



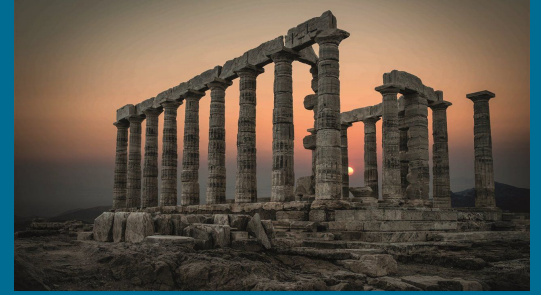
LE LINGUE *live*

LE LINGUE *live*

**ROMANTICISM**  
**or how to leave your mark**  
**on the world**

Andrea Beneggi, Silvia Chini, Chiara Gadia

# L'IMPATTO DELLA RIVOLUZIONE INDUSTRIALE SUL PAESAGGIO INGLESE



*Photo by DAVID ILIFF. License: CC BY-SA 3.0*

**LE LINGUE** *live*

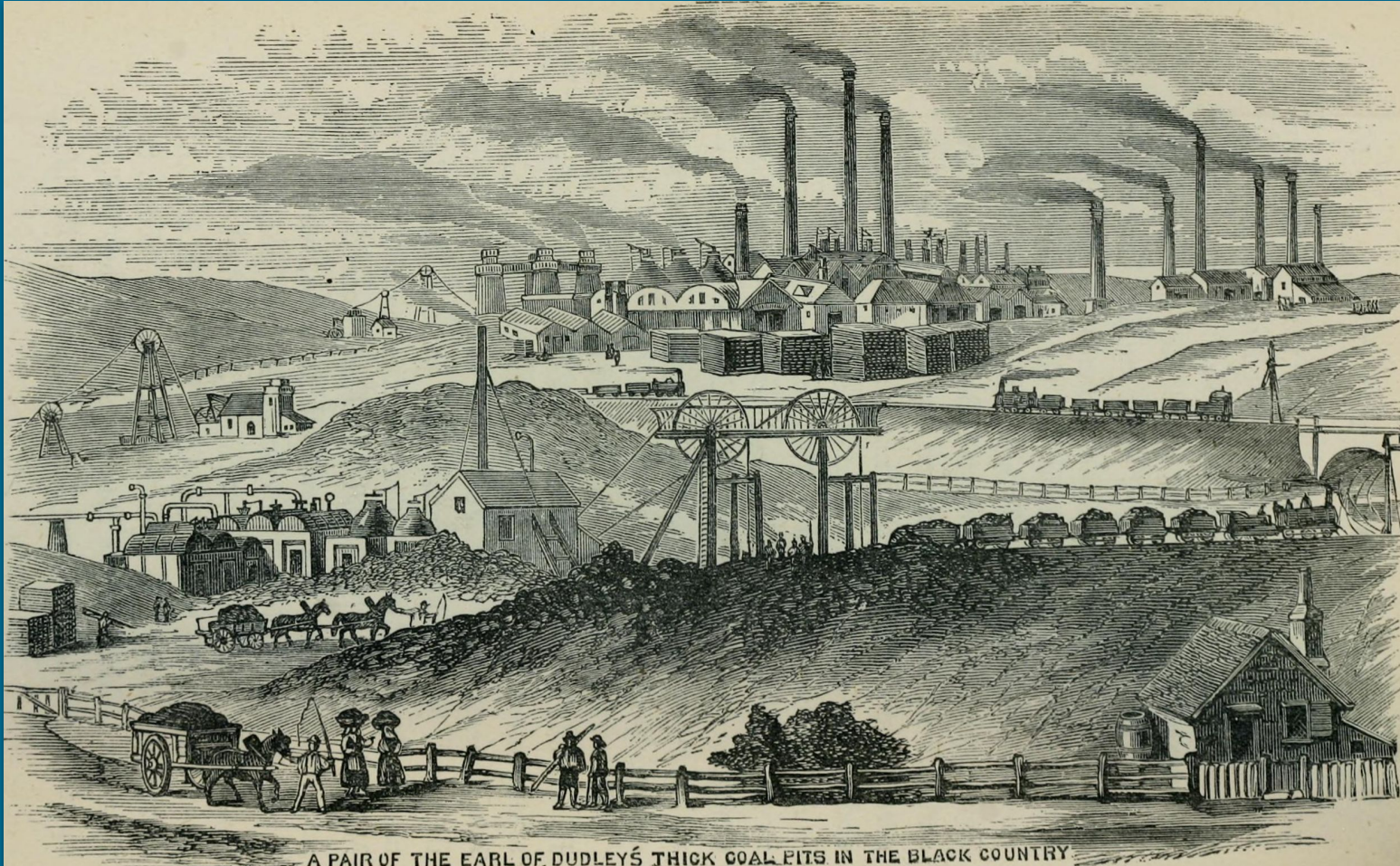
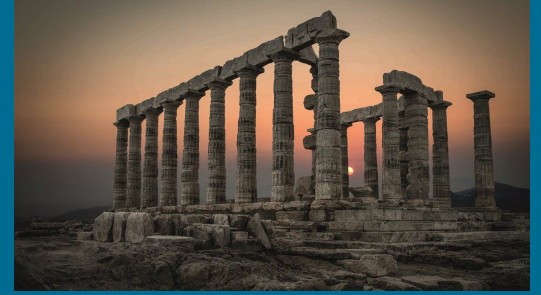
# ENGLISH LANDSCAPE GARDEN



.....  
**CLAREMONT ESTATE**  
.....

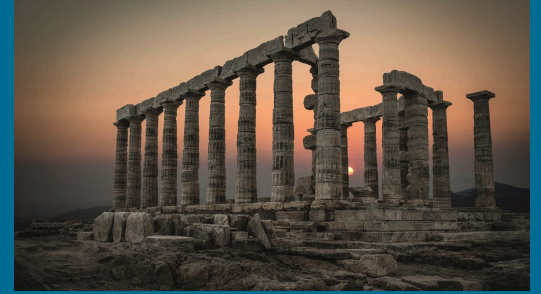
**LE LINGUE** *live*

# STEAM POWER E SLUMS: “THE BLACK COUNTRY”



A PAIR OF THE EARL OF DUDLEY'S THICK COAL PITS IN THE BLACK COUNTRY

# STEAM POWER E SLUMS: “THE BLACK COUNTRY”



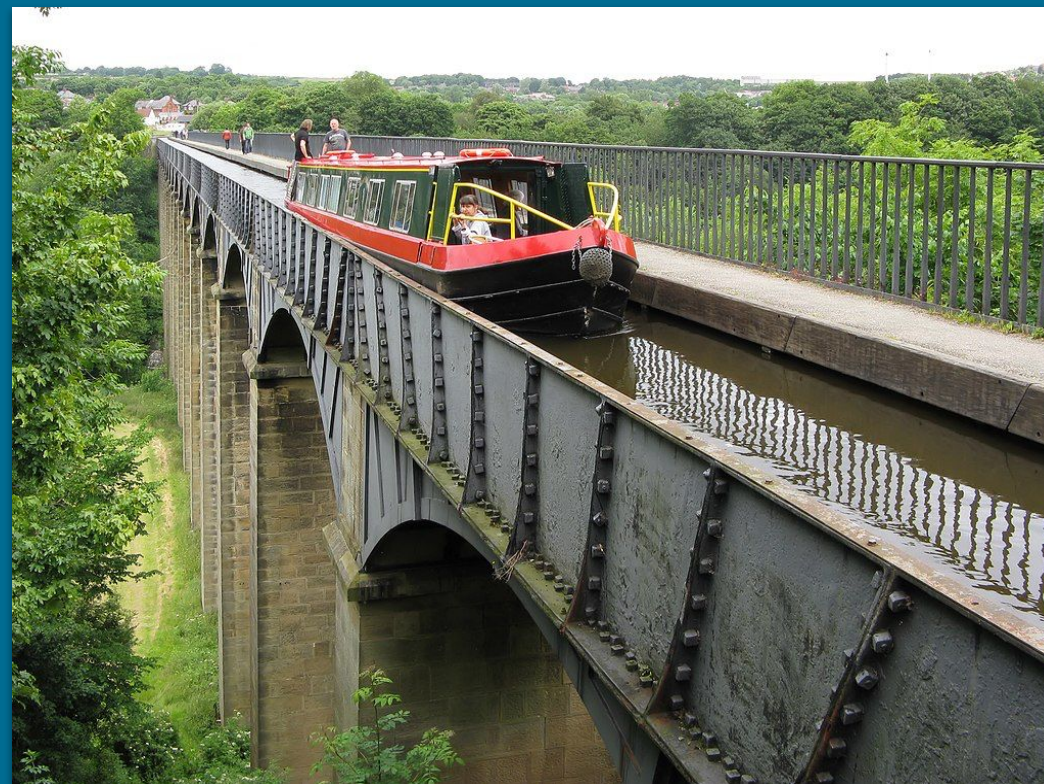
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## COTONIFICIO E QUARTIERE OPERAIO A PRESTON, LANCASHIRE

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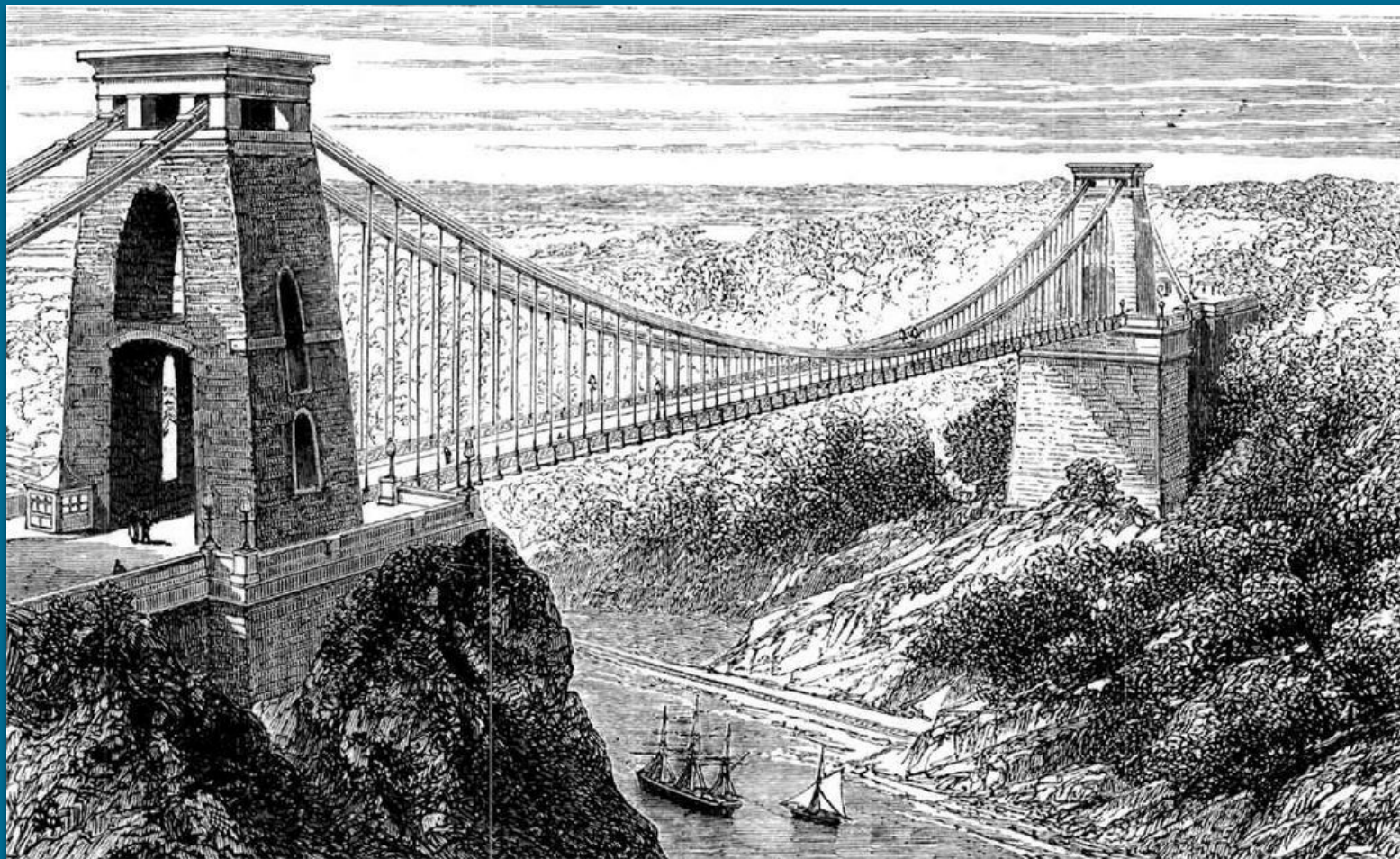
*Immagine tratta da W.G.Hoskins,  
“The making of the English landscape”, p.207*

# CANALI E VIE D'ACQUA ARTIFICIALI



PONTCYSYLLTE AQUEDUCT (1795-1805)

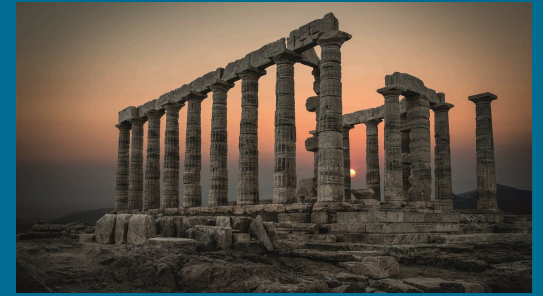
# I PONTI



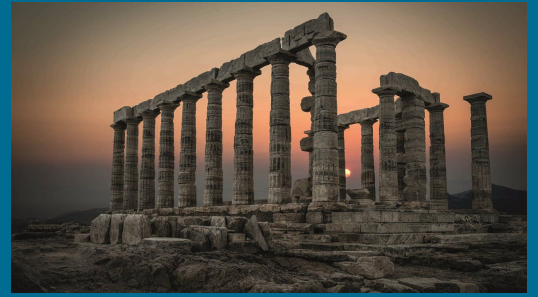
CLIFTON  
SUSPENSION BRIDGE  
(1831-1864, ISAMBARD  
KINGDOM BRUNEL)



# LA FERROVIA



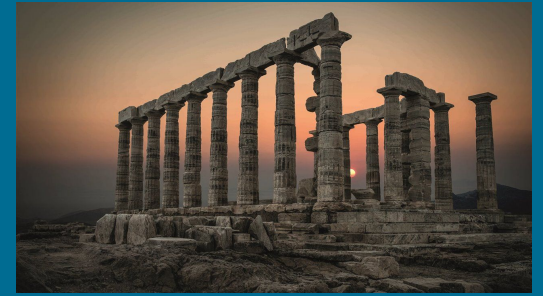
# Londra 1975



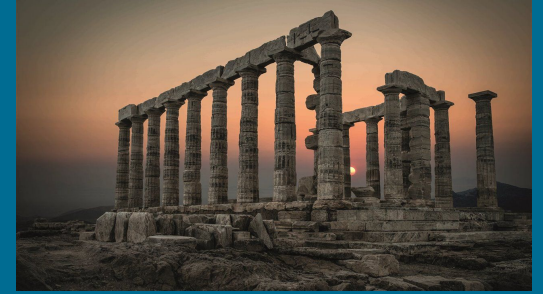
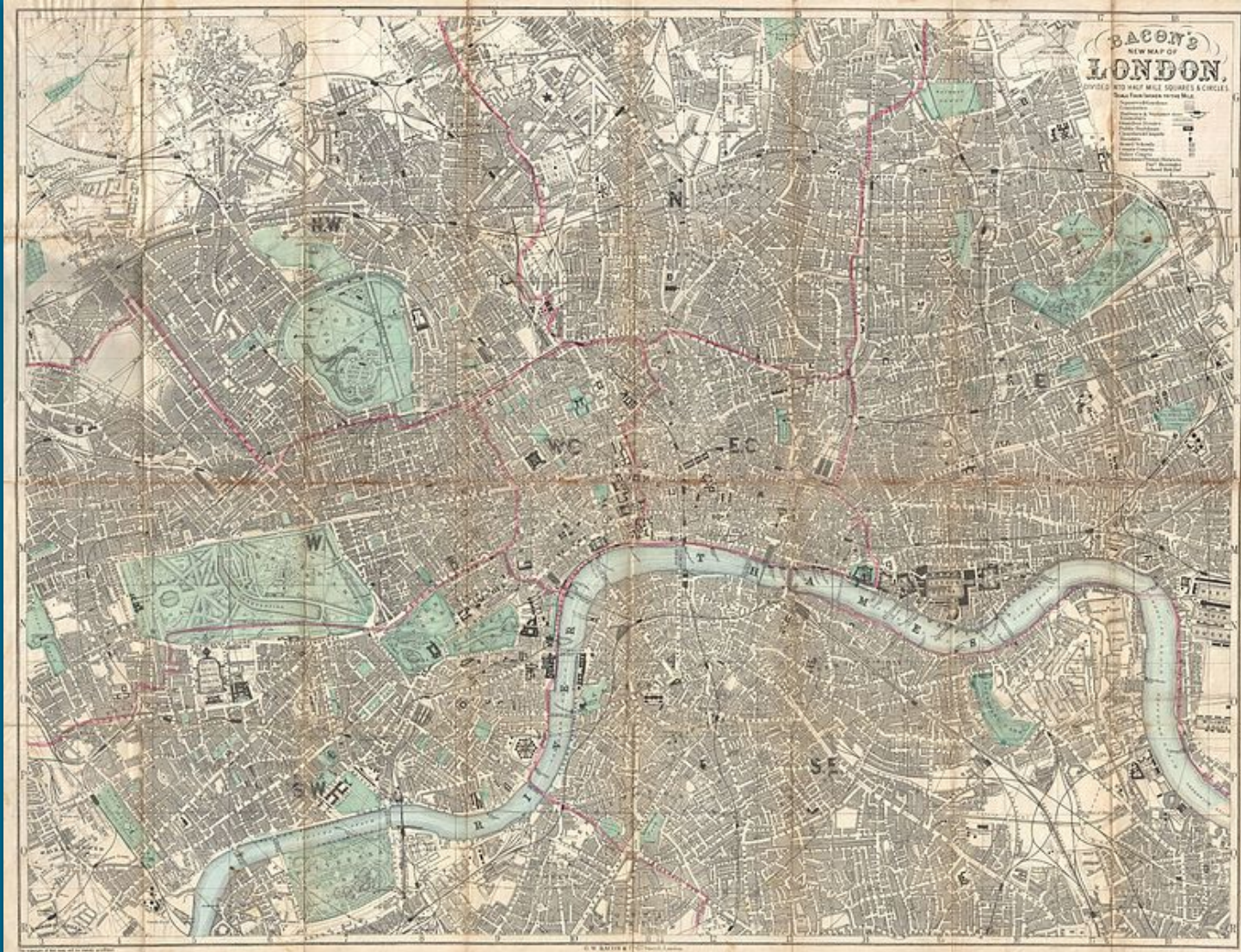
# EAST END 1745



# EAST END 1882



# LONDRA 1890



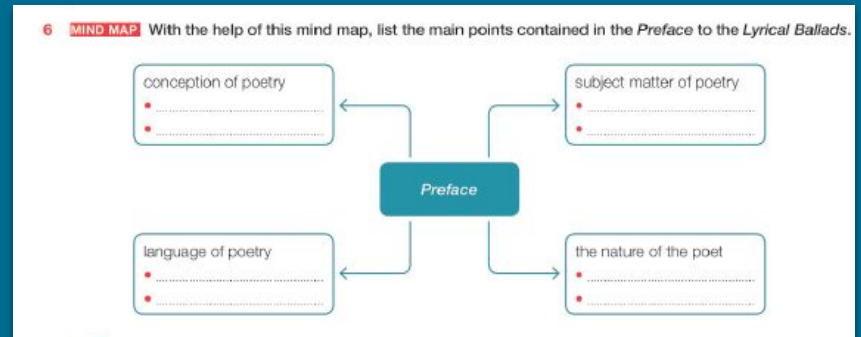
- Euston (1837)
- Paddington (1838)
- Waterloo (1838)
- Fenchurch S. (1841)
- King's Cross (1852)
- Victoria (1860)
- Charing Cross (1864)
- London Underground (1863)

# Revolutionary romantics



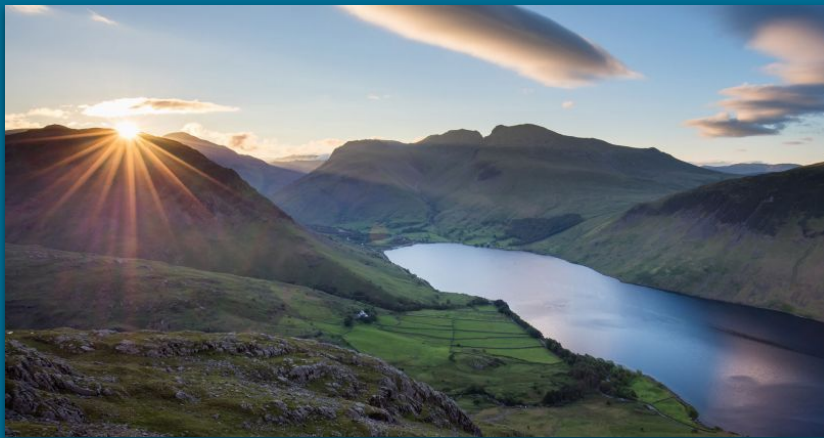
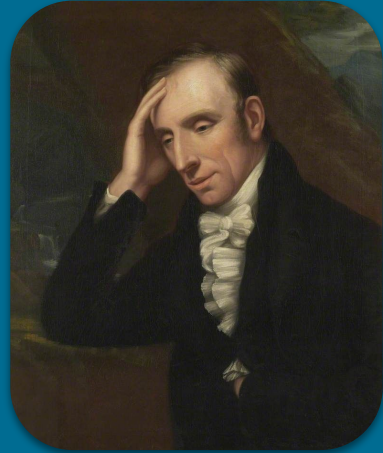
## Preface to the Lyrical Ballads

“ The principal object, then, proposed in these Poems was to choose incidents and situations from common life, and to relate or describe them, throughout, as far as was possible in a selection of language really used by men, and, at the same time, to throw over them a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual aspect; and, further, and above all, to make these incidents and situations interesting by tracing in them, truly though not ostentatiously, the primary laws of our nature: chiefly, as far as regards the manner in which we associate ideas in a state of excitement.



**“Humble and rustic life generally chosen, because, in that condition, the essential passions of the heart find a better soil which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language;” (154)**

# Nature - The world beyond

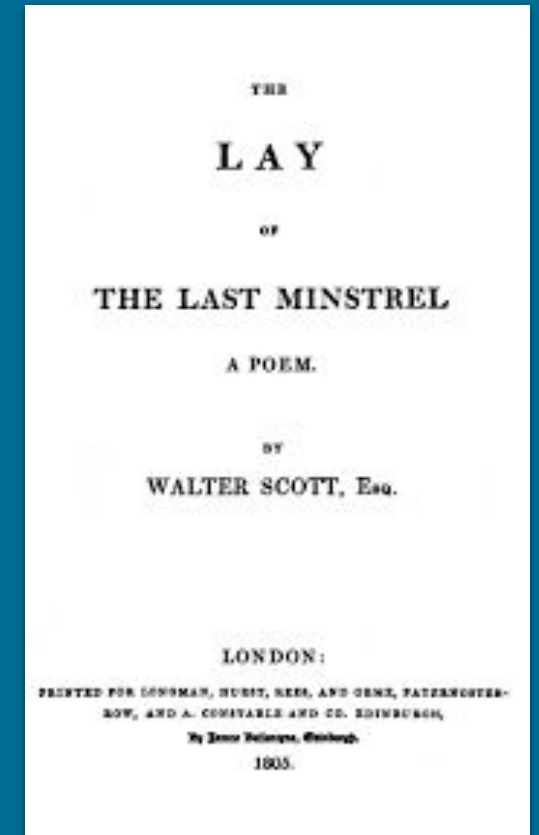


# ScotTland

When nature and landscape shape national identity



If thou would'st view fair Melrose aright, go visit it by the pale moonlight. For the gay beams of lightsome day gild' but to flout the ruins grey. When the broken arches are black in night, and each shafted oriel glimmers white. When the cold light's uncertain shower streams on the ruined central tower. When buttress and buttress alternately, seem framed of ebon and ivory. When silver edges the imagery, and the scrolls that teach thee to live and die. When distant tweed is heard to rave, and the owlet to hoot o'er the dead man's grave. Then go. But go alone the while. Then view St. David's ruined pile. And home returning, soothly swear, was never scene so sad and fair.



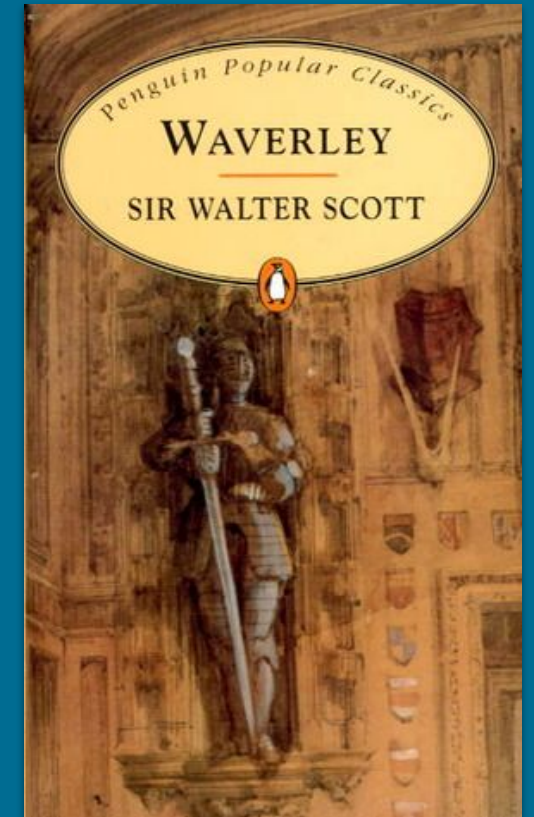
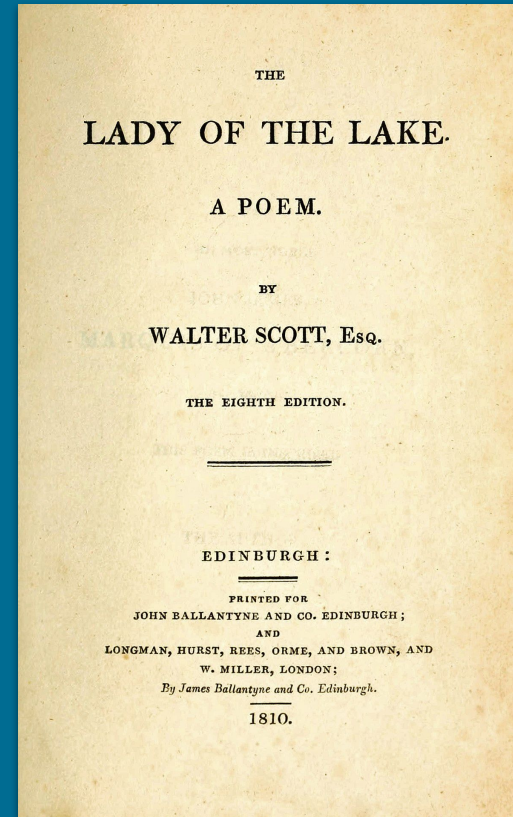
Consider how you feel about landscape and its relationship to a sense of belonging.

Do you think that our relationship to place is connected to our sense of national identity?



# Scotland

When nature and landscape shape national identity



# Nature - the world beyond



YA Literature

NAVIGATING EMOTIONS

All creatures great and small

And then my heart with pleasure fills..."  
William Wordsworth, *I wandered lonely as a cloud*

**1 FOOD FOR THOUGHT**

Today's global environmental crisis and the urge to protect the Earth's ecosystem evoke the Romantic poets' appeal for a return to nature as an alternative to urbanisation and industrialisation. Love of nature is a theme common to both Wordsworth's poem *I wandered lonely as a cloud* and Ondine Sherman's novel, *Sky*.

Look at the photogallery.

What makes the photos similar? What makes them different? Explain how they are linked to the theme of the love of nature. What emotions do they trigger? Why?

Think of situations when you reconnect with Nature.

Write examples from everyday life (but also from literature and the arts), then describe the emotions you feel. Share your thoughts and discuss how nature can influence our mood. What "natural" choices can you make to enhance physical and emotional wellbeing?

**2 GET AN IDEA AND READ THE TEXT**

The deep, spiritual connection with nature of the Romantics is also present in *Sky*, first volume of The Animal Atlas series by Australian author Ondine Sherman.

15-year-old Sky used to be a kind-hearted vegan with a passion for animal rights. After her mother's death, she moves to the Australian countryside where her life choices could rapidly make her an outcast. In the attempt to fit in, she slowly turns into the type of person she hates. While visiting a chicken farm, however, she reconsiders her choices. Can she really stand by and do nothing while innocent animals suffer?

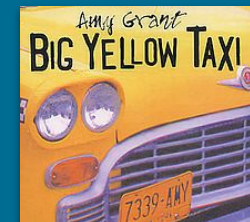
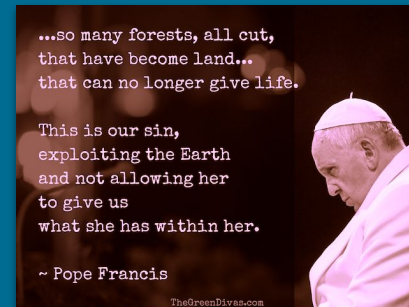
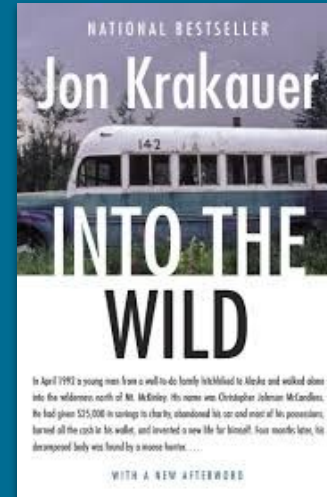
Read the extract on the following page and underline the parts which are most relevant to you.

**3 NOW EXPRESS YOURSELF**

Greta Thunberg's words might as well be Sky's. Watch the video (<http://tiny.cc/73rzs2j>) of Greta at the UN Climate Action Summit in 2019 and discuss with your classmates.

- What feelings and attitude do Greta and Sky share?
- What are the negative aspects of factory farming?
- What is a climate emergency?

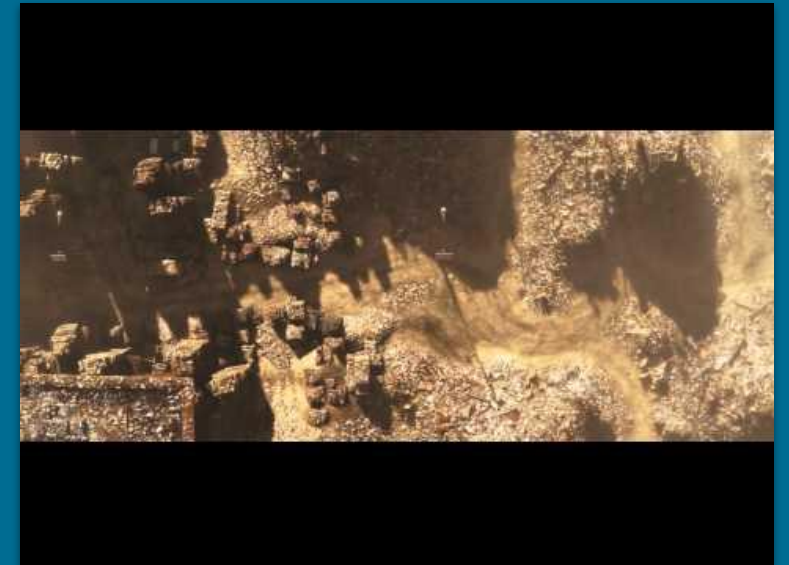
274 | US The Romantic Age



# Nature - the world beyond



Disney's camera visually approximates a technique that Wordsworth, Coleridge, Shelley, and Keats considered essential: Reintroducing jaded, city-oriented pseudosophisticates to the magical world of nature.



# Man vs nature or Man and nature?



*On The Projected Kendal And Windermere Railway Poem by William Wordsworth*

## *On The Projected Kendal And Windermere Railway*

*Is then no nook of English ground secure  
From rash assault? Schemes of retirement sown  
In youth, and 'mid the busy world kept pure  
As when their earliest flowers of hope were blown,  
Must perish; how can they this blight endure?  
And must he too the ruthless change bemoan  
Who scorns a false utilitarian lure  
'Mid his paternal fields at random thrown?  
Baffle the threat, bright Scene, from Orresthead  
Given to the pausing traveler's rapturous glance:  
Plead for thy peace, thou beautiful romance  
Of nature; and, if human hearts be dead,  
Speak, passing winds; ye torrents, with your strong  
And constant voice, protest against the wrong.*



*William Wordsworth*



# Man vs nature or Man and nature?



**“Composed on Westminster Bridge: September 3<sup>rd</sup>,  
1802” by William Wordsworth**

Earth has not anything to show more fair:  
Dull would he be of soul who could pass by  
A sight so touching in its majesty:  
This City now doth, like a garment, wear  
The beauty of the morning; silent, bare,  
Ships, towers, domes, theatres, and temples lie  
Open unto the fields, and to the sky;  
All bright and glittering in the smokeless air.  
Never did sun more beautifully steep  
In his first splendour, valley, rock, or hill;  
Ne'er saw I, never felt, a calm so deep!  
The river glideth at his own sweet will:  
Dear God! the very houses seem asleep;  
And all that mighty heart is lying still!



# L'ARCHITETTURA NEOGOTICA



*H. Walpole, J.F. Bentley, J. Chute, Strawberry Hill House a Twickenham, Londra, 1775.*

VILLA PALLADIANA O  
RESIDENZA-CASTELLO  
NEOGOTICO ?

NUOVA  
CONSAPEVOLEZZA  
di LIBERTÀ di STILE

House & Garden - Strawberry Hill  
House & Garden

# L'ARCHITETTURA NEOGOTICA



Charles Barry, Augustus Welby Northmore Pugin, Palazzo di Westminster, Londra, 1835-1860.

IL GOTICO ESPRIME:

- IL CONCETTO PURO DI ARCHITETTURA
- LA VERA FEDE CIOÈ IL CRISTIANESIMO
- IL GENIO DEL POPOLO INGLESE

(A. Pugin, *Specimens of Gothic Architecture*, 1821-23)

The Palace's structure - UK Parliament

# L'ARCHITETTURA NEOGOTICA



*C. Pelli, Torri Petronas.  
Kuala Lumpur, 1999.*



*Skidmore, Owings and Merrill,  
Burj Khalifa. Dubai, 2010.*

.....  
Spunti di lavoro:

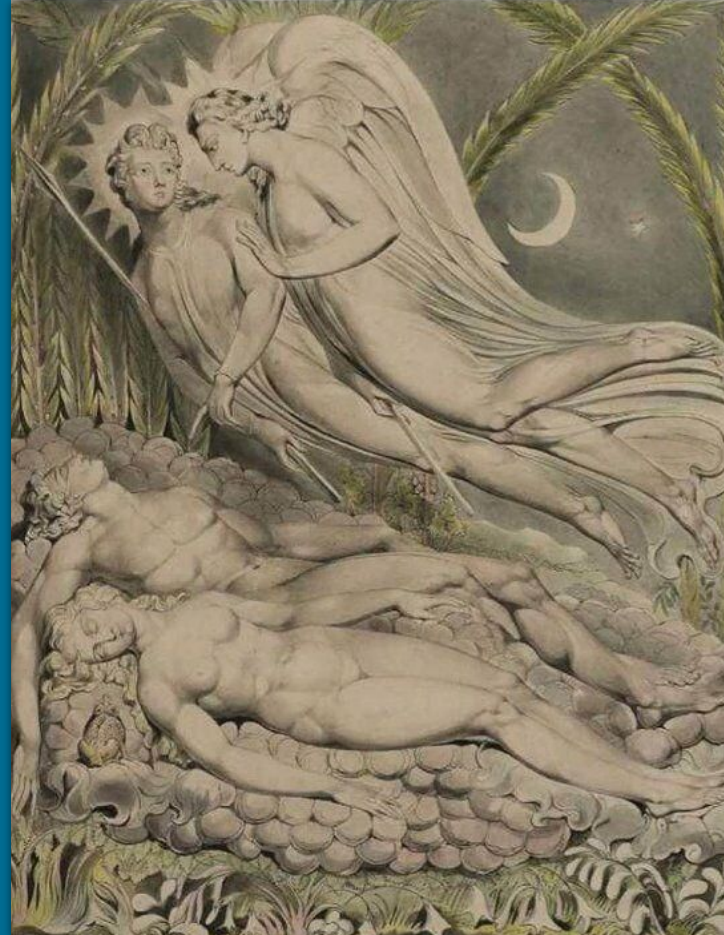
- Foto e video spazi caratterizzanti propria città, quartiere. Tradizioni? Singolarità?
  - Analogie - differenze tra torri neogotiche e skyscrapers
- .....



# LA PITTURA VISIONARIA



W. Blake, *The Ancient of Days in Europe a Prophecy*, 1794.



W. Blake, *Adamo ed Eva dormienti*, 1808.

*"If the doors of perception are cleansed, everything would appear to man as it truly is, infinite."*

*The marriage of Heaven and Hell (1790-93)*

OLTRE I CRITERI TRADIZIONALI:

- OCCHIO INTERIORE E VISIONE
- COMPLESSI SIMBOLISMI.
  - URIZEN: RAGIONE E LEGGE.
  - L'UOMO: DESIDERIO, CARNE E SPIRITO
- ILLUMINATED PRINTING

**LE LINGUE** *live*

# LA PITTURA VISIONARIA



**Location:**  
Thomas Street  
[///maybe.quarrel.elder](#)

**Date Taken:**  
26/06/2019

**Year Created:**  
2019

**Artist(s):**  
Jim Vision

Giant mural by Jim Vision in Manchester based on the William Blake poem *The Tyger*.

Tyger! Tyger! Burning bright  
In the forests of the night:  
What immortal hand or eye  
Could frame thy fearful  
symmetry?

# LA PITTURA DI PAESAGGIO



*Saype, Beyond crisis. Leysin, 2020.*

Guillaume Legros in arte  
Saype = Say + Peace

**LAND ART = affreschi su  
erba con vernice naturale  
e biodegradabile al 100%**  
fatta di carbone – per il  
colore nero – di gesso e  
proteine del latte – per il  
bianco

# LA PITTURA DI PAESAGGIO



*John Constable, The Hay Wain già Landscape: Noon, 1821.*

“Il grande difetto del giorno d’oggi è la bravura, il tentativo di fare qualcosa al di là del vero”

“Il suono dell’acqua che scorre tra gli argini del mulino, salici, vecchie tavole marce, pali fangosi, e fabbriche di mattoni, io amo queste cose.”



# TRA TRADIZIONE E INNOVAZIONE



.....

**Natura grandiosa  
romantica e sublime  
esprime sempre le emozioni  
dell'uomo**

.....

[Philadelphia Museum of Art - Collections Object :  
The Burning of the Houses of Lords and  
Commons, October 16, 1834 \(philamuseum.org\)](https://www.philamuseum.org/collections/object/the-burning-of-the-houses-of-lords-and-commons-october-16-1834)

**LE LINGUE** *live*

# TRA TRADIZIONE E INNOVAZIONE



*William Turner, The fighting Temeraire, 1838.*

## VIDEO

[Joseph Mallord William Turner | The Fighting Temeraire | NG524 | National Gallery, London](#)



*C. Lorrain, Porto al tramonto, 1623.*

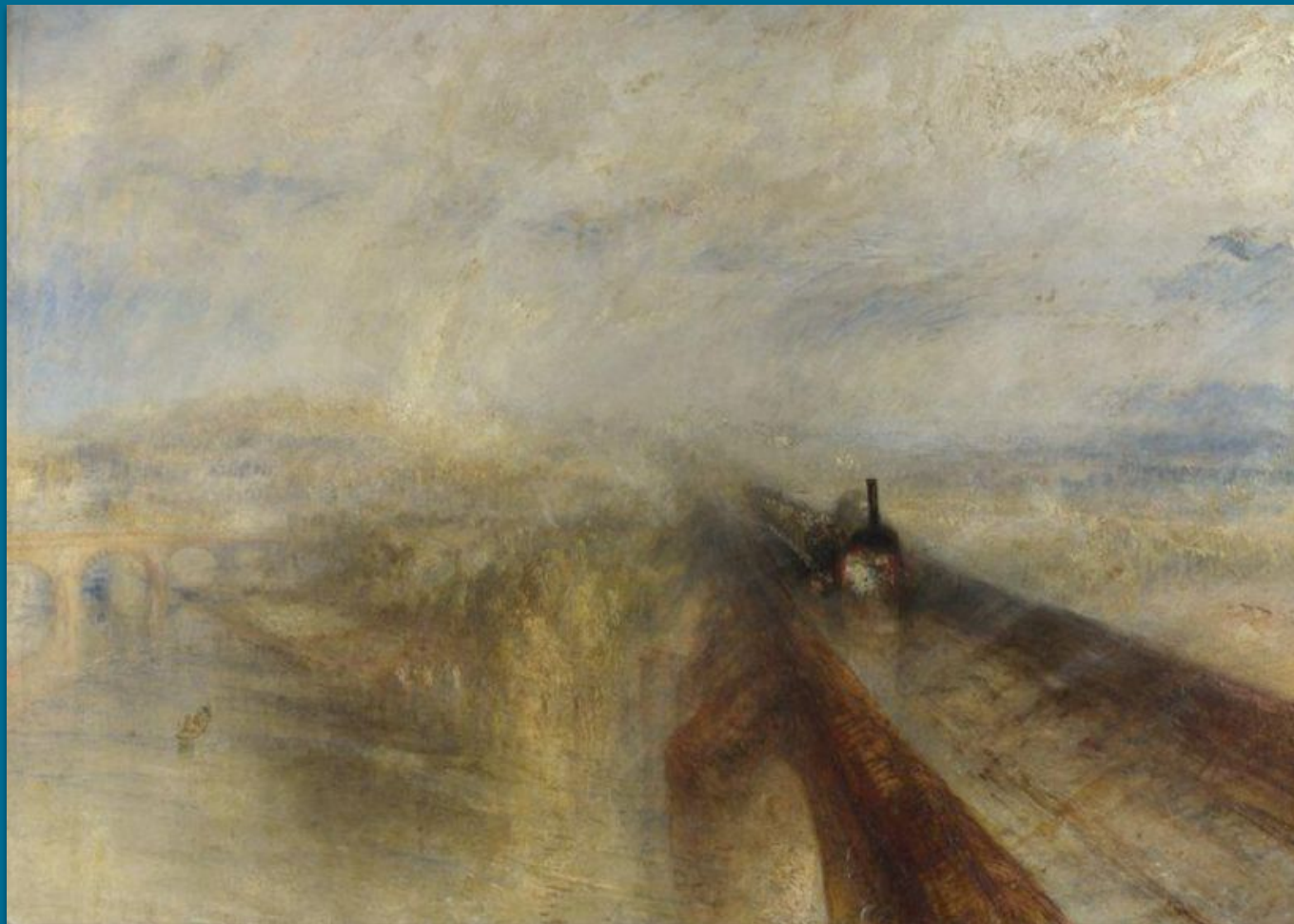
# TRA TRADIZIONE E INNOVAZIONE



Banksy a Venezia. 2019. Ph. Courtesy Banksy - [www.banksy.co.uk](http://www.banksy.co.uk)

LE LINGUE *live*

# TRA TRADIZIONE E INNOVAZIONE



[Joseph Mallord William Turner |  
Rain, Steam, and Speed - The Great  
Western Railway | NG538 |  
National Gallery, London](#)

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## Possibili collegamenti:

- **tradizione vs innovazione (vapore, due ponti)**
  - **realismo vs allegoria**
  - **temi: sublime, esperienza, avventura, sorpresa**
- 

Joseph Mallord William Turner, *Rain, Steam, and Speed -  
The Great Western Railway*, 1844.



 **MONDADORI**  
EDUCATION

**Rizzoli**  
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