working"[3] thus, dividing up the society between gentlemen and "operatives".

In a broader sense, they wanted people to understand and experience art by their *work* and *labour* as fully as possible. Ruskin writes, "no teacher can truly promote the cause of education until he knows the mode of life for which that education is to prepare his pupil"[4]. He summarised his views of education as follows

> the entire object of the true education is to make people not merely *do* the right things, but *enjoy* the right things
> -not merely industrious, but to love industry
> -not merely learned, but to love knowledge
> -not merely pure, but to love purity
> -not merely just, but hunger and thirst after justice[5].

This inquiry into the Pre-Raphaelites' ethical and moral concepts embedded in their aesthetics has led us to sum up their aims and objectives in respect to practice in the following points

- to teach each member of the nation to help not only in distress, but that help should also mean "guidance therefore, interference with liberty"[6] to use art as a means of knowing
- to live "aesthetically"[7]
- to give opportunity for people to realise that "work is only done well when it is done with a will; and no man has a thoroughly sound will unless he knows he is doing what he should and is in his place[8]

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1 John Ruskin, *The Stones of Venice. "The Nature of Gothic"* in Evans, ed. (1959, :236–237).
2 John Ruskin in Evans, ed. (1959, 236–237).
3 John Ruskin (1949, 238).
4 John Ruskin (1898, 25).
5 John Ruskin (1898, 76).
6 John Ruskin (1907, 138).
7 We have applied Eagleton's term (1990, 36).
8 John Ruskin (1898, 51).

- to develop and cultivate taste, sensibility and judgement enabling man to "perceive excellence"[1]
- to enhance "intellectual beauty" as "all our morals are so interwoven with our intellectual powers, that we cannot affect the one without in some degree addressing the other"[2]
- to produce quality of work not "how much we are to do, but of how it is to be done; it is not a question of doing more, but of doing better"[3]
- to fit people's work to their capacities[4]
- to educate "thinkers to be working and workmen to be thinking[5].

Ruskin puts four conditions forward to be considered when producing art
- how to get your man of genius
- how to employ your man of genius
- how to accumulate and preserve work
- how to distribute work to the best national advantages[6]?

The following example shows to what extent Ruskin was sensitive to every little detail of life regarding his aims

> when a peasant mother sees one of her careless children fall into a ditch, her first proceeding is to pull him out: her second, to box his ears: her third, ordinarily, to lead him carefully a little way by the hand [...] if he understood any of the terms of politics, would certainly express resentment at the inference with his individual liberty; but the mother has done her duty[7].

In the following we will look at the question as to whether the Pre-Raphaelites' views of education within the realm of aesthetics can have any effect on changing people's attitude toward their and others' work. In Raymond Williams'[8] opinion, one way of understanding the structure of a dominant culture and the processes around which it organises itself so that it can emphasise its social, political and economic importance is to look at the modes supporting dominance. One of the main agencies, says Williams, in transmitting and maintaining power is ***education***. He expands the question of power from education to "a much wider social training within institutions like the family; the practical definitions and organisation of

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1 John Ruskin, *Modern Painters* vol. 1, chp. 2. (1888, 14).
2 John Ruskin, *Modern Painters* vol. 1, chp. 2. (1888, 26).
3 John Ruskin, *The Lamp of Beauty* in Evans, ed. (1959, 183).
4 William Morris (1994, 95).
5 John Ruskin (1959, 237).
6 John Ruskin (1907, 22–23).
7 John Ruskin (1907, 138).
8 Raymond Williams (1980, 29).

work; the selective tradition at an intellectual level"[1] and emphasises that possessing all these reproduce an effective dominant culture. Shiach [2] when reflecting on Bourdieu's (1987) perceptions about the relation between "cultural capital" and "the possession of wealth and power" remarks that there are cultural forms and practices that have privileges by being institutionalised through education. Merely possessing these forms secures "social dominance". The Pre-Raphaelites do not go as far as claiming and advocating social dominance by education. If they think of dominance they mainly mean the impact of *art* and *beauty* on the society. Naturally they are aware of what power education and schooling, especially "the teaching of the minds" [3] may represent. Gramsci (1971) by examining the structures of schools arrives at seeing the power of "school activities", first, in their "career bureaucracy"[4] and that of "rhetorical" or "intellectual work" struggling against the habits of dilettantism. He wants "creative schools"[5] by which there will be a chance to break the power of education serving the privileges of ruling classes. He lays great stress on human work, "theoretical and practical activities", claiming that work "presupposes exact and realistic knowledge of material laws" as well as "legal order organically regulating men's life"[6]. It is work, he insists, that connects social and natural orders and "provides a basis for the subsequent development of a historical, dialectical conception of the world, which understands movement and change"[7]. It follows from this conception that if generations have the opportunity to experience learning that work may support autonomous thinking and discovery, then it will open the way to break the power of "career bureaucracy" and through this gap new qualities of ethics, morals and aesthetics may enter education.

In our opinion, the power of the Pre-Raphaelites' aesthetics through education is not in its "imposed ideology"[8]. They consider the process of learning as a natural, non-authoriterised creation and behaviour according to the ethics and morals of man's and nature's work which is based on the principles of *art* and *beauty*. By this quality of the process people will have the chance to experience and practise creation and beauty. To learn to work with our own thoughts and employ the rules of nature and experience what happiness this creation offers may enable us to open up and change. It may also help us accept the ethics of *work* and *labour* based on aesthetics

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1 Raymond Williams (1980, 39).

2 Morag Shiach (1989, 16).

3 William Morris, *News From Nowhere* (1890, 209).

4 By this he means "the oligarchic traditional school equipped with power to be able to control the democratic regimes and parliaments (1971, 27).

5 These are schools where learning happens "through a spontaneous" effort of the pupil which would "take the child up to the threshold of his choice of job, forming him during this time as a person capable of thinking, studying and ruling" (1971, 32–40).

6 Gramsci (1971, 34).

7 Gramsci (1971, 34).

8 Raymond Williams (1980, 39).

such as good, useful and gentle work, honesty, perfection and desire for quality. Considering the marked features of the relationship between education and hegemony (Gramsci 1971 and Williams 1980) we would sum up the Pre-Raphaelites' theories of education initiated by aesthetics in the following points

- hegemony of the state is supported by the power of institutionalised education and this power is secured by laws and money. In a more subtle way, power of education is represented with methods, doctrines and approaches initiated and applied by the state and the ruling classes so that the mind of other classes could be manipulated. But through the ethics and the morals rooted in aesthetics the structure and the philosophy of education can be influenced,
- concepts of aesthetics related to ethics and education may lead to bringing up generations of creative thinkers "whose prior considerations encompass a broad perspective, and are cast in terms of principles rather than rules has much better chances of discovering those alternatives which will lead eventually to his emancipation"[1].

Endorsing our previous perception that the Pre-Raphaelites' educative ethics relies upon the notion of change as a bearer of specific power we will discuss in some detail what meanings of change may exist in their philosophy.

7.1 Change: Quality of Change

As indicated in the Introduction the notion of *change* will be approached from the aspect of the Pre-Raphaelites' theory emphasising professional and personal change as a means of making life and environment more beautiful and bearable in the frightening shadow of money which dictates taste, interest, values, ethics and morals. Out of many qualities, substances and forces of change we want to deal only with the question of *quality*. Our reason for examining its meaning within the Pre-Raphaelites' aesthetics is simply to stress that whatever man does, produces or creates it will bear and express his thoughts, talent, mood and attitude towards his own and others' work. If we are aware of the effect and importance of our work and the degree it may contribute to change our environment we will learn that it is the quality of our work which will determine the outcomes. The Pre-Raphaelites see clearly that their nation's mentality, behaviour, even language, could be "bettered" if each member of the society were taught to appreciate *work of high quality*. And, in their opinion, it is *art* and *beauty* that can be our partners in the process of learning to work. Ruskin is aware of the

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1 G. A. Kelly, *Theory of Personality* (New York: W.W. Norton, 1963), 22.

rate of changes which are, hour by hour accelerating catastrophe, manifesting themselves in the laws, the arts, and the needs of men, it seems to me, that now at least, if never at any former time, the thoughts of the true nature of our life, and of its powers and responsibilities, should present themselves with absolute sadness and stresses[1].

He also remarks that "as we live we change and we should observe what is wrong and right"[2] and he is also convinced that "great change which we are working for, each in his own way, will come like other changes, as a thief in the night, and will be with us before we know it"[3]. Naturally change leaves its trace which means that the man who has experienced change will never be the same person. Morris puts forward his doubts, asking "shall men be changed from what they are now?"[4]. It is evident for him that his age has expanded both the content and the domain of human knowledge by the development of sciences and industry to such a degree that if a man was not going to be offered opportunities, for example, at schools and at work-places to be able to understand the changing world around him and transfer new experience by his knowledge into/by work then he might be condemned to slavery throughout life. What really worries the thinkers and the artists of the Pre-Raphaelites besides "the injustice, waste and evils of the society" (Hobson, 1898) is the quality of life working people will have if they are not exposed to new knowledge in work, and if they are trained to do unhappy and unhealthy toil to serve the wealth of others.

The Pre-Raphaelites are aware that lacking reflective and critical thinking means that workers will be deprived of further knowledge, therefore their lives will be restricted to a narrow living-space without the chance of ever getting acquainted with creation. They will remain blind and their distorted sense of beauty will easily make them a target of manipulation of hegemony. Parallel with their educative ethics the Pre-Raphaelites wanted to offer means, approaches and techniques for people to be able to recognise these changes in and by their work, to adapt to them and develop the good sides of their humanity.

Morris clearly spelled out what changes should be brought about in relation to people's needs so that they could work as they are predestined by skills and abilities

1. a "healthy body" enabling people "to feel mere life a pleasure; to enjoy moving one's limbs [...] to play to be well formed, straight-lined, strongly knit, expressive of countenance- to be, in one word, beautiful"[5]

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1 John Ruskin (1898, 148).

2 John Ruskin, *Modern Painters* vol. 2. chp. 4. (1888, 35).

3 William Morris, *The Art of People* in Ball, ed. (1931, 9).

4 William Morris, *A Dream of John Bull* in Ball, ed. (1931, 7).

5 William Morris, *Signs of Change: How we live and how we might live* in Ball, ed. (1931, 123).

2. they should not be ill – housed, and "deprived of all the enjoyment of the natural beauty of the world" [1]
3. "to share of whatever knowledge there is in the world according to my (man's) capacity or bent of mind, historical or scientific; and also to have my share of skill of hand which is about in the world, either in the industrial handicrafts or in the fine arts"[2].

What Ruskin expresses with the following few words "English hearts have more oak than stone in them [...], but all that we do is small and mean, if not worse – thin, and wasted, and insubstantial"[3] would reflect a disillusioned man's opinion if we did not know that his sense of beauty makes him urge people to change their mentality and start living, working, creating and building in a way worthy of thinkers and creators. He says,

> we are not to sent into this world to do anything into which we cannot put our hearts. We have certain work to do for our bread, and that is to be done strenuously; other work to do for our delight, and that is to be done heartily, neither is to be done by halves and shifts, but with a will[4].

The work of a toilsome man and his "true delightness depend on our discovering in it the record of thoughts, and intents, and tricks, and heartbearings-of recoveries and joyfulness of success"[5].

In sum, in the context of the Pre-Raphaelites' aesthetics no single ethical and moral change can be thought of and realised unless man is educated to become conscious of how to work beautifully. *Quality* should be the focus of change regardless whether it is initiated by individuals, communities, or social groups. Practices which are clearly based on the criteria and the principles set by *art* and *beauty* are not tied to dominant class status. Everyone is equally involved. And what remains to be discussed now are our concluding points and questions.

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[1] William Morris in Ball, ed. (1931, 124).
[2] William Morris in Ball, ed. (124–125).
[3] John Ruskin (1849, 101).
[4] John Ruskin (1849, 174).
[5] John Ruskin (1849, 54).

Chapter 8

CONCLUSION

In this study we have organised our thoughts around two main questions. One level of our reflections has analysed the roles, means and power of aesthetics, *art* and *beauty* of the Pre-Raphaelites in a civilisation in which money determined the lives of classes, groups and individuals. It affected life and changed the environment[1] to such a degree that using *beauty* and *art* to modify people's attitudes towards *work* and *labour* and *nature* may seem hopeless and utopian even naive, especially if happiness, goodness and "blessedness" are attached to such notions as thinking, quality and creation. The other level has dealt with questions which have examined the relationship between aesthetics and education. By these questions we have also wanted to indicate that our responsibilities as workers have not become less important than they were for the Pre-Raphaelites. Our main point was to emphasise our agreement with Danto, who says that in a society first the "sense of aesthetic taste" with the help of the "external senses" (Danto, 1981) should be developed by teaching so that people's "moral sense" can be affected. In order to test our thesis, first, we have established the theoretical background of the analysis. We have used concepts drawn from British Cultural Studies to support our arguments and ways of seeing the Pre-Raphaelites' aesthetics in a process which we have called *empowered aesthetics*. Issues such as classes, working classes and *work* and *labour* were touched upon in Chapter II seemingly narrowing down the ideas of *civilisation* and *culture* to a few points, thus setting up markers for further analysis. We need these markers as the central question of the Pre-Raphaelites' aesthetics is the working classes and their *work* and *labour*. Against theories drawn from Cultural Studies we have investigated the content and meanings of *work* and *labour* initiated by the Pre-Raphaelites' aesthetics. As a way of exploring the Pre-Raphaelite artists' views of *art*

[1] William Morris and John Ruskin refused the practice of changing nature, towns and the quality and structure of life by machinery and exploiting nature's power. The reasons for their hatred were "the horror and brutalising toil of mining, the foul impurity of a smoke-laden atmosphere, the ugly structure and degrading monotony of factories and factory-towns, the devastation of beautiful localities by mines and mills.." Hobson, (1898, 211).

and *beauty* in Chapter III out of many exciting questions we have highlighted the notions of *decorative, useful* and *popular art*. It is these questions which, in our opinion, synthesise their concepts of *work* and *labour*, their content, roles and functions through *art* and *beauty*. We have arrived at seeing their aesthetics as a process which raises ethics and education into its realm. They combined theory and practice into a single whole which could be a powerful means of revolt against physical and aesthetic poverty. It is this idea that lead us to discuss the questions of *hegemony* and *power* in Chapter V. We have attempted to understand how *aesthetics* relates to *hegemony* and whether it is right to think that there can exist some other aesthetics alongside the one whose major aim is to serve "dominant classes". Consequently we have arrived at viewing the Pre-Raphaelites' aesthetics as offering a theoretical and practical basis for the working classes/subdued classes with values, ethics and morals so that their *work* and *labour* would serve their well-being and sense of beauty, and through this, the betterment of life, protection of nature and her beauties. Thus this aesthetics can be considered a potential alternative against *hegemonic aesthetics*. We are under no illusion as to the difficulty of relating humanism to the notion of power. But, in arguing for viewing the Pre-Raphaelites' humanism as a key to understand their aesthetics in relation to *work* and *labour*, it may have become clear that it has been in harmony with what we said in the Introduction. That is, the central question of the Pre-Raphaelites' aesthetics was man the thinker, the creator, the worker, the individual who had fears, worries and wanted to understand what was happening around him and the world in which schoolboys knew "more of the motion of the stars, the processes of growth and life in the animal world, and the application of electricity than did Shakespeare and Milton, [...] the general assurance is that, whatever we know today, we shall surely know a good deal more tomorrow"[1]. In Chapter V we have reflected upon the qualities and meanings of *work* and *labour* in the Pre-Raphaelites' aesthetics which might contribute to viewing their concepts as one way of *empowering* aesthetics. We have become aware of the limits of the analysis and only few points have been consciously chosen to examine, for example, "*work of nature*", the necessity of "spots of blackness" in relation to man's work, values and quality, mechanical vs. intelligent work, *architecture* as "the manifestation of human intelligence". We believe that by these points we have managed to reveal the aesthetic alternatives of *work* and *labour* by *moral* and *ethical* change. This has been the phase of our study when thinking that we could come nearer the roots of the Pre-Raphaelites' *empowered aesthetics*. Therefore, our concern in Chapters VI and VII was to indicate the ethical and moral qualities of this aesthetics reinforced by educative principles. In the rest of the inquiry we have looked at the substance and forms of *change* within the Pre-Raphaelites' aesthetics mainly based on Morris' and Ruskin's ideas.

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[1] Thorndike (1920, 229).

8.1 Reality: Aesthetics? Labour and Work?

The question marks of the title indicate that the questions raised in the nineteenth century by the Pre-Raphaelites are still waiting to be answered. It has become by now a commonplace that what we produce should reflect some *quality* to make people buy more and more things and in this respect aesthetics is subordinated to the interest of translating work into producing more money. *Aesthetics* expressed in the final production of *work* and *labour* is taken into consideration only if it is not accompanied with loss of money. Classes having enough money and by this gaining power to dictate the taste, the principles of ethics and aesthetics of other classes no longer meditate on how *art* and *beauty* could bring about happiness and goodness in/by *work* and *labour*. These are the qualities of life which the Pre-Raphaelites wanted people to fight for. Lyotard [1] says that capitalism has been borrowed from political economy and historical periodisation, transmit, order, reproduce, conserve, combine and conclude (calculations) and inform. He remarks that this phenomenon also reflects the fact that capitalism starts penetrating into language, too. Although the Pre-Raphaelites realised that the rate of industrial and social changes could not be stopped by aesthetics and the Arts and Crafts Movement, it is a fact that the impact of their arts on the European and American culture is still significant. It is present in the art and the Aestheticism of the after the Pre-Raphaelites and a tradition, forms and colours of Art Nouveau; the Modern Style[2] whose path-breaker was Morris. Frank Lloyd Wright's buildings in Chicago and Hector Guimards' pieces of furniture were born in the spirit of the Modern Style. People use this furniture and live in these buildings. Seemingly these useful things and constructions are far from the Pre-Raphaelites' philosophy especially when we look at it as the main means of revolt[3]. But, if we consider it the outcome of perfect and harmonious work of high quality, and if education is attached to the meanings of revolt[4] in the twenty first century then viewing this aesthetics as non-utopian in general may seem an acceptable argument. Naturally our purpose has not been to force out one or more 'clean-cut' answers to prove our theses. To show this

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[1] Jean-Francois Lyotard, "Rules and Paradoxis and Svelte Appendix", trans. Brian Massumi. *Cultural Critiques,* 5 (1986–7), 209–19.

[2] We have also consulted Klaus-Jürgen Sembach *Szecesszió* (Budapest: Taschen, 1999) for details.

[3] By the meaning of revolt we mean the notion of *empowered aesthetics* discussed in this study.

[4] In our view education could be a potential means against modern "aesthetic bareness" if *art* and *beauty* were not marginalised subjects at schools.

we will finish this study with questions raised by James Redmond[1] which, in our opinion, are still valid

- How can we create the society we would like to live in?
- Is efficient mass-production really what we value more than anything?
- Do we spend our lives working to satisfy real needs and desires?
- Do we sacrifice ourselves to maintain a social system where human wants are subordinated to do demand for ever-increasing commerce?
- Do we ask ourselves often enough what we really want from life?

[1] Jemas Redmon, ed. Foreword, William Morris. *News From Nowhere or an epoch of rest.* (1970), 18.

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Illustrations

1. Octavius Oakley *A Student of Beauty* (1861). Collection of Watercolour. 30×2½ David Daniels. In Casteras 1987 p. 104.
2. Laura Knight *Self-Portrait of the Artist with Nude Model* 1913. Oil on Canvas 60×50. National Portrait Gallery London. In Casteras 1987 p. 104.
3. Abraham Solomon *A Young Girl Drawing a Portrait (A Sketch from Memory)* 1850? Oil on canvas 11½×13½. Forbes Magazine Collection. In Antony H. Harrison and Beverly Taylor, *Gender and Discourse* 1992 p. 215.
4. Florence Claxton *Woman's Work, a Medley* (1861). Oil on canvas 20×30 Photo courtesy of Sotheby's London. In Antony H. Harrison and Beverly Taylor, *Gender and Discourse* 1992 p. 227.
5. George Clausen, *Schoolgirls* 1880. Oil on canvas 20½×301/8 Yale Center for British Art. In Casteras 1987 p. 45.
6. Ford Madox Brown *Work* 1852–63. Manchester City Art Gallery. In Margaret Bryant 1979 p. 38.

Appendix

Theories Applied: Cultural Studies

The theoretical background of this study was built on the ideas and concepts of Cultural Studies. Therefore we thought that it would be useful to discuss the construction of these theories and the theoretical, ideological and historical dimensions of the terms we applied.

In our attempt to grasp the essence of the diverse theories within Cultural Studies we followed the concepts of Graeme Turner (1990) [1], John Storey [2] and Tony Bennett, et al,. (1981). We focused mainly on the concepts on which this study were based. Besides English theorists', for example, Tony Bennett's, Jonathan Dollimore's, Richard Hoggart's, Alan Sinfield's, and Raymond Williams'. Non-British thinkers', mainly Antonio Gramsci's (1971) and Michel Foucault's (1980) ideas were also applied that deeply affected the theoretical orientation and the practice of British Cultural Studies.

Cultural Studies, which is deeply rooted in England, emerged in the 1950s and developed after the establishment of the Centre for Contemporary Cultural Studies at the University of Birmingham. Its journal is the *Working Papers in Cultural Studies*. As Bill Schwartz sees it "the early project of cultural studies in England was the transportation of the qualitative – aesthetic and ethical – co-ordinates associated with literary criticism to the practices of lived or popular cultures" [3]. Post-war Bri-

[1] Turner claims (1990, 61) that Cultural Studies theorist such as Raymond Williams found an answer to his views of "determination" in Gramsci's theory of hegemony. When applying Gramsci's concept we also kept in mind Bennett's criticism regarding the Gramscinian tradition in his work entitled, "Putting policy into cultural studies," (in Storey 1966, 307–321). He observed that "it commits us to too automatic a politics, one which- since it contends that all cultural activities are bound into struggle for hegemony – is essentially the same no matter what the region of its application. The Gramscinian moment in cultural studies, in consequence, has tended to be institutionally indifferent and, accordingly, has paid insufficient attention to those considerations which, in differentiating cultural technologies one from another; give rise to specific sets of political relations and forms of calculation" (1966, 315).

[2] John Storey, ed., *What is Cultural Studies? A Reader* (London: Arnold), 1966.

[3] Bill Schwartz, "Where Is Cultural Studies?" *Cultural Studies* 8 (3) (1994), 380.

tain is its context, when, in Turner's (1990) opinion, generations start experiencing the revival of capitalist industrial mass production; the first signs of the establishment of a welfare state. 'Modernity' brings about the Americanisation of popular culture as well as evoking interest in the nature of working-class culture. Matthew Arnold's [1] worries appear to be confirmed by the "aesthetic barrenness" [2] which becomes the main quality of the new culture. Bill Schwartz observes that there are two main "historical determinations"[3] that contribute to the emergence of Cultural Studies, that is, the collapse of the British Empire and the downfall of the colonial empires. He is also right to claim that besides all these facts we have to become conscious of the effect of television, rock music, "mass circulation of journals, newspapers [...] massively inflated the channels through which popular cultural forms could circulate, and which intensified the transformation of 'art' into lived or popular culture" [4]. Cultural Studies is rooted in Marxist, non-Marxist, and post Marxist intellectual traditions. In John Storey's opinion Marxism informs Cultural Studies in two fundamental ways.

- first, to understand the meanings of culture we must analyse it in relation to the social structure and its historical contingency,
- second, cultural studies assumes that capitalist industrial societies are societies divided unequally along ethnic, gender, generational and class line [...] culture is terrain on which takes place a continual struggle over meaning, in which subordinate groups attempt to resist the imposition of meanings which bear the interest of dominant groups [5].

Richard Johnson's definition is worth quoting, he writes, Cultural Studies "can be defined as an intellectual and political tradition, in relation to the academic disciplines, in terms of theoretical paradigms, or by its characteristic objects of study"[6]. For him the single word culture is a "kind of summation of a history. It references in particular the effort to heave the study of culture from its inegalitarian anchorages in high-artistic connoisseurship and in discourses, of enormous condescension, on the not–culture of the masses" [7]. He goes on to say that behind the intellectual tradition there is a "less consistent *political* pattern, a continuity that runs from the

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[1] Matthew Arnold (1869).
[2] Turner (1990, 39).
[3] Schwartz (1994, 382).
[4] Schwartz (1994, 181).
[5] Schwartz (1994, 3).
[6] Richard Johnson, "What is Cultural Studies Anyway?" in John Storey ed. *What is Cultural Studies? A Reader*. (London: Arnold, 1966), 78.
[7] Johnson (1966, 79).

first new left and the first Campaign for Nuclear Disarmament to the post–1968 currents"[1]

Johnson also points out, there has been a tendency to reform the old left politics, and emphasises that Cultural Studies is not a "research programme" for a specific party. Rather it is a complex way of analysing and understanding social, cultural and political phenomena. The "sense of cultural studies as a political project" is discussed at length by Graeme Turner[2]. This engagement includes "the media's representation of the unions and industry; critiques of government policies in schooling, policing, heritage management, media regulation and urban planning"[3]. He also observes that from the beginning the analysis and practice of Cultural Studies have challenged political power, yet "it has its own politics, its own allocations and distribution of power"[4]. It is also necessary to mention that the development of ideology and theories can be divided into the American[5] and the European lines. The latter involves the work of, for example, Lévi-Strauss, Barthes, Lacan, Althusser and Gramsci. For example, according to the Gramscian theory of hegemony the cultural domination of the ruling classes is the result of a tacit consensus between the dominant and the subdominant classes. They accept domination because they are convinced that under this 'umbrella' they will be able to enforce their own claims and rights. The ideology of the *British tradition* is based mainly on the concepts of Raymond Williams (1966), Richard Hoggart (1957), and E.P Thompson (1963). Turner (1990) states that its theoretical development and changes began in 1970s and 80s and there was an attempt to respond to structuralism and post-structuralism. The other main issue within the philosophy of Cultural Studies is the difference between the "two paradigms"[6], that is, the two rather different way of conceptualising culture within the *culturalists'* and the *structuralists'* concepts. Easthope (1988) summarises the key concepts of these approaches by saying that either individual or collective subjects are "culturally expressive"[7] and that, in contrast to this idea, others claim that everything in a culture is coded and determined by structures. In other words, *Structuralism* suggests that Cultural Studies theorists consider both individual experience and practical experience too 'loose' "to read working class culture for the values and meanings embodied in its

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[1] Johnson (1966, 79).

[2] Graeme Turner, *British Cultural Studies. An Introduction* (London, New York: Routledge, 1990), 214.

[3] Graeme Turner (1990, 215).

[4] Graeme Turner (1990, 218).

[5] In the United States it was during the 1980s and 1990s when cultural studies became the focus of academic interest. New journals appeared, for example, Cultural Critique, Differences, Representations and Social Text.

[6] Stuart Hall, "Cultural studies: two paradigms." in John Storey, ed. *What is Cultural Studies? A Reader* (London: Arnold, 1966), 31–49.

[7] Anthony Easthope (1988, 75).

patterns and arrangements as if they were certain kinds of 'text'"[1] Meanwhile the structuralist approach "is determined in advance by structures which are both social and signifying"[2]. In other words, the basis of the analysis should be less slippery and leaky than that of individual perceptions and experience. A clear-cut structure, for example, language should be used to attain answers. Hall (1966) points out that in the perspective of the structuralists experience cannot serve as a basis of analysis since, "one could only 'live' and experience one's conditions *in and through* the categories, classifications and frameworks of the culture"[3]. He remarks that it is an error to contribute the breakdown of Marxist structuralism only to the impact of Althusser. It is Lévi-Strauss and the early semioticians who primarily affected the Marxist ideology. Hall goes on to say that the Althusserian[4] (1971) models stress "the determining nature and quality within the articulation of *ideology* and its relationship with *the state,* the "expressive conception of the totality"[5]. The Screen project set out to deal with Marxism and psychoanalysis within the realm of semiotics.

In opposition to the *structuralists'* paradigm the *culturalists* see behind the concept of culture and examine general processes described in literary works which may initiate conversations. The meanings, in Williams' (1961) view, are synthesised by these 'discourses' which will be built in the different spheres of a society and as soon as they have been verbalised and perhaps practised they start being active. Being aware of the tensions and difficulties regarding the meanings and views of culture as well as the tendency towards redefining it we will sum up briefly what the main points of the culturalists' approach are in respect to culture by quoting Hall's views,

> the conception of 'culture' is itself democratised and socialised. It no longer consists of the sum of the "best that has been thought and said' [...] Even 'art'

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1 Stuart Hall (1966, 32).

2 Anthony Easthope (1988, 74–75).

3 Stuart Hall (1966, 41).

4 One of our reasons for not applying Althusserian concepts in this study was that our aim was not to show determinations between practices of dominant and sub-dominant cultures and institutes set up by the state. What we wanted to show was the central idea of the Pre-Raphaelites' aesthetics, that is, whatever class-culture people represent by developing their sense of beauty through their *work* and *labour* they might change their values, ethics and morals regarding Nature, language, architecture and their environment They accepted the state both as a structure and power and emphasised that it primarily should function and activate its 'power' so as to educate creative individuals sensitised to the beauty by their and others' work as well as to God's work transmitted by the beauty of Nature into our earthly life.

To understand the relationship between power and art we must mention Sinfield's views which stress the role of the state in welfare-capitalism claiming that "state support was the new factor, and it was decisive in recognising the status and ideological role of literature and the arts" (1989, 53).

5 Stuart Hall (1966, 41).

[...] is redefined as only one, special form of a general social process: the giving and taking of meanings, and the slow development of 'common' meanings [1].

Raising the issue of art within the theories of Cultural Studies makes us quote Raymond Williams' words, "the art is there [in the society] as an activity, with the production, the trading, the politics, the raising of families. To study the relations adequately we must study them actively, seeing all the activities as particular and contemporary forms of human energy" [2]. The notion of popular culture [3] in the context of Cultural Studies "is understood to comprehend both practices and texts, practices as forms of 'lived experience' in which signification is not dominant and texts as forms of signifying practice in which it is" [4].

Talking about the two paradigms of Cultural Studies it is worth examining the difference between the meanings of these two attitudes in relation to "popular". Structuralism works with definitions such as 'mass culture' and 'dominant culture' says Bennett [5]. Their major objective is to use popular forms and practices to equip the reader with knowledge and abilities to be able to recognise the mechanism of the dominant ideology and to avoid working with similar practices. The culturalists distinguish "popular" from and opposed to dominant ideology within the frame of mass culture. As soon as they have identified a "people's voice" they will interpret its meaning, context and tone. Both approaches culture through two large cultural and ideological categories, that is to say, bourgeois and working class.

To have a less blurred vision of current usage and lines of *thinking* surrounding the theories of Cultural Studies we want to emphasise its two main ideologies represented by *Cultural Materialism* (Williams, Dollimore, Sinfield) and *New Historicism* (Greenblatt). The reason for treating these concepts at some length is that that the different 'theoretical branches' of Cultural Studies do not function in isolation, there are shifting boundaries between these theories. Regarding *Cultural Mate-*

1 Stuart Hall (1966, 33).

2 Raymond Williams (1981, 45–46).

3 Among the practices such traditional pastimes were also involved as throwing at cocks and eating of 'kets'. (Easthope 1988, 75). Tim Rowse (1985, 71) argued that in class terms 'popular culture' could not be discussed, as it constituted audiences that cut across classes. Frow warns us that we should not make a definite distinction between 'high' and 'low/'mass culture' in relations to popular as they "represent a division that is operative within all cultural domains" (1995, 25). Simon Frith, "The Good, the Bad, and the Indifference: defending Popular Culture from the Populist" *Diacritics*, 21:4 (1991):109, organises cultural field around three 'discourses'. In his view, there are a "discourse of art" (concerned with the transendence of body and place), a 'folk' discourse (concerned with integration in a community), and a 'popular' discourse (concerned with cultural experience) (1991, 109).

4 Anthony Easthope (1988, 75).

5 Tony Bennett, "Introduction: popular culture and the turn to Gramsci" in Tony Bennett, Colin Mercer and Janet Woollacott, eds. *Popular Culture and Social Relations. A Reader* (Philadelphia: Open University Press, 1986), 11–28.

rialism the following comment may reveal the essence of what is meant by this notion and its practice "they have re-evaluated the relationship between past and present [...] and remind the reader that texts do have a history and that knowing historical conditions can enrich one's understanding and appreciation of literature"[1]. *New Historicism* has been influenced by Michel Foucault's views of power relations and Jacques Derrida's deconstruction theory. Quite exactly we applied Foucault's (1980) thoughts and perceptions to exemplify to what extent and how architecture is used to express and practise different human interests behind which the power of "dominant cultures" is reflected. Then in the context of the Pre-Raphaelites' aesthetics the power[2] implied and conveyed by architecture was discussed.

The most striking difference between the two concepts is in their textual interpretation[3]. *Cultural Materialists* "focus on the subversion of dominant ideologies and institutions represented in literature, while the *Historicists* emphasise containment in asserting that the dominant is necessarily defined by the subversion it controls"[4]. Naturally there is interrelationship between these theories, which can be exemplified by the fact that Jonathan Dollimore's and Alan Sinfield's[5] articles were included in the *New Historicist* studies as well as Stephen Greenblatt's[6] wording of

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[1] Irena R. Makaryk, *Encyclopaedia of Contemporary Literary Theory* (Toronto: University of Toronto Press, 1993), 25.

[2] It must be emphasised that this power is different both in context and principles from the power that is used and applied for serving 'money' at the cost of exploiting people's 'minds and hands'. Attempting to see how, for example, hospital architecture was "inscribed in social space" (1980, 146) in the second half of the eighteenth century Foucault concluded that architecture began at the end of the eighteenth century to become involved in problems of population, health and urban questions. Previously, the art of building corresponded to the need to make power, divinity and might manifest. The palace and the church were the great architectural form, along with the stronghold. Architecture manifested Might, the Sovereign and the God. Its development was for long centred on these requirements. Then, late in the 18th century, new problems emerged, it became a question of using the disposition of space for economic-political ends (1980, 148). Foucault refers to Bentham who recognised that the structure of a building or a house could concentrate on expressing power either of individuals or representatives and executors of the ruling classes. He invented a technology of power designed to solve the problem of surveillance. One important point should be noted, that is, Bentham thought and said that his optical system was the great innovation needed for the easy and effective exercise of power, e.g., in schools, hospitals, prisons, military buildings (1980, 148). Regarding labour he suggested that it had triple functions: "the productive function, the symbolic function and the function of dressage, or discipline" (1980, 161).

[3] Irena R. Makaryk (1993, 24).

[4] Irena R. Makaryk (1993, 29).

[5] Jonathan Dollimore and Alan Sinfield, eds., *Political Shakespeare: New Essays in Cultural Materialism* (Ithaca and London: Cornell University Press, 1985).

[6] Stephen Greenblatt, "Towards a Cultural Poetics" in H. Aram Veeser ed. *The New Historicism.* (NewYork: Routledge, 1989), 1–14. Grenblatt's views are discussed in György Endre Szőnyi's article, "Az újhistoricizmus' és a mai amerikai Shakespeare-kutatás," *Helikon* 1–2 44.(1998), 11–23.

"cultural poetics" instead of *New Historicism*. Cultural Studies was also affected by the challenges of feminism and sexual politics. In Schwartz's opinion "Recognition of the gendered determinations of culture rearranged the whole field of work"[1]. He writes that "power itself came to be reconceptualised, with the varied sites of the personal and the private assuming a quite new centrality in cultural explanation"[2].

[1] Bill Schwartz (1994, 383).
[2] Bill Schwartz (1994, 384).

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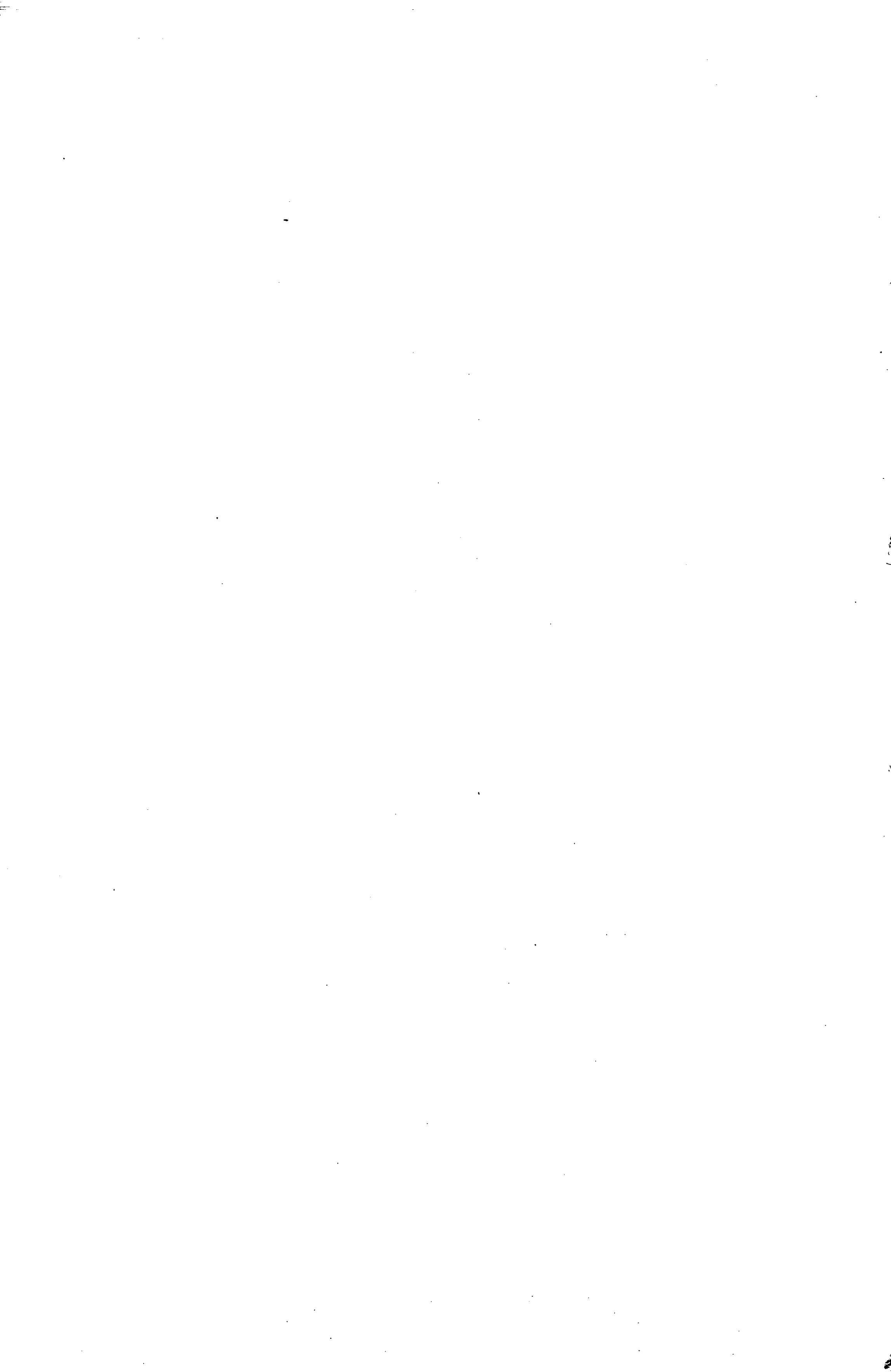

Anikó Németh has developed this book from her PhD devoted to the aesthetical views and the educational work ethics of the Pre-Raphaelite artists and theorists, especially that of John Ruskin and William Morris. This monograph discusses the original works of the mentioned artist-thinkers as well as places them in a framework of modern cultural and literary theories. Thus it will be useful for those readers (among them students of English and American studies) who are interested in the culture of the late-Victorian period, at the same time it offers a case study of how to apply (post)modern theory to cultural-historical materials.

The dignity and beauty which is facilitated by the grace and power of Nature and not the pure motives of man's earthly duty by his *work* provide the basis for the analysis. Therefore the study is more than a "semantic – conceptual clarification" of *work* and *labour*. It shows that a nation's scale of values does determine, yet may change, the social, cultural and ethical views of *work*.

Miklós Pálfy (University of Szeged)

To uncover the ideological and aesthetic relations in the character of Victorian architecture is the most exciting chapter of the study. The way the writer makes us view the aspirations and achievements of *work* and *labour* in the art of architecture and the recognition of the educative challenges of this aesthetic work carry us far beyond the realm of Victorian aesthetics.

Ágnes Péter (ELTE Budapest)