Almond, Kevin

The Tragic Descent of Serious Reaction to Misplaced Sentiment

Original Citation


This version is available at http://eprints.hud.ac.uk/8475/

The University Repository is a digital collection of the research output of the University, available on Open Access. Copyright and Moral Rights for the items on this site are retained by the individual author and/or other copyright owners. Users may access full items free of charge; copies of full text items generally can be reproduced, displayed or performed and given to third parties in any format or medium for personal research or study, educational or not-for-profit purposes without prior permission or charge, provided:

- The authors, title and full bibliographic details is credited in any copy;
- A hyperlink and/or URL is included for the original metadata page; and
- The content is not changed in any way.

For more information, including our policy and submission procedure, please contact the Repository Team at: E.mailbox@hud.ac.uk.

http://eprints.hud.ac.uk/
University of Huddersfield Repository

Almond, Kevin

The Tragic Descent of Serious Reaction to Misplaced Sentiment

Original Citation


This version is available at http://eprints.hud.ac.uk/8475/

The University Repository is a digital collection of the research output of the University, available on Open Access. Copyright and Moral Rights for the items on this site are retained by the individual author and/or other copyright owners. Users may access full items free of charge; copies of full text items generally can be reproduced, displayed or performed and given to third parties in any format or medium for personal research or study, educational or not-for-profit purposes without prior permission or charge, provided:

- The authors, title and full bibliographic details is credited in any copy;
- A hyperlink and/or URL is included for the original metadata page; and
- The content is not changed in any way.

For more information, including our policy and submission procedure, please contact the Repository Team at: E.mailbox@hud.ac.uk.

http://eprints.hud.ac.uk/
Checking your Typeset Proof

Multi-Authored Papers
In the case of multi-authored papers, authors are advised to collaborate when checking the typeset proof. One author should be nominated to either accept or submit corrections on behalf of all of the authors of the paper.
We can only accept one set of revisions, or one acceptance of the typeset proof, from the nominated author. Once an author approves the typeset proof further revisions may not be requested.

Repying to us
After you review the typeset proof, you need to click on the ‘Author Verify Typeset Proof’ button (available at the link you downloaded the typeset proof from). You will then need to select the appropriate option to proceed.

Option 1: Accept Typeset Proof
*To be selected when your paper is ready for publication*
- Please thoroughly check the typeset proof before accepting it. You will not have further opportunities to make additional changes after the typeset proof has been accepted.
- Once you have accepted the typeset proof of your paper it will be ready to be published. You will be notified when your paper has been published and given instructions on how to access the published version.

Option 2: Request Resubmission of Typeset Proof
*To be selected when your paper requires corrections*
- Please see section on ‘Documenting your Corrections’.
- The typesetter will receive notification of your requested corrections. Once the corrections have been completed you will be notified of the availability of a revised typeset proof for your approval.

Bibliographical Details
Please note that full bibliographical details (issue and page numbers) will not be available until final publication of your paper. Once your paper has been published you will be able to obtain these details. We will notify you as soon as your paper is published.
Checklist for Reviewing the Typeset Proof

We recommend that you print the typeset proof and proofread it slowly and with great care. Request that a colleague also proofread your paper as they may notice errors that you may miss due to your familiarity with the content.

Remember to check your typeset proof for:
- Completeness: inclusion of all text, figures, illustrations and tables
- Correct title and subtitle
- Correct authorship and order of authors
- Current affiliation details
- Heading levels
- Position and size of illustrations and figures
- Matching of captions to illustrations and figures
- Position of tables
- Presentation of quotes
- Presentation of equations
- Footnotes and footnote numbering
- Inclusion of acknowledgements
- References and reference style
- Typesetting or conversion errors

Please check the Journal Standard Style prior to requesting changes to style as we adhere to standard presentation requirements for all papers to ensure consistency throughout the Journal.

It is important that all of your corrections (and those of your co-authors if applicable) are submitted to us in one communication.

Please note that careful proofreading is solely your responsibility.
Journal Standard Style

Order of the Paper:
1. Cover page
2. Copyright/imprint page
3. Paper: title/subtitle; author names with affiliation; abstract; keywords; body of paper; acknowledgement (if applicable); reference list; appendix (if any); about the author section
4. Journal colophon

Journal Standard Style:
- Paper title/subtitle and all headings appear in Title Case whereby only definite and indefinite articles (e.g. ‘the’ and ‘a’), conjunctions (e.g. ‘and’), and prepositions (e.g. ‘in’, ‘of’ etc.) appear in lower case.
- No italics in titles and subtitles.
- Affiliation of the author will include only the name of the author, university or organization name and country. Honorifics are not included.
- Abstract will appear in italics as a single paragraph.
- No italics included in the keyword list.
- No footnotes attached to title/subtitle, authors or the abstract.
- The first paragraph of the paper will appear in floating style - first three words appear in capital case and bold.
- Footnotes within tables have separate numbering to that of the footnotes within the paper.
- Hyphenation cannot be altered.
- No underline will be included.
- Figure captions are centred below the figure. The figure number and caption appear on the same line.
- Table titles appear above the table, left justified, in bold. The table number and table title appear on the same line.
- About the Author section: The honorific will reflect in this section. Contact details such as email addresses will not be included.
Documenting your Corrections

Changes to the Abstract
If you wish to make changes to the abstract of your paper please provide the revised abstract either as a Word document (if there are also changes to the text), or by entering it in the text box provided when you select Option 2.

Additional Authors
If you need to add a co-author we require the following information for each additional author to be added:
   1. Name of the co-author
   2. Affiliation details
   3. Email address of the co-author (Mandatory)
   4. Short Biography (limit of 30 words)
   5. Long Biography (limit of 200 words one paragraph only)

Corrections to Text
If you have changes to the text please complete these in the Word version of your paper available at the link where you downloaded this PDF (or an existing word version). You can then upload the revised document for typesetting by selecting Option 2.

Corrections to Style:
You will need to clearly indicate all corrections in the following manner:

1. Page Number - paragraph number - line number - correction to be made
   eg: 1. Page 4 - last paragraph, line 4, please put a comma after Tom in the sentence Mary, Tom, Jane and her friends...

The page number is the actual page of the PDF. As the paper has not been paginated yet, no numbers appear on the pages.

Submitting Corrections
Click the ‘Author Verify Typeset Proof’ button (available at the link you downloaded the typeset proof from) and select Option 2.

Option 2: Request Resubmission of Typeset Proof
   - Please upload the corrected Word document, or add your instructions for corrections in the text box provided
   - Note that you can only upload one document, and this document must contain all of the corrections (and those of your co-authors if applicable).

The typesetter will receive notification of your requested corrections. Once the corrections have been completed you will be notified of the availability of a revised typeset proof for your approval.
The Tragic Descent of Serious Reaction to Misplaced Sentiment

Kevin Almond
The Tragic Descent of Serious Reaction to Misplaced Sentiment

Kevin Almond, IFFTI, West Yorkshire, UK

Abstract: The paper examines the way society distorted tragedy into farce. Limiting the investigation to the first half of the nineteenth century it describes how Romantic artists developed an overly tragic sensibility in their work, persona and lifestyles as a reaction to the effects of the industrial revolution. It then examines how the early Victorians sentimentalised this tragic attitude particularly in the exaggerated etiquette and artifice associated with mourning and death. Tragedy is the quintessential expression in describing excessive sadness or disaster; therefore it is the most dramatic, rendering it virtually impossible to exaggerate. Attempts at exaggeration have bordered on caricature or satire, that have distorted tragedy into travesty. Tragedy has manifested itself through various expressions in art, literature and reality yet only rarely, as in the Romantic Movement, have all three mediums merged. This resulted in a histrionic tragicomedy of display that began as a serious reaction to social conditions and ended in sticky sentimentality.

Keywords: Art, Romantic, Sentimental, Tragedy, Exaggerate, Farce

Introduction

Tragedy is the quintessential expression in describing excessive sadness or disaster; therefore it is the most dramatic, rendering it virtually impossible to exaggerate. Attempts at exaggeration have bordered on a caricature or satire, which have distorted tragedy into farce. In history, tragedy has manifested itself through various expressions in art, literature and reality, yet only rarely, as in the Romantic Movement, have all three mediums of tragedy merged. This not unnaturally resulted in a histrionic tragicomedy of display that began as a serious reaction to social conditions and ended as misrepresentation.

Romanticism emerged in the late eighteenth century and lasted in various forms until 1900. In many ways it could be seen as a reaction to the creative alienation caused by the industrial revolution, whose most crucial years were between 1750 and 1830. This was a time when people flocked to expanding towns and cities in search of work and prosperity, their lives being geared towards the machine of industry, which offered little opportunity for interest in the arts.

In many ways Romanticism evolved from the tragedy of art being divorced from society. It created, perhaps, one of the first coherent artistic groups to insist on their right to stand on the fringes of society. The tragedy of their creative divorce being the central theme employed in their self-alienation which, like the reactions of many minority groups became exaggerated.

Marcel Proust once said:

“As for happiness it has nearly one advantage only, that
of making unhappiness possible. Happiness is wholesome only for the body, but it is heartache that develops the forces of the mind." (Schrade, p106)

This could almost be an epitaph for much of the Romantic philosophy. Their art and life style were filled with an intense, theatrical and tragic melodrama that often looked suspiciously artificial or posed. Their preoccupation with the past, impermanence and decay, the early and bizarre deaths of their heroes both in fact and fiction, very quickly became farcical and decayed into sentimentality.

The increase in literacy in early nineteenth century England helped to spread these tragic Romantic attitudes, which hitherto had been limited to their purveyors. This shaped the background of the Victorian sensibility, a sensibility that manifested itself extravagantly in the emotions displayed in death, the tragic finality that moves even the most apathetic of people. This reflected a move towards the popularisation of high art and culture. The historian and writer Saint Beave divided Romanticism into two periods. Individual Romanticism up to 1829 and Social Romanticism after this date. His essay on ‘The Hopes and Desires of the Literacy and Poetic Movement after the Revolution of 1830’, asserts that art after 1830 turned popular and began to reflect contemporary social movements. This is exemplified in the Romanticism of Victorian family life that produced the sentimental ballad, the Valentine and a bizarre social etiquette in the objects, clothes and remembrance of the dead.

The one certain thing about human life is death. Throughout history people have found different ways of dealing with this; they have tried to forget it or have prepared themselves gradually. In his book ‘Greek Tragedy and the Modern World’, Leo Aylen states that one of the functions of tragedy is to help people come to terms with death. People have an obvious need to learn how to live with this and tragedy could be the means of filling this need. When related to the central theme of this paper, tragedy is the means of coming to terms with both the temporary death of art and creativity and the trauma of human death. It is fascinating that society developed this view of death in art and literature, and the excessive way it was interpreted, beginning as a serious individual reaction and ending as sticky sentimentality designed for popular appeal.

**Findings and Discussions**

In his book ‘British Romantic Art’, Raymond Lister reveals a general agreement that Romanticism is impossible to define. It is possible, however to grasp a general meaning of Romanticism without pinning it down to a dictionary definition. The movement emerged as a reaction to man’s creative alienation in the Industrial Revolution. Therefore it is not suprising, that the main obsessions pursued were youth and death coupled with a melancholy longing for the past.

The early deaths of so many Romantic heroes both in fact as in fiction resulted from these obsessions. This occurred because many Romantics were not content in just devoting their lives to art. They wanted to present their whole personality as part of their art as well. This developed the tragic legend of the Romantic hero.

Thomas Chatterton (1752-1770), subject of the Victorian painting ‘Death of Chatterton’ by Henry Wallis, possessed every qualification for a tragic Romantic hero. The author of

---

1 Quoted in Leo Schrader *Tragedy in the Art of Music* Page 106
forged medieval manuscripts, written with an extraordinary intensity for a person of such youth, Chatterton emerged from an extremely humble background. He had immersed himself in the medieval past of his own locality, St Mary Redcliffe, Bristol and had risen through his own creative efforts. Often reviled and misunderstood by his contemporaries, Chatterton committed suicide before reaching maturity. Through his work, but even more through the events of his short, tragic life, he had become a legendary symbol of the martyrdom of creative genius.

Chatterton’s story was ideal as a prototype in the developing characters of the Romantic poets. Bound themselves by a sense of their own separateness, the result of both personal unhappiness and the transitional social climate, the Romantic poets chose to exaggerate their sense of dejection by affecting a pose of tragedy. Unfortunately, many poets absorbed too much of this simulated persona, so that it became like a mask they could not remove. Similar to Marilyn Monroe, a more recent tragedienne, this adoption of a false image followed a path of self-destruction whose conclusion was a tragic and inevitable early death.

The most predominant Romantic hero to emulate Chatterton’s tradition was John Keats, who condensed his poetic entity into five short years from 1815 to 1820. Afflicted by recurring bouts of tuberculosis, Keats was only too aware of the transient nature of his own life, as he remarked to a friend:

“To distrust life is to cherish the idea of death.”2 (Quennell, p96)

Keats’ early life had indicated a tragic destiny. His childhood was full of disaster. He regarded his mother’s early death as a betrayal that caused him an impassioned and prolonged grief. From then on he viewed happiness as an illusion. This formed the basis of his poetic genius because it initiated in him, a conflict that shaped the characteristics of his individual style (for instance, his love of sensations), which he endeavoured to resolve through art.

His love of sensations pursued a dramatic conflict between two extremes. In ‘Ode to a Nightingale’ he examines the extremes of joy and melancholy by illustrating the plight of the nightingale’s transient existence. Like the butterfly, the pleasure of the nightingale’s beauty was short lived before the ugliness of death appeared:

‘Darkling I listen and for many a time
I have been half in love with easeful death
Call’d him soft names in many a mused rhyme
To take into the air my quiet breath’3 (Keats)

In ‘Ode on Melancholy’, (an archetypical Romantic title), he dwells upon the intensities of pleasure and pain:

‘She dwells with beauty, beauty that must die
And joy whose hand is ever at his lips
Bidding adieu; and aching pleasure nigh
Turning to poison while the bee mouth sips’4 (Keats)

2 Quoted in Peter Quennelle Romantic England Page 96
3 Taken from Ode to a Nightingale by John Keats 1819
4 Taken from Ode on Melancholy by John Keats 1819
Keats, who like his contemporaries Shelley and Byron, possessed what a Freudian psychologist would call a ‘death wish’. It is debatable as to whether they were born or socialised into this endowment, though it is more likely that the three poets were socialised into it due to the similarity of their tragic circumstances during childhood. What is certain is that the disruptive social climate during the Romantic Movement allowed them to put their death wishes to a creative use.

Keats was more outwardly tranquil and more subtly exaggerated than the more exhibitionist Byron and Shelley. Byron, enhanced by his own tragic childhood of poverty, constant insecurity and hideous domestic turmoil, declared himself a pessimist and a determined fatalist. This was justified as he matured because no-one seemed to court disaster more ingeniously, or repeatedly. as Byron himself acknowledged in a letter to his friend, Augusta Leigh:

‘I have been cunning in mine overthrow
The careful pilot of my proper woe’ (Quennell p117)

Byron, who also suffered from a ‘death wish’ had developed a guilt complex as a result of his awful childhood and was constantly committing misdemeanours to justify this sense of guilt. In an attempt to summarise Byron’s excesses, an admirer, Tom Maturin described his:

‘Secret struggles of passion where the soul trembles
on the verge of the unlawful and the unhallowed and the
human capacity for feeling and suffering is pushed to
its extreme limits’ (Quennell p118) 6

Byron thrived on his ‘secret struggles of passion’. They were both a source and inspiration to his art and as an artist he gave his all. This could, perhaps, explain the real tragedy; his total dedication left him with no inner resources to counteract the pose of tragic destiny to which he resigned himself.

Shelley had a similar belief in his fatalistic destiny, but whereas Byron admitted his downfall was largely his own making, Shelley felt that society dealt him unprovoked blows the blows. On one side stood the devoted enthusiast Shelley, on the other prejudice, tyranny and superstition. He became both petulant and self-deceptive. Without questioning why society misjudged him Shelley exaggerated this misjudgement to bolster his own sense of separateness.

This led him to over-dramatise other aspects of his life. He was nervous to the point of neurosis. Once he believed an unknown assailant had made an attack on him. A pistol shot was found to have pierced his flannel nightgown, but people believed that Shelley had discharged it himself, because no-one had seen the assailant.

His self-deceptiveness allowed him to treat situations in which he inflicted pain on others as personally tragic to him. For instance, after falling in love with Mary Wollstonecraft, he hastily tried to arrange a ménage à trois in which his three months pregnant wife, Harriet, was relegated to the part of sister, while Mary took over her place as his wife. Harriet’s indignance merely led a blinkered Shelley to accuse her of the basest and blackest treachery.

---

5 Quoted in Peter Quenelle Romantic England Page 117
6 Quoted in Peter Quenelle Romantic England Page 118
The meeting of the two poets, Shelley and Byron beside Lake Geneva, Switzerland in 1816, began a friendship united by a sense of doom which indirectly resulted in their bizarre early deaths. Shelley died in Italy after both poets had mutually agreed to settle there. He was drowned on a boat during a Mediterranean storm, his body being discovered six days later, mutilated and partly eaten by fish. A distraught Byron attempted to arrange a cremation and later described the nauseous details:

‘the quivering flames turned yellow, green and blue, 
the corpse fell open, the frontal bone of the skull
fell off and as the back of the head rested on the red
hot bottom bars of the furnace, the brains literally
seethed and boiled, as in a cauldron for a very long time’

7 (Whipple245)

It was said that Byron never quite recovered from the shock of Shelley’s cremation. He certainly lost the spirit of his youth, penning a short poem as he slid into a self-willed decline:

‘My days are in the yellow leaf,
The flowers and fruits of love are gone
The worm, the canker, and the grief
Are mine alone’

8 (Byron)

His official cause of death was given as malaria and it is not impossible to imagine Byron’s perverse gratification on learning about the terminal nature of his disease.

The Romantic poets set precedents in the same way as many pop stars do today. In the sensationalistic tradition of people emulating for example Elvis Presley, the Romantic poets found themselves the objects of a similar kind of posthumous devotion. There is more than a hint of Byronic fatality in the life of Petrus Borel, the author of some morbid short stories and poems throughout the 1840’s. He transformed himself into the Hell’s Angel of a central club of Parisian Romantics. Glorifying in his satanic reputation, he then raged through a life that ended bizarrely with a unique suicide, he hung himself from a gutter. The poet Gerard De Nerval, who’s passionate, necrophiliac verse was filled with love and death as its themes, was equally fatalistic. Exuding decadence by parading the streets of Paris with a pet lobster on a lead, he affected a tortured and malevolent personality distinguished by rolling eyes and swirling black capes. He also committed suicide. It is interesting to note that this did not revert to the sentimentality of the Victorians. What originated as a pose developed as a serious and successful attempt at producing high art.

The Romantics used poetry as the main medium of personal revelation. For them poetry was an expression of their gloomy fatalistic personalities, displayed with the direct expression and natural feeling that were a part of their contemporary artistic climate. It encouraged artists to explore other tragic extremes in human nature, ranging from fascination with whores, homicidals and the insane to the supernatural, the cornucopia of exaggerated influences which the Victorian’s sentimentalised.

Many Romantic artists developed a passionate interest in nature. The development of the Industrial Revolution had destroyed a society that relied both artistically and socially upon

7 Quoted in Addison Whipple the Fatal Gift of Beauty Page 245
8 Taken from on this Day I complete my Thirty-sixth Year By Lord Byron
nature. The Romantics attempted to reverse this process through art. Whether they felt a sincere sense of loss, or were just inspired by the tragedy in nature’s destruction remain a speculation. It certainly served as a valid excuse to indulge in obsessive melancholia, as in the wistful diary entry by Sir Humphrey Davy, chemist, physicist and friend of Coleridge:

‘Today for the first time I have a distant sympathy with nature. I was lying on the top of a rock, the wind was high and everything in motion, the branches of an oak tree were waving and murmuring, the yellow stream below was alive and myself part of the series of visible impressions. I should have felt pain in tearing a leaf from one of the trees’\(^9\) (Quennell p189)

The sensations of loss, decay and impermanence were recurrent features in other aspects of Romanticism, particularly in a mournful preoccupation with the past and ruins. This preoccupation symbolised vigour and strength being sapped by the onslaught of society, resulting in the ultimate tragic sensation which is death.

One of the more bizarre Romantic diversions was in the building of ‘follies’ as an attempt to emulate the past. A folly is defined in the \textit{Collins English Dictionary} as:

‘Any foolish but expensive undertaking, especially a useless and needlessly extravagant structure’\(^10\) (Collins)

This is exactly what the Romantic diversion was. The process involved the demolition of new buildings or structures and their rebuilding as ruins. The more dedicated pursuers of the cause even planted dead trees around their simulations. Romantics were attempting to create havens of inspiration amid the onslaught of industrialisation.

Painters of the Romantic period had similar aspirations to the Romantic poets in that they attempted to transcend both their lives and personality into their art. Referring to Raymond Lister in his book, \textit{British Romantic Art},\(^11\) he described the artist as a ‘man possessed’, an attribute he shares alone with the madman. His possession is an obsession that takes over his creative functions and is beyond his control. It surges up from his subconscious and unconscious minds, releasing a well of human emotions and feelings that are then transformed into art. Raymond Lister failed to suggest what ignites an artist’s so-called possession. The Romantic artist’s ‘possession’ was instigated by man’s creative alienation during the Industrial Revolution yet some artists could have used the term Romanticism as a stepping stone to a more personal means of expression through art. This theory is especially significant when examining the life and works of Henry Fuseli, one of the first painters to be associated with the Romantic Movement.

Fuseli had few of the self-deprecating fatalistic attitudes, so predominant in other Romantics. Yet his obsession with the erotic and shadowy dream world of the Gothic novel adhered him to be more grotesque and sensual. His works reflected some of the most peculiar traits of his own personality. He was preoccupied with sin; this was obvious in his malign

\(^9\) Quoted in Peter Quennelle \textit{Romantic England} Page 189
\(^10\) Taken from \textit{Collins English Dictionary}
\(^11\) Quoted in Raymond Lister \textit{British Romantic Art} Page 56
choice of subject. He had a gift for conferring an expression of latent evil on every face and every attitude that seemed to suggest erotic dreams. This was even suggested in his self-portraits which hint at his sinister, diabolical obsessions.

His main subject matter was nightmare. It was rumoured that before retiring to bed he would devour a plateful of raw beef because he hoped it would improve the quality of these nightmares. Two paintings show a fascination with a dreaded beast, in the first with its pale glaring eyes and floating mane, thrusting its neck between the curtains of a bed whereas in the second it is mounted by the devil, plunging through an open window, leaving behind it a pair of naked women who - to further complicate the effect - are obviously lesbian lovers.

Fuseli was too cynical to affect a tragic pose, however, his fascination with the gruesome and the bizarre produced works that were both tragic and wildly Romantic. He was, as the writer Johan Kaspar suggested:

‘The representation of a real individual and the soul and character of that individual’\(^{12}\) (Lister p56)

Many Romantics affected a tragic pose as a reactionary enterprise. In a climate of artistic uncertainty and hunger for revolution, it seemed natural to go to the root of the matter and set up a new criteria. It resulted in real originality. In staging a self-imposed exile from a polite society, the painter Gericault was able to achieve this.

As a young adult, he was described as being very handsome, cultured and socially desirable, in possession of a considerable amount of wealth inherited from his mother’s early death. His contemporary, Adelaide de Montgolfier, wrote:

‘He was at once animated and gentle, tall grave with singularly beautiful eyes, dreamy, mild and deep like those of the Orientals.’\(^{13}\) (Berger p10)

A marked change in his character began during in a passionate, incestuous love affair with his aunt. After the affair ended, he sank into an existence of pessimistic oblivion, the death of his affair instigating a parallel fascination with the death and menace in human tragedy. Shaving off his hair to symbolise his divorce from the rest of the society, he indulged in a passionate frenzy of painting, depicting such morbid subjects as maniacs from insane asylums, deformed people, hangings, beggars and decomposing bodies.

His most controversial painting, *The Raft of the Medusa*, depicts the ship-wrecked passengers of the ‘Medusa’ on a raft in the high seas. Hunger and thirst had led to survivors being subject to cannibalism. As part of his research he had studied the expressions and postures of the newly dead corpses delivered to him from the morgue; in fact he took such a fanatic and fetishist delight in his analysis that his studio began to resemble a slaughterhouse.

It is tragic that a man of Gericault’s obvious social and monied afluence could resort to such morbid fascinations. His sudden change of character was like a gigantic and simulated performance. The ultimate example of tragic posturing, that confirms Marcel Proust’s theory that it is only ‘heartache that develops the forces of the mind’ 1 (Schrade, p106), even though in this case the heartache could have been simulated.

\(^{12}\) Quoted in Klaus Berger *Gericault and his Work* Page 10

\(^{13}\) Quoted in John Morley *Death, Heaven and the Victorians* Page 16
One of the last paintings to fall under the term ‘Individual Romanticism’ was Delacroix’s *The Death of Sardanopolis*, exhibited in 1829. This was based on Byron’s poem about the death of the Greek King, Sardanopolis. The themes of the poem were intellectual and moral freedom which represented the dramatic terrors and excesses that the Romantics displayed when faced with opposition against this freedom. Delacroix over-exaggerated the excesses in Byron’s work by representing suicide, sadism, oriental despotism and sensuality. He depicted the bearded Sardanopolis reclining on a huge bed, contemplating the extraordinary scene of carnage taking place around him.

It is hardly surprising that Romantic paintings after 1830 turned popular and began to reflect contemporary social attitudes to death and tragedy. Delacroix had reached an intense pinnacle in the individual Romantic feeling which was never surpassed. Admittedly, paintings like Henry Wallis’ *Death of Chatterton* and William Milner’s *Dreams* were Romantic in their gloomy theatricality, but they lacked individual depth. The *Death of Chatterton* capitalised on the growing public fascination with Chatterton’s tragic legend, whilst *Dreams* epitomised the Victorians’ morbid obsessions with the supernatural. *The Death of Sardanopolis* was a definitive end to the first half of Romanticism.

Art after 1830 turned popular and began to reflect contemporary social movements. This was similar to the development of kitsch. Kitsch is usually a shallow piece of art or writing that reflects high art, yet is designed for popular appeal. The development of the early Victorian sensibility is also similar in that their overly sentimentalised attitude to death and tragedy was a maudlin, insincere and excessive development of the tragedy in Romanticism. This is convincingly reflected in a letter in *Country Life* (Morley, p16) on Victorian funerals that enthuses:

‘I well remember one dreary, foggy morning, on the way to school, seeing two jet black horses, complete with plumes and drivers’ hats enwreathed with crepe, suddenly loom out of the mist, making my blood run cold.’

Charles Dickens presented many clear images of the spectacle involved in Victorian funerals. To a writer so obsessed with the minutia of domestic details, the pomp and prudery in funerals was irresistible as inspiration. He emphasised the sordid and the ludicrous as in the funeral of Pip’s sister from *Great Expectations*:

‘The coffin was followed, it was a point of undertaking ceremony that the six bearers must be stifled and blinded under a horrible black velvet housing with a white border, the whole looked like a blind monster with twelve human legs. It was all very much appreciated and the neighbourhood highly approved, we were all but cheered.’

Dickens descriptions have a physical immediacy that presents a far clearer picture of life than contemporary visuals like prints and paintings. His attitude to funerals both repelled and fascinated him, a contradiction he emphasised with satire:

---

14 Quoted in John Morley *Death, Heaven and the Victorians* Page 21
15 Taken from *Martin Chuzzlewit* by Charles Dickens 1843-44
'I have orders sir to provide silver-plate handles of the very best description, ornamented with angels heads from the most expensive dies. To be perfectly profuse in feathers. In short sir, to turn out something absolutely gorgeous.'\textsuperscript{16} (Dickens)

The importance of religion, especially when related to funerals in the lives of the Victorians is hard to exaggerate. It lurked beneath an exterior of self-assurance that hid their inner doubts and terrors. In a transitional social climate this is not a surprising attitude, however, it was rendered amusing because religion was often used for the wrong reasons. For example, it was often thought necessary to maintain the same class standards in death as in life, and to use death as a bizarre means of social advancement. This was a predominant feeling among the poorer classes, when paupers sometimes abandoned children’s bodies in the streets rather than subject them to the degradation of a pauper’s grave.

In the House of Commons, Committee’s review of funerals in 1843, an undertaker from Holborn remarked that funerals could be performed for fifty per cent less, without any reduction of solemnity. The irony of this statement was that people appeared to be paying lavishly for an unhappy solemn event. However, it is probably more accurate to suppose that the Victorians were emulating the Romantic passion for tragedy, albeit in a totally hypocritical way. Solemnity became a revered word. It accurately implied a gloomy, sombre and deeply earnest glee in all matters regarding death, not unnoticed in another scathing piece of Dickens’ social commentary from \textit{Martin Chuzzlewit}:

‘… the whole of that strange week before the funeral was a round of dismal joviality and grim enjoyment.’\textsuperscript{17} (Dickens)

As already stated, an essential characteristic of early Romanticism was the exaggerated presence of appearance and personality, especially in relation to dress. Cloaked in Gothicism and melodrama, it produced much eccentricity, not unappreciated by satirists of the time. There is a parallel characteristic in the Victorians’ exaggerated approach to mourning dress.

It was to women that the burden of mourning dress fell. For women, full mourning dress was sombre and intimidating, an ultra-monotone of rigidity and intensity, in which even a bride could wear black. In his \textit{Dombey & Son}, Dickens describes the widow’s weeds of Mrs Pipchin as:

‘The gown of a widow who had, like many, remained in black for forty years, black bombazine of such a lustreless, deep dead, sombre shade, that gas itself couldn’t light her up after dark and her presence was a quencher to any number of candles.’\textsuperscript{18} (Morley, p70)

No doubt encouraged by the imperishable figure of Queen Victoria, who steadfastly remained in mourning for her husband, Prince Albert, until she died forty years later, the Victorian widow regulated her costume to that of a uniform. For the first twelve months she wore a

\textsuperscript{16} Taken from \textit{Martin Chuzzlewit} by Charles Dickens 1843-44
\textsuperscript{17} Quoted in John Morley \textit{Death, Heaven and the Victorians} Page 70
\textsuperscript{18} Quoted in Leo Aileen \textit{Greek Tragedy and the Modern World} Page 30
Parramatta dress and mantle, a tightly fitting and very restrictive garment covered entirely in heavy black silk crepe. Following this, she adopted the widow’s silk for nine months, still heavily trimmed in crepe. Twenty-one months after the bereavement, crepe was discarded and only plain black dress was worn. Finally after two years a widow could go into half mourning for six months, wearing a choice of colours that ranged from grey, lavender, mauve, violet or black, grey and white stripes. Any woman who became indignant at such a lengthy process found few people to whom she could voice her objections, as social ostracism was part of the convention.

This period of excessive mourning proved to be as terminal as life itself. Protests began to rise against mourning in the same way that the Romantics had protested against the Industrial Revolution. It seems feasible that as the social climate of the early Victorians became more settled and the society’s habits began to change, the restrictions of the complicated, costly and meaningless etiquette of mourning became more irksome and ridiculous. The attacks gradually mounted and were even reflected in the Victorian novel.

This seems to prove that a mass indulgence in tragedy can only be practised in a particular social climate as Leo Aylen emulates in another theory from ‘Greek Tragedy and the Modern World’:

‘There cannot be tragic drama unless the audience to some extent shares the writers’ preoccupations’

Society had simply changed. The early Victorians had made a convention out of non-conformity; the later Victorians reacted with a move towards practicability. When faced with such examples as this melodramatic description from Charles Dickens and Early Victorian England of a priest shuffling along a beach in a sweltering July heatwave that reflects both reality and fantasy, it’s easy to see why:

‘A venerable igure in seedy, shiny black, with a triangle of yellowing pique at his throat, his face shaded by a black straw hat. His nose keeps in July its January look of frostbite. Be he, he is Gothic, a solid shadow irresistibly advancing.’

Conclusions and Implications

The idea for this paper emerged from the author’s interest in the exaggerated and sentimentalised etiquette of Victorian mourning dress. It traces a personal investigation into the descent of serious reaction to misplaced sentiment. In so doing, it discusses how the tragedy of many artists and writers sense of alienation, can be distorted by a wider society into farcical over exaggeration. Limiting the investigation to the first half of the nineteenth century, it exemplifies the way that Romantic artists developed an overly tragic sensibility both in their work and life style, as a means of coming to terms with the alienation of art and culture. The ironic way that the early Victorians over-sentimentalised this serious tragic attitude, particularly in their approach to mourning and death, is then discussed. Obviously in illustrating this point of view certain questions arise. For instance, if tragedy is exaggerated to the extent

19 Quoted in R J Cruickshank Charles Dickens and Early Victorian England Page 66
20 Quoted in John Morley Death, Heaven and the Victorians Page 18 (Charles Dickens, Dombey and Son)
of its being a caricature, is it really a result of a contemporary social climate? Is there then
the potential in all of us to dramatise in a maudlin and sentimental way? The answer is
probably yes, and this can be justified by examining inflated public reactions to other tragic
occurrences. For instance when the film star Rudolph Valentino died prematurely in 1926
there was an instant public outcry. This came through both the newspaper reports of the
time, which sensationalised his life and death, and in the reaction of his female fans. It seems
that having ignited women to a fever pitch of sexual emotion in his on-screen performances,
his tragic death could only be met with a mass demonstration of exaggerated mourning.
More recent reactions to the deaths of public figures such as Princess Diana and the reality
TV star Jade Goody have provoked similar overstated displays of mourning.

There is a clear dividing line between tragedy and the exaggeration of tragedy. As described
in the introduction, tragedy is the quintessential expression in describing excessive sadness
or disaster, it can go no further. The example of exaggerated Victorian mourning provides
a case study of the maudlish and tragicomic effects of this misplaced sentiment. It should
be remembered, however that not all tragic Romanticism reverted to sentimentalism. Its in-
fluence on Petrus Borel and Gerard de Nerval led them to develop a serious interest in tragedy
that produced high art and in turn influenced other artists. Whatever the dividing line was
and is between high and popular art, both Individual and Social Romanticism exaggerated
and parodied tragedy. Dickens noticed this theory with a touch of satire in ‘Dombey & Son’,
when Mr Mould asks:

‘Why do people spend more money upon a death, Mrs Gamp than a birth?’ (Morley,
p18)

He was answered:

‘It’s because the laying out of money with a well conducted establishment,
where the thing is performed upon the very best scale, binds the broken
heart and sheds balm upon the wounded spirit.’ (Morley, p18)

If any conclusion can be drawn from the themes discussed in this paper, it is that artists have
an ultimate right to stand on the fringes of society in order to express their creative alienation.
This takes great strength of character as the social order through bigotry and oppression can
attempt to manipulate them into a more conventional expression of their art. This is a tragedy
in itself, however society has the ability to twist serious and individual expression, into a
maudlish, over emotional and popularised appeal designed for the masses. This is the ultimate,
tragic contradiction.

References
Andronik, Caroline. M, Wildly Romantic, The English Romantic Poets: The Mad, the Bad and the
Dangerous Henry Holt and Company 2007
Aylen, Leo, Greek Tragedy and the Modern World Methuen & Co Ltd 1964
Berger, Kalus, Gericault and his Work Methuen & Co Ltd 1955
Bryant, Barbara, Dictionary of Romantic Painters Antique Collectors Club Ltd 2000
Chesterton, G.K, Charles Dickens House of Stratus 2008
Cohen, David, Diana: Death of a Goddess Arrow Books Ltd 2003
Cruickshank, Robert James, Charles Dickens and Early Victorian England 1949
DICTIONARIES: Collins English Dictionary Wm Collins & Sons & Co Ltd 2008  
Dickens, Charles, Martin Chuzzlewhit Penguin 2004  
Dickens, Charles, Dombey and Son Penguin 2006  
Dickens, Charles, Great Expectations Penguin 2007  
Ian, Jack, Keats and the Mirror of Art Oxford University Press 1967  
Jalland, Pat Death in the Victorian Family OUP Oxford 1996  
Jones, Barbara, Design for Death London 1967  
Lister, Raymond, British Romantic Art G Bell & Sons Ltd 1973  
McDonald, Fiona, Britain in the Industrial Revolution Franklin Watts 2008  
Morley, John, Death, Heaven and the Victorians Studio Vista 1971  
Quennell, Peter, Romantic England, Writing and Painting, 1717-1851 Jarrold & Sons Ltd 1970  
Rhodes, Soloman, Gerard de Nerval 1808-1855 Peter Owen Ltd  
Schrade, Leo, Tragedy in the Art of Music Oxford University Press 1964  
Spector, Jack, Delecroix: The Death of Sardanapolis Allen Lane, Penguin 1974  
Stevens Curl, James, The Victorian Celebration of Death Sutton Publishing Ltd 2000  
Taylor, Lou, Mourning Dress George Allen & Unwin Ltd 1983  
Villas, James, Gerard de Nerval, A Critical Biography University of Missouri 1968  
Wheeler, Michael, Heaven, Hell and the Victorians Cambridge University Press 1994  
Whipple, Addison The Fatal Gift of Beauty, the Final Years of Byron and Shelley NY 1964  
Williams Raymond, Tragedy in the Modern World Chatto & Windus 1966  
Worth Leider, Emily, Dark Lover: The Life and Death of Rudolph Valentino Faber and Faber 2004

About the Author

Kevin Almond  
Kevin Almond MDes(RCA), Principal Lecturer, Subject Leader Fashion. Manager of three undergraduate courses and one post graduate course in fashion related subject areas. Winner of IFFTI Conference Award for paper ‘You have to suffer for Fashion’. Research interests include: Fashion Archives, distortion of the body in fashionable clothing, innovative and creative pattern cutting, mourning dress.
EDITORS
Mary Kalantzis, University of Illinois at Urbana-Champaign, USA.
Bill Cope, University of Illinois at Urbana-Champaign, USA.

EDITORIAL ADVISORY BOARD
Robyn Archer, Performer and Director, Paddington, Australia.
Mark Bauerlein, National Endowment for the Arts, Washington, D.C., USA.
Tressa Berman, BorderZone Arts, Inc., San Francisco, USA;
University of Technology, Sydney, Australia; San Francisco Art Institute,
San Francisco, USA.
Judy Chicago, Artist and Author, New Mexico, USA.
Nina Czegledy, University of Toronto, Toronto, Canada; Concordia University,
Montreal, Canada.
James Early, Smithsonian Institution, Washington, D.C., USA.
Mehdi Faridzadeh, International Society for Iranian Culture (ISIC), New York,
USA, Tehran, Iran.
Jennifer Herd, Queensland College of Art, Griffith University, Brisbane, Australia.
Fred Ho, Composer and Writer, New York, USA.
Andrew Jacobowicz, University of Technology, Sydney, Australia.
Gerald McMaster, Curator, Art Gallery of Ontario, Toronto, Canada.
Mario Minichiello, Birmingham Institute of Art and Design, Birmingham, UK.
Fred Myers, New York University, New York, USA.
Darcy Nicholas, Porirua City Council, Porirua, New Zealand.
Daniela Reimann, Institute of Media in Education, University of Education,
Freiburg, Germany; University of Art and Industrial Design, Linz, Austria.
Arthur Sabatini, Arizona State University, Phoenix, USA.
Cima Sedigh, Sacred Heart University, Fairfield, USA.
Peter Sellars, World Arts and Culture, University of California, Los Angeles, USA.
Ella Shohat, New York University, New York, USA.
Judy Spokes, Arts Victoria, South Melbourne, Australia.
Tonel (Antonio Eligio), Artist and Art Critic, Havana, Cuba.
Marianne Wagner-Simon, World Art Organization, Berlin, Germany.

Please visit the Journal website at http://www.Arts-Journal.com
for further information about the Journal or to subscribe.
THE UNIVERSITY PRESS JOURNALS

**The International Journal of the Arts in Society**

Creates a space for dialogue on innovative theories and practices in the arts, and their inter-relationships with society.

ISSN: 1633-1866
http://www.Arts-Journal.com

**The International Journal of the Book**

Explores the past, present and future of books, publishing, libraries, information, literacy and learning in the information society.

ISSN: 1447-9567

**Design Principles & Practices**

An International Journal

Examines the meaning and purpose of ‘design’ while also speaking in grounded ways about the task of design and the use of designed artefacts and processes.

ISSN: 1833-1874

**The International Journal of Diversity in Organisations, Communities & Nations**

Provides a forum for discussion and builds a body of knowledge on the forms and dynamics of difference and diversity.

ISSN: 1447-9583

**The Global Studies Journal**

Maps and interprets new trends and patterns in globalisation.

ISSN 1835-4432

**The International Journal of the Humanities**

Discusses the role of the humanities in contemplating the future and the human, in an era otherwise dominated by scientific, technical and economic rationalisms.

ISSN: 1447-9559

**The International Journal of Learning**

Sets out to foster inquiry, invite dialogue and build a body of knowledge on the nature and future of learning.

ISSN: 1447-9540

**The International Journal of the Inclusive Museum**

Addresses the key question: How can the institution of the museum become more inclusive?

ISSN 1835-2014

**The International Journal of Environmental, Cultural, Economic & Social Sustainability**

Draws from the various fields and perspectives through which we can address fundamental questions of sustainability.

ISSN 1832-2077
http://www.Sustainability-Journal.com

**UBiquitous Learning**

An International Journal

Investigates the affordances for learning in the digital media, in school and throughout everyday life.

ISSN 1835-2030
http://www.UIJournal.com

**The International Journal of Knowledge, Culture and Change Management**

Creates a space for discussion of the nature and future of organisations, in all their forms and manifestations.

ISSN: 1447-9575

**The International Journal of Interdisciplinary Social Sciences**

Discusses disciplinary and interdisciplinary approaches to knowledge creation within and across the various social sciences and between the social, natural and applied sciences.

ISSN: 1833-1882

**The International Journal of Technology, Knowledge & Society**

Focuses on a range of critically important themes in the various fields that address the complex and subtle relationships between technology, knowledge and society.

ISSN: 1832-3669

**Journal of a World Universities Forum**

Explores the meaning and purpose of the academy in times of striking social transformation.

ISSN 1835-2030

FOR SUBSCRIPTION INFORMATION, PLEASE CONTACT
subscriptions@commonground.com.au