

Overview of a Talk  
Richard Wagner & Visual Art

Brisbane, Sydney, Adelaide, Perth,  
Auckland, Wellington, Dunedin, Christchurch  
March 2016–July 2017

*Siegfried und Sieglind* [Detail] Hans Makart

# A Survey of Wagnerian Themes in Visual Art



Being an overview of a *Keynote/PowerPoint* presentation  
given to Australasian Richard Wagner Societies in

Queensland	Saturday 19 March 2016
New South Wales	Sunday 17 April 2016
South Australia	Sunday 17 July 2016
Auckland	Sunday 19 March 2017
Wellington	Sunday 26 March 2017
Dunedin	Sunday 2 April 2017
Christchurch	Friday 7 April 2017
Western Australia	Wednesday 19 July 2017



**Trevor Clarke**

President of The Richard Wagner Society (Victoria, Australia) 2017–18



## Preface

Despite famously declaring to Mathilde Wesendonck that he was a “philistine” in the visual arts, Richard Wagner wrote music that has inspired countless visual artists.

This survey presents visual art relating to the composer, his family, his associates, his ideas and particularly his music dramas.

As requested by early listeners, the talk includes artworks from Australasian art galleries, whose locations are emphasised by underlining. Apparently most of the related local artworks are scarcely known.



**Prelude — *Ride of the Valkyrs***



*Ride of the Valkyrs* (1908) — J. C. Dollman

**John Charles Dollman — English (1851–1934)**

My journey began with John Charles Dollman's dramatic painting *Ride of the Valkyrs* that appeared in Ernest Newman's "Stories of the Great Operas" (Newnes, 1929).

The web and Wikipedia were silent on this painting's location. A 1920s black-and-white reproduction seemed to be all that had survived. It was this atmospheric halftone image that spurred my attempt to seek out the spirited original painting, if it still existed.



I was familiar from childhood with emotive works by J. C. Dollman, including his iconic Antarctic painting:



- *A Very Gallant Gentleman* (1913) — Cavalry and Guards Club, Mayfair, London

Cavalry officer Lawrence Oates walked out into the blizzard to unburden Robert Falcon Scott's team on its ill-fated return from the South Pole, explaining "I am just going outside and may be some time". This epitome of British imperial heroism occupies pride of place in the Cavalry and Guards Club to honour its celebrated member.

John Charles Dollman's son, who was a British Museum naturalist conducting field research in the Australasian tropics, donated a large collection of his father's paintings to the state galleries of Australia.



- *The Immigrants' Ship* (1884) — [Art Gallery of South Australia](#)

[Compare [Tom Roberts](#) *Coming South* (1886) [National Gallery of Victoria](#).]



- *Robinson Crusoe* (1901) — [National Gallery of Victoria](#)

[Compare this desolation with *Tristan Act III*.]

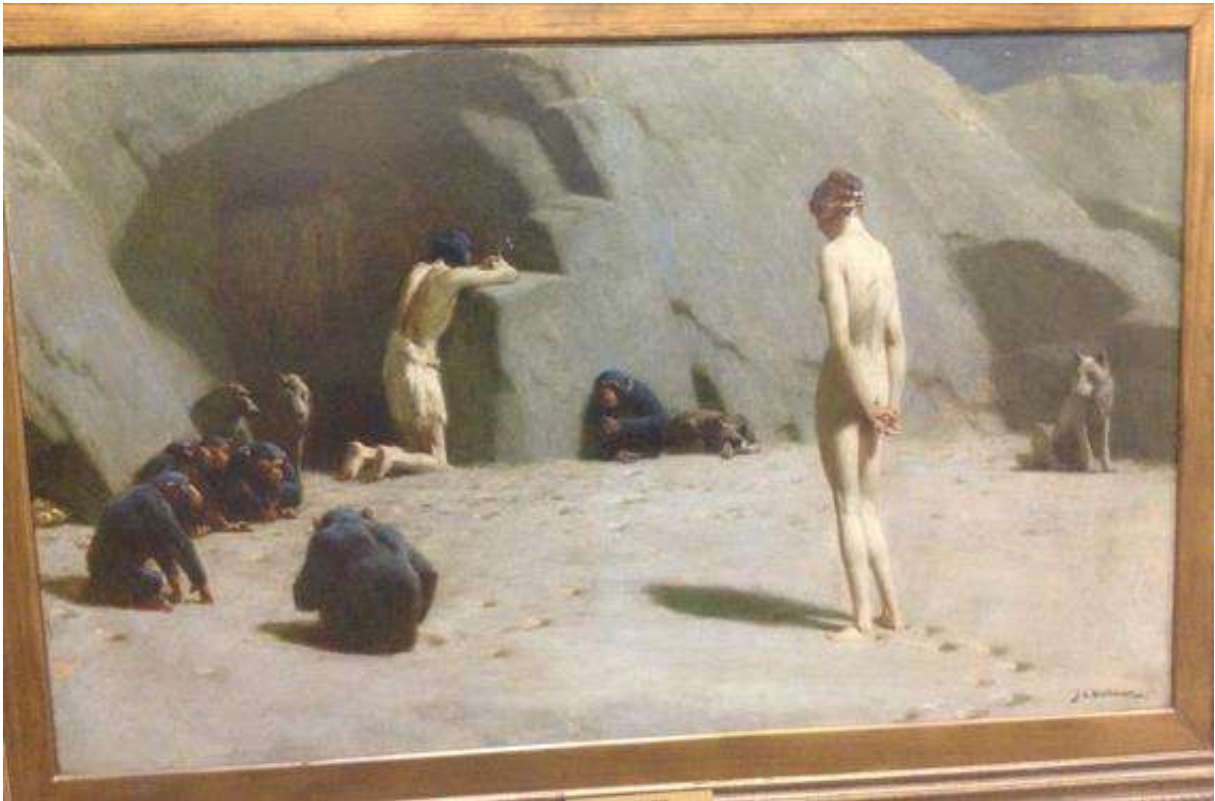
## The Wagnerian Theme of St Anthony

The Art Gallery of NSW holds John Charles Dollman's painting of a theme that is central to Richard Wagner's works: the theme of temptation and renunciation, of pure and profane love.

This theme is exemplified in visual art by the temptation and torment of Church Father St Anthony, the Abbot, (251–356) in the Egyptian desert.

This theme recurs throughout visual art but its musical treatment is almost entirely confined to the works of Richard Wagner—see footnotes immediately below.<sup>1,2</sup>

### Temptation and Renunciation



- *Temptation of St Anthony* (1925) — John Charles Dollman — [Art Gallery of NSW](#)

St Anthony and the seductress are prototypes of Tannhäuser and Venus, or Parsifal and Kundry.

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<sup>1</sup> The exception is Paul Hindemith. In his opera *Mathis der Maler*, Mathis metamorphoses into St Anthony.

Mathis is the celebrated painter of the Isenheim Altarpiece, one of whose panels presents St Anthony for veneration as cure of the plague and ailments like St Anthony's fire—erysipelas—which, incidentally, afflicted Richard Wagner.

<sup>2</sup> Johannes Brahms's so-called *Saint Anthony Variations*—a favourite with Richard Wagner—bear no intellectual kinship with Western art's enduring theme of St Anthony's struggle with the flesh.

### Locating *Ride of the Valkyrs*

I managed to track down John Charles Dollman's *Ride of the Valkyrs* through a fleeting web reference to an unnamed painting of storm clouds and "horses with headlight eyes". I instantly knew I was on track.

It turned out the painting was held by the Art Gallery of Western Australia in Perth, "just" across the Nullarbor Plain from Melbourne. I next discovered that it currently languished in the gallery's vaults and required prior permission to view it.

As far as I could tell, no-one on the east coast of Australia seemed to be aware of its existence. More surprisingly, the same held for members of the Richard Wagner Society of Western Australia who were present at my well-attended talk on *Richard Wagner and Visual Art* in Perth.

Yet this work by John Charles Dollman contains one the most stunning of Wagner-related images.



- *Ride of the Valkyrs* (1908) — [Art Gallery of Western Australia](#)  
(Colour reproduction is not displayed here, as it is copyright of the gallery.)

🔊 Die Walküre



## 1. Richard Wagner's Family Circle

Blandine (18) Heinrich  
von Stein

Paul  
von Joukowsky



Isolde (16) Daniela (21) Eva(14) Siegfried (11)

**Ludwig Geyer — German (1779–1821)**

Richard Wagner was raised in a visual art household. His stepfather Ludwig Geyer was a painter.



- *Self Portrait*



*Johanna Wagner-Geyer — Richard's mother*

Ludwig Geyer's work includes, ironically, portraits of a banker and his wife.



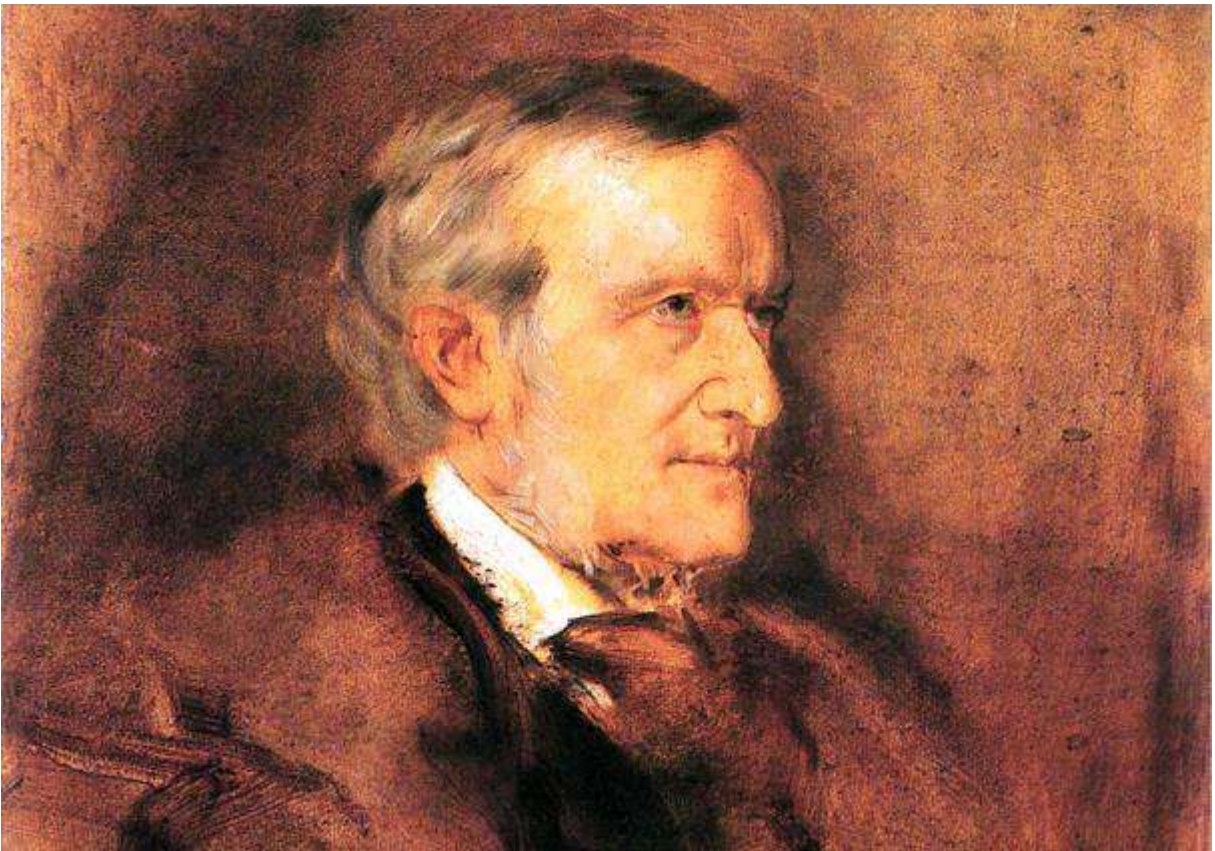
- *Banker Reichenbach and wife*



**Franz von Lenbach — German (1836–1904)**



*Self Portrait — age 70*



- *Richard Wagner (1813–83) — age 69*



- *Cosima Wagner* (1837–1930) — age 42

**Clementine Stockar-Escher — Swiss (1816–86)**



*Self Portrait — age 30s*



- *Minna Wagner (1809–66) with Peps — age 44*

## **2. Richard Wagner's Muses**

**Karl Joseph Begas — German (1794–1854)**



*Self Portrait — age 26*



- *Wilhelmine Schröder-Devriant (1804–60) — age 44*

**Karl Ferdinand Sohn — German (1805–67)**



*Self Portrait — age 34*



- *Mathilde Wesendonck (1828–1902) — age 22*



**John Singer Sargent — American (1856–1925)**



*Self Portrait — age 51*



- *Judith Gautier (1845–1917) — age 41*



### 3. Painters of Richard Wagner's Youth



*Triumph of Religion in the Arts* (1840) — Johann Friedrich Overbeck

**Johann Friedrich Overbeck — German (1789–1869)**



*Self Portrait — age 20*



- *Italia and Germania* (1811–28)

## **The Nazarene Movement**

A breakaway movement of art students from the Vienna Academy established an artistic community in Rome, the *Nazarene Movement* (established in 1809).

Leading Nazarenes include Johann Friedrich Overbeck, Peter von Cornelius and Julius Schnorr von Carolsfeld.

The Nazarenes adopted a religious aesthetic based on their idealised perception of the integrity of late Medieval and early Renaissance art – art before Raphael.

[Compare the English Pre-Raphaelite Brotherhood (Established in 1848).]

**Joseph Karl Stieler — German (1781–1858)**



*Self Portrait – age 25*

King Ludwig I of Bavaria enticed the Nazarenes back home to Germany by commissioning murals for his Residenz in Munich. He was the grandfather of Richard Wagner's patron: King Ludwig II of Bavaria.



- *King Ludwig I of Bavaria (1786–1868) — age 39*



- *Goethe (1796)*



*Beethoven (1820)*

## Lola Montez



- *Lola Montez* (1845) — Joseph Karl Stieler — [Australian National Portrait Gallery, Canberra](#)

She was lover of both Franz Liszt and King Ludwig I of Bavaria.

Lola Montez toured Australia, performing her notorious ‘Spider [up the thighs] Dance’ — hence we find Joseph Stieler’s (idealized) portrait of her in the [Australian National Portrait Gallery](#).

Lola toured the Victorian goldfields just after the miners’ tax rebellion, the Eureka Stockade...



- Eureka Stockade—*Swearing Allegiance to the “Southern Cross”* — Charles Dudiet (1832–1919) [Art Gallery of Ballarat](#)

**Peter von Cornelius — German (1783–1867)**



Age 32

Peter von Cornelius was uncle of Richard's fellow music-of-the-future composer Peter Cornelius.



Peter Cornelius (1824-74) — composer

▶ *Barbier von Bagdad* — Peter Cornelius



- *Gunther orders Hagen to sink the gold* (1859)  
(Loosely based on the *Nibelungenlied*)

**Julius Schnorr von Carolsfeld — German — Nazarene (1794–1872)**



*Self Portrait — age 26*

Julius Schnorr von Carolsfeld was the father of the first Tristan, and father-in-law of the first Isolde.



Ludwig and Malvina Schnorr von Carolsfeld



- *Kriemhilde recognizes Hagen as Siegfried's murderer (1847)*  
[from the *Nibelungenlied*]



Murals in the Munich Residenz of King Ludwig I of Bavaria



- *Hagen kills Siegfried* (1847) — Residenz, Munich

🔊 *Götterdämmerung*



#### 4. Artists Associated with Richard Wagner's Philosophers



*School of Athens* (1510) — Raphael

**Anselm Feuerbach — German (1829–80)**



*Self portrait — age 26*

Anselm Feuerbach was *nephew of the philosopher Ludwig Feuerbach*.  
Richard Wagner's appropriation of Ludwig Feuerbach's thought permeates the *Ring*



Ludwig Feuerbach (1804-72)



- *Tannhäuser* (1855)



- *Plato's Symposium* (1869)

Drinking party to celebrate the victory of tragic poet *Agathon* (centre).

- *Dionysian* — Drunken *Alcibiades* (arm draped around a female) arrives with Bacchic retinue.
- *Apollonian* — *Socrates* (balding) is engaged in philosophic discussion with comedic playwright *Aristophanes* (behind the lamp) as youthful *Plato* observes intently.

[Compare with Bonaventura Genelli's *Education of Dionysos by Apollo and the Muses* (below).]

**Jules Luntenschütz — French-German (1822–93)**



- *Arthur Schopenhauer* (1855) — age 67

Richard Wagner's appropriation of philosopher Arthur Schopenhauer's thought permeates *Tristan und Isolde* and *Parsifal*.

**Edvard Munch — Norwegian (1863–1944)**



*Self Portrait — age 32*



- *Friedrich Nietzsche (1906)*

Posthumous Portrait. Friedrich Nietzsche (1844–1900) had died six years earlier.

In the early 1870s Nietzsche supported Richard Wagner's cultural program and was frequent visitor to and household companion of the Wagners. His subsequent reaction is fuelled by his indebtedness to what he appropriated from Richard Wagner.

**Bonaventura Genelli — German (1798–1868)**



by James Marshall



- *Education of Dionysos [ Bacchus ] by Apollo and the Muses*

**Wagner and Nietzsche**

At their first meeting at Tribschen, Wagner and Nietzsche discussed two concepts of art:

- *Gesamtkunstwerk*, or total art work — a synthesis of all the arts.
- the *Apollonian* and the *Dionysian* — the head-and-reason versus the heart-and-ecstasy.

Bonaventura Genelli's painting shows *Apollo's* Muses channeling the arts – music, dance, epic poetry, love poetry, tragedy, comedy, history – through *Dionysian* ecstasy:

- *Apollo* represents the arts, as embodied in the classical Muses:  
*poetry*: epic, lyric, sacred and erotic; *drama*: tragedy and comedy; *dance* and *music*.
- *Dionysos* represents ecstasy. The Romans knew him as Bacchus.

Wagner claimed this painting as inspiration for his pamphlet "Artwork of the Future" and his conception of *Gesamtkunstwerk*—total artwork—a collaboration of music, drama and visual art.

Ostensibly it also triggered Nietzsche's conception of the Apollonian and Dionysian ("Birth of Tragedy").

## 5. Schloss Neuschwanstein



Neuschwanstein Castle, Bavaria — Ludwig II (1886)

Ferdinand von Piloty — German (1828–95)



- *King Ludwig II of Bavaria (1865)*  
Ludwig II was grandson of Ludwig 1 of Bavaria (see above).



**Karl von Piloty — German (1826–86)**



Age 54 — by his student, **Hans von Lenbach**.



- *Gottfried von Eschenbach reciting his poem Tristan*



- *Lady reading Gottfried's Tristan*



- *Scenes from Tristan*

Compare with the local Piloty painting...



- *Beneath the Arena* (1870) — A pagan priest ponders a Christian martyr — [Art Gallery of Ballarat](#)

## 6. Schloss Linderhof



Linderhof Castle, Bavaria — Ludwig II (1886)

**Moritz von Schwind — Austrian (1804–71)**



*Self portrait — age 18*

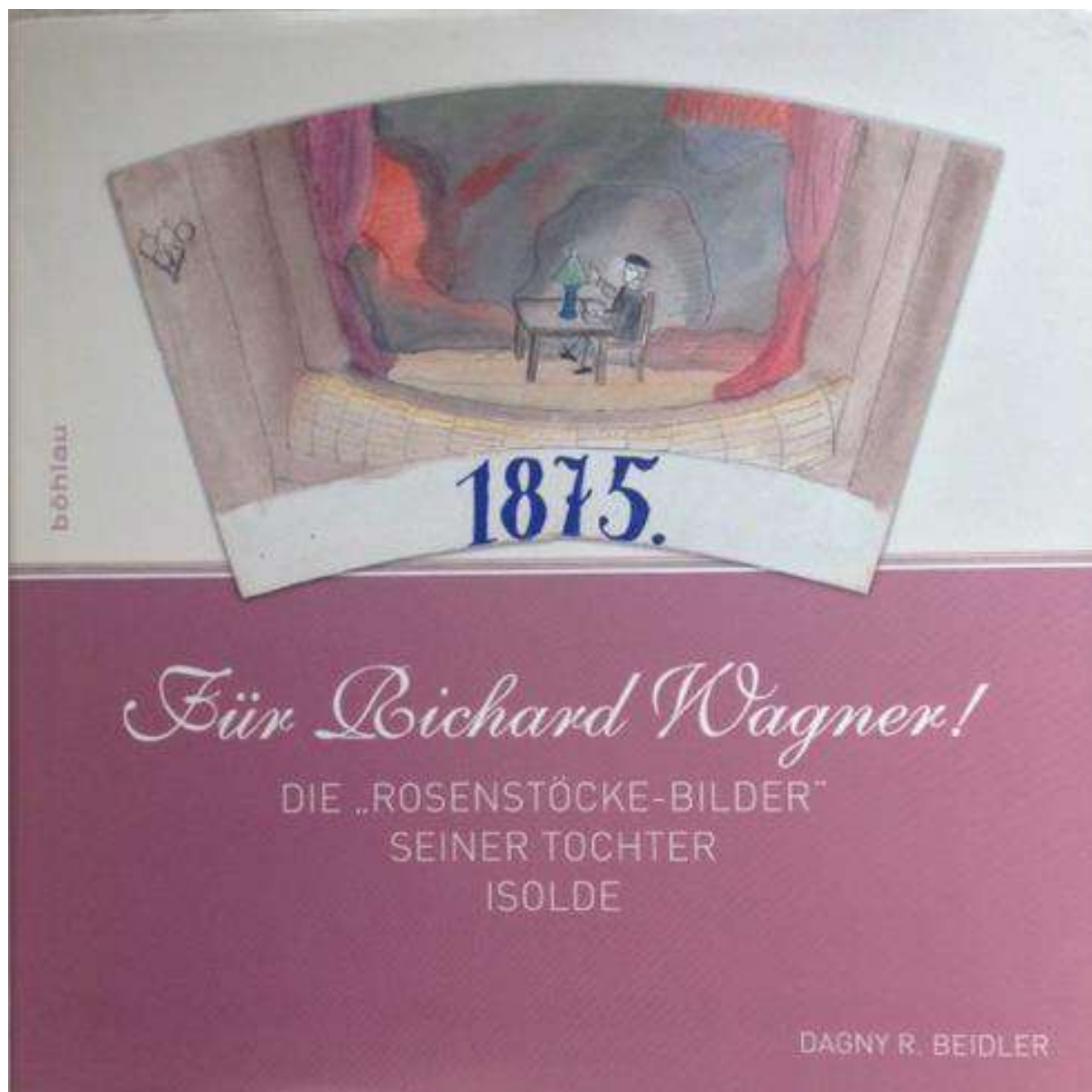


- *Schubertiad at Joseph Spaun's in 1826 (1868) — (Copyright image)*  
Baritone Johann Michael Vogl, with hand on music, and composer *Franz Schubert* at the piano.



- *Venus Grotto— Schloss Linderhof*

## 7. Rosenstöcke-Bilder — Rose-pot Paintings



Richard Wagner directing rehearsals of the *Ring* (Fafner's cave)

## Isolde Beidler (nee Bülow/Wagner) (1865–1919)



Age 16

### Die Rosenstöcke-Bilder

#### [Rose-pot Pictures]

The Wagner family's birthday present to Richard Wagner on 22 May in 1879, his 67th birthday was a set of 67 roses, each rose in a flower pot.

Richard's youngest daughter, Isolde, just turning 14, painted a matching set of 67 water colours, depicting scenes from each of Richard's 67 years and gift-wrapped them around each flower pot.

The classical-Greek, renaissance-art, and major literary and musical allusions in Isolde's 67 paintings give us a rare insight into the intellectual interests of the Wagner household.

Isolde's water-colours were recently rediscovered in the Wahnfried archive, and were published in book form by Isolde's grand-daughter Dagny Beidler, in Richard's bicentenary year 2013. (Images copyright Bayreuth)

### 🔊 *Kinderkatechismus* — Richard Wagner

In 1873 and following years, Richard wrote pantomimes for the children to perform on Cosima's Birthday. *Kinderkatechismus* is one such — it's a catechism or Q&A.

The eldest girl sings

*Tell me children, what blooms in May time?* (May time is Richard's Birthday)

The children reply

*The Rose, the Rose, the Rose blooms in May.*

The eldest girl then asks

*Tell me children, what blooms at Christmas?* (Christmas is Cosima's Birthday)

The children reply

*The cosy, the cosy, the cosy mama, the Cosima.*

This exquisite work ends with Brünnhilde's apotheosis from *Götterdämmerung*.



- Richard Wagner is born in Leipzig on 22 May.



- *Tannhäuser*



- *Tristan und Isolde*



- Siegmund and Sieglinde    Cosima's 33rd Birthday    Beethoven Centenary



Festspielhaus Foundation Ceremony  
Richard Cosima Liszt Daniela Blandine Isolde Eva Siegfried



Vollendet das ewige Werk — Ring completed in November 1874



## The Year 1876

Isolde celebrates the centenary of the first modern *democratic* republic, the United States of America. This celebration coincides with the opening of the first Bayreuth Festival and the premiere season of *Der Ring des Nibelungen*.

Considering Richard Wagner's political appropriation by 20th century German *anti-democratic* nationalism one might ponder Isolde's championing of Goethe's admonition:

"We must daily strive to win Life and Liberty!" [J. W. Goethe]



## 8. Illuminators



*Roman de Tristan & Iseut (1435)*

## Codex Manesse

The *Codex Manesse* is an anthology of Minnesinger verse (c.1300)



- *Sängerkrieg auf der Wartburg* — Song contest



*Der Tannhäuser*



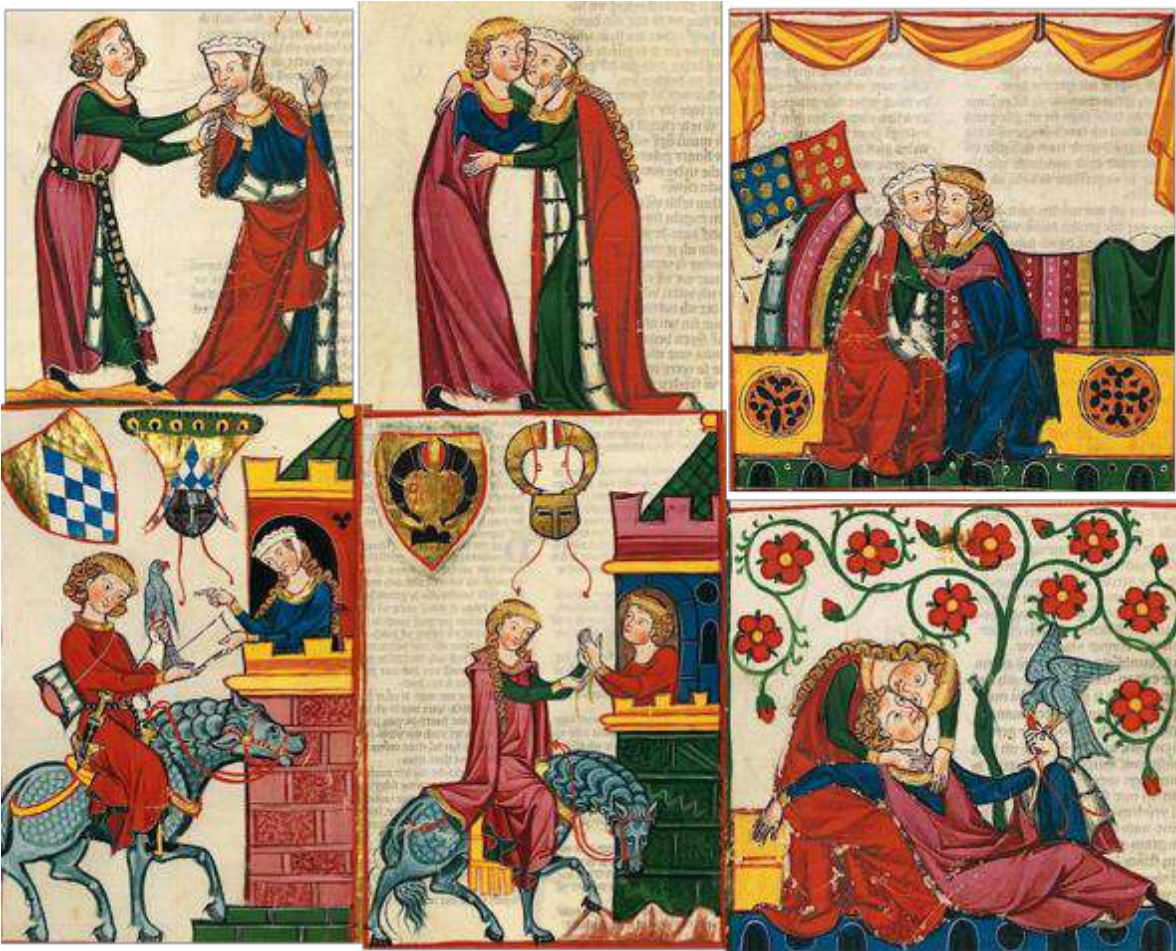
- *Herr Walther von der Vogelweide*



*Meister Gottfried von Straßburg* — author of *Tristan*



- Herr Wolfram von Eschenbach — Author of Parzival



- Romantic love



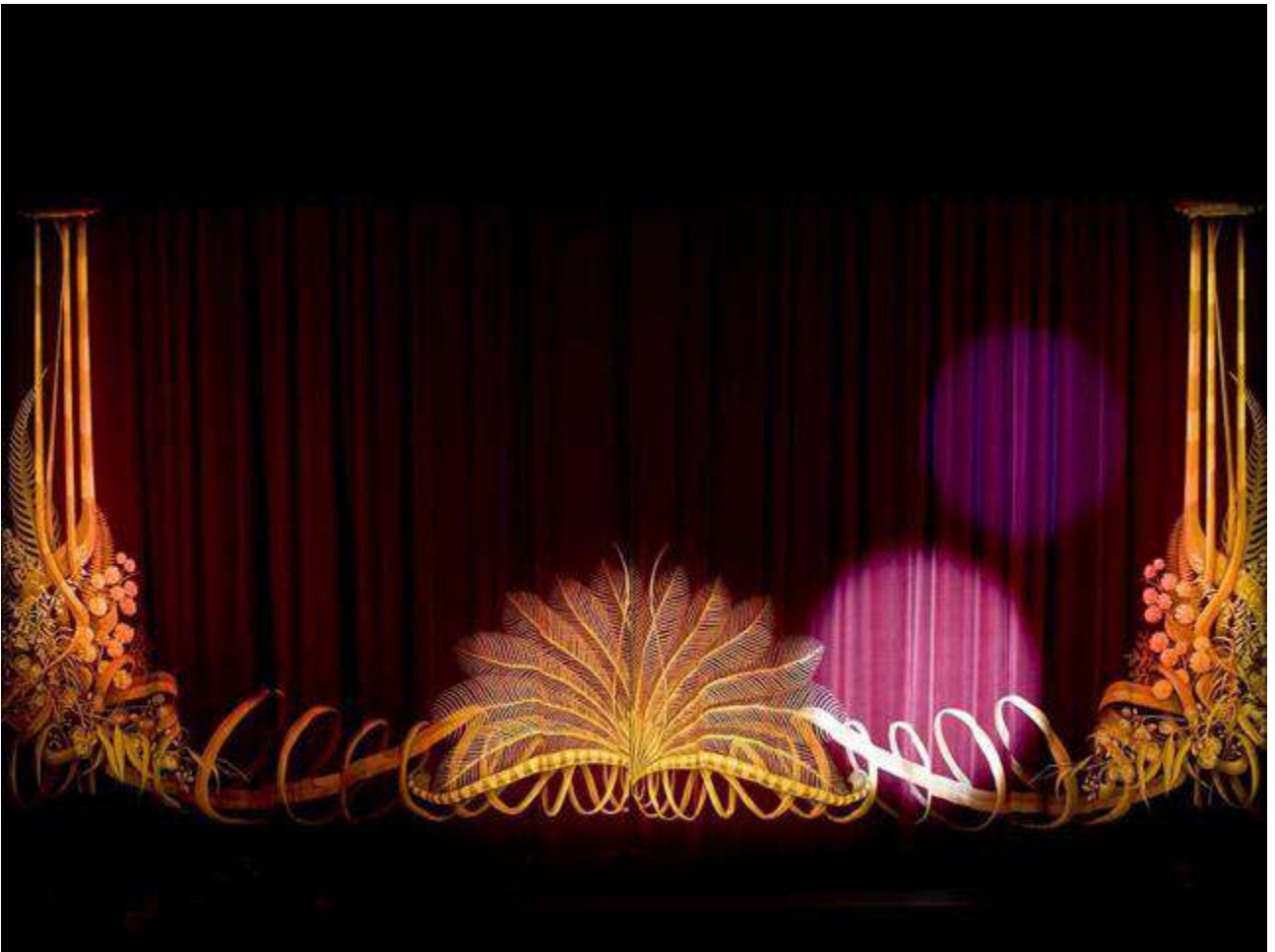
- *Daily life*



- *Warfare*

*Tournament battles*

— Intermission —



Curtain of the State Theatre, Arts Centre Melbourne

## **9. Painters 1400–1450**

**Fra Angelico — Italian (1395–1455)**



- *St Anthony shuns gold* (1435)  
(If only Alberich had done likewise!)

[Compare with **Sano di Petro — Siennese (1405–81)**

- *Temptation of St Anthony* (c.1430 and c.1440)
- *Madonna and Child* (c.1470) — [Art Gallery of NSW](#)]



- *Annunciation* — San Marco, Florence

[Consider Brünnhilde's annunciation to

- Siegmund — death of a hero
- Sieglinde — birth of a hero/redeemer]



**Pisanello — Pisan (1395–1455)**



*Self Portrait* — bronze medallion

**Tournament Battle of Louvezerp**



- *Duke Ludovico II Gonzaga* — bronze medallion, [National Gallery of Victoria](#)

Duke Ludovico, who is by no means the fictional Duke of Mantua of Verdi's *Rigoletto*, commissioned Pisanello to paint scenes from the *Prose Lancelot/Tristan* on his palace walls at Mantua.



- *Tournament Battle of Louvezerp* — *Detail* (1440s)

These Arthurian frescos depict a knightly contest for the right to quest for the *holy grail*. The project was abandoned and Pisanello's preparatory work was walled-up to be rediscovered only in the 1960s.

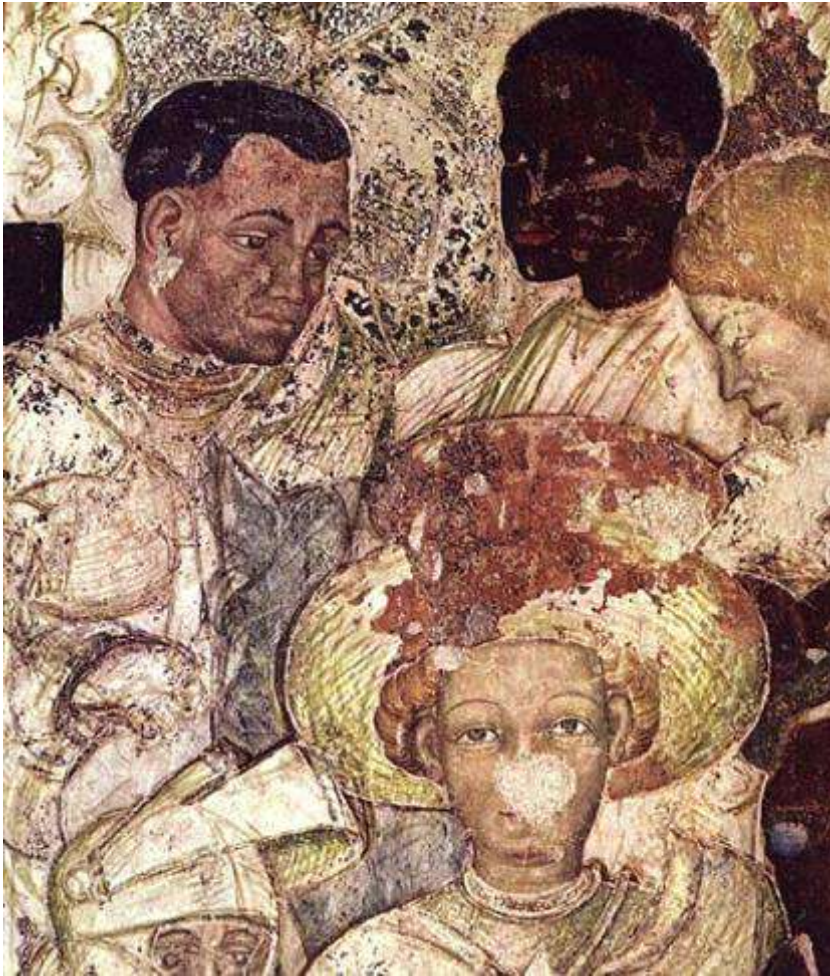


- *Tournament battle of Louvezerp — Detail*



- *Tournament battle of Louvezerp — Knight*

## Tristan (?)



- *Tournament battle of Louvezerp* — clockwise from top left: *Lancelot*, *Palomedes* and *Tristan (?)*  
The dark knight Palomedes is Tristan's Saracen (Islamic) rival for Isolde's hand.

### From the *Prose Tristan*

Thus they Fought for the space of four Hours and never Spoke.

At last Spake the White Knight  
"Sir, Thou fightest wonderful Well, Tell me your Name."

"Why dost Thou ask my Name?" said Sir Tristram;  
"Art Thou not Sir Palamedes?"

"No, fair Knight, I am Sir Launcelot of the Lake."

"Alas!" said Sir Tristram, "What have I done?  
for you are the Man of the World that I love Best.  
My name is Sir Tristram de Lionesse."

And therewith Sir Launcelot kneeled, and yielded him up his Sword.

And so either gave other the degree.

## Tristan in a Sombrero (?)



- *Tournament battle of Louvezerp*  
— Straw hat or beaver hat?

Compare the yellow hat with St George's straw hat (opposite).

- *Virgin, St Anthony Abbot and St George*  
— Pisanello (~1440)

This is the same St Anthony Abbot of temptation and renunciation that we have already met.  
(Compare with his exact namesake, the erstwhile Australian prime minister.)

## Blond Isolde (?)



- *Tournament battle of Louvezerp* — Detail: Ladies observing the tournament battle from a 'grandstand'



- *Tournament battle of Louvezerp* — Detail Isolde observing the tournament battle

Pisanello's *Tournament battle of Louvezerp* may well be the first large-scale Western artwork of a Wagner-related story.



**Andrea Mantegna's** classicism supplants Pisanello's medievalism.

Pisanello's unfinished *holy grail* battle scenes are walled up to remain concealed for half a millennium.

## **10. Painters 1450–1500**

## Print Technology

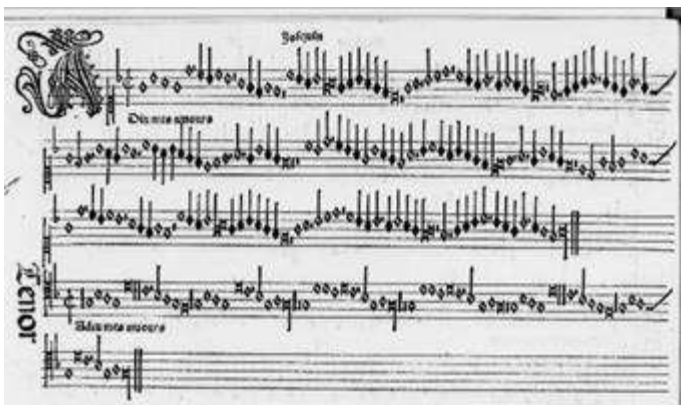
Printing technology invades art and music

- **Printed Books** c.1450



*Bible* — Johannes Gutenberg — German

- **Printed Music** c.1500. Three impressions



*Josquin des Prez (1501)* — Ottaviano Petrucci — Venetian

- **Printed Music** c.1525. Single impression



*Chansons nouvelles (1528)* — Pierre Attaignant — French



**Martin Schongauer — German (1440–91)**



*Self Portrait — age 43*



- St Anthony, attacked by demons while levitating in ecstasy (1575) — copper engraving — German  
This popular print was reverse engineered into a painting by 13-year old Michelangelo (*over page*).

**Michelangelo — Florentine (1475–1564)**



Age 70 by Daniele da Volterra



- *St Anthony* (1488) – after Schongauer  
Michelangelo was then aged 13

### Attribution to a 13-year old

To dispell doubt over attributing this painting to Michelangelo, consider..

Compare the treatment of St Anthony's face (left) with the 25-year old Michelangelo's treatment of the faces of Christ and Nicodemus in London (right).



• *St Anthony* (1488) — detail



*Deposition* (1500) — detail

**Albrecht Dürer — German (1471–1528)**



- *David*

Nuremberg artist Albrecht Dürer's painting of David — the slayer of Goliath — as mentioned by Magdalene in *Die Meistersinger von Nürnberg* apparently never happened.

Wagner presumably conceived it by artistic license.

**Titian — Venetian (1489–1576)**



*Self Portrait — age 78*



- *Assunta (1516–18) — Assumption of the Virgin into Heaven*

Wagner's *Meistersinger* and Titian's *Assunta* — Part 1



Otto Wesendonck



Mathilde Wesendonck

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Richard Wagner (?)  
(Apostle)

Compare the fashionably bearded Otto Wesendonck with God.  
Compare the *pure* Mathilde Wesendonck with Mary.  
Compare Richard Wagner with the prominent apostle vainly clutching after his departing beloved lady.

## Wagner's *Meistersinger* and Titian's *Assunta* — Part 2

Frédéric Villot (see Delacroix below) was curator of paintings at the Louvre during Wagner's residence in Paris for *Tannhäuser* in 1860–61. Villot offered Wagner a private tour of the collection which Wagner declined, writing to Mathilde Wesendonck that this proved how much of a fine-arts philistine he was.

Following the failure of *Tannhäuser* at the Paris Opera, Wagner fled to Venice to meet up again with the Wesendoncks. On meeting them, it became evident that their former triangular romantic situation had evaporated during his absence in Paris. Here was loving husband Otto, a perfect specimen of the Venetian tourist, arm-in-arm with his blooming pregnant wife Mathilde.

Wagner silently endured Otto's artistic effusions over Titian's *Assunta*, and soon fled by train to Vienna, apologizing to Mathilde for his gloom in a subsequent letter to her.

On the rail journey—stimulated by his personal experience of the renunciation of the older man for the young woman—he launched into operatic composition, his true métier. By the time he reached Venice he had sketched out the *Meistersinger* prelude.

Titian's *Assunta* subsequently held pride of place within the Venice-loving Wagner household, although the stimulus of the Wesendonck incident probably remained unmentioned.

\* \* \*

The finest artistic tribute ever written to Titian's *Assunta* is perhaps that by Théophile Gautier, the father of Richard's later muse, Judith Gautier.

## **11. Painters 1500–1600**



**Hieronymus Bosch — Netherlands (1450–1516)**



*Self Portrait*—age 60



- *St Anthony* (1510) — triptych

Analysis of the fantastic iconography of St Anthony's trials of *temptation* and his subsequent *renunciation*, as recounted across this astonishing triptych, would take us too far afield.

**Matthias Grünewald — German (1470–1528)**



- *Isenheim Altarpiece* (1515) — St Anthony panels

The central theme of the altarpiece is redemption through the suffering and resurrection of Christ. Two of its wings relate to St Anthony in his role as patron saint of plague sufferers, including sufferers from “St Anthony’s fire” (erysipelas) which coincidentally included Richard Wagner.

[Compare the torments of St Anthony with those of Amfortas.]

In Hindemith’s opera “*Mathis der Maler*”, this altar’s painter, Matthias Grünewald, morphs into St Anthony.

## **12. Painters 1600–1800**

**Caravaggio — Italian (1571–1610)**



*Posthumus Portrait* by **Octavio Leoni**



- *Amor vincit Omnia* (1601) — Love conquers All  
This is the great Feuerbachian/Wagnerian theme.

**Giovanni Baglione — Italian (1566–1643)**



- *Sacred love conquers profane love* (1602)

*Left.* Public version — Sacred love saves Cupid from the Devil whose face is hidden.

*Right.* Private version — The Devil bears the face of Baglione's perceived artistic rival Caravaggio.

[Compare with Caravaggio's *Love conquers All* (above).]

The celebrated court case between Baglione and Caravaggio in the 17th century matches in importance that between Ruskin and Whistler in the 19th century.

Baglione took Caravaggio to court, accusing Caravaggio and his associates of distributing scurrilous verses that impugned Baglione's art as inferior plagiarism of his own.

Caravaggio neither denied nor retracted the accusation, but rather suggested Baglione merited it, whereupon he was gaoled, released or escaped, and died in a duel a year later.

Baglione exacted long-lasting revenge on Caravaggio by writing his biography, and establishing the dismissive assessment of Caravaggio that prevailed for the next 400 years.

## **13. Painters 1800–1850**

Henry Fuseli (Füssli) — Swiss-English (1741-1825)



Age 39 — by James Northcote



• *Hagen and river nymphs* (1802)



*Siegfried slays Fafner* (1806)



• *Siegfried meets Kriemhild*



*Kriemhild dreams of Siegfried's murder* (1805)



- *Kriemhild clasps the slain Siegfried (1802)*



**Honoré Daumier — French (1795–1858)**



Age 70 — photograph by **Nadar**



- *La République — 24 février 1848*

On 24 February 1848 the French monarchy was deposed and a republic was installed.

Artist Richard Wagner was caught up in the anti-feudal pro-democratic enthusiasm that spread to Dresden the following year.

## Dresden 1849 Revolutionaries

Richard's 'disreputable mates' – fellow participants in the Dresden revolution of 1849 – were imprisoned for their pro-democracy activities. Richard narrowly escaped, and fled into exile.



- *Gottfried Semper* — age 76 (1879)  
by **Hans von Lenbach**  
(Theatre architect)



- *Mikhail Bakunin* — age 57 (1871)  
by **Nikolaj Nikolajewitsch** — Russian (1846–98)  
("Father of anarchism" [professional] revolutionary)

## **13. Painters 1850–1900**

**Ary Scheffer — Dutch–French (1795–1858)**



*Self Portrait — age 35*



- *Franz Liszt (1811-86) — age 42*



*Temptation of Christ (1854) – [National Gallery of Victoria](#)*

**Eugène Delacroix – French (1798-1863)**



*Self Portrait — age 39*



• *Frédéric Villot (1832)*



*Liberty Leading the People (1830)*

Richard Wagner dedicated “Music of the Future” to Frédéric Villot, curator of the Louvre. Delacroix (at right) paints Frédéric Villot, as the model for the top-hatted musketeer, following ‘Liberty’ in the July Revolution — the so-called Second French Revolution (July 1830).



• *Tannhäuser in the Venusberg (1861) — gouache*

**Nicholas Chevalier – Russian-Australian (1828-1902)**



*Self Portrait* — age 29  
[Art Gallery of New South Wales](#)



- *Buffalo Ranges* (1864) — [National Gallery of Victoria](#)  
This is the first picture painted in Australia to enter a national collection

**Tannhäuser and the Assassination Attempt on the Duke of Edinburgh in Sydney — Part 1**



- *The Origin of the R[oyal] Orch[estra] Amateur Society aboard HMS Galatea — Rehearsal of the Overture of Tannhäuser (1868) – [Art Gallery of Ballarat](#)*

Players:

- *Lt Col Guy Mainwaring (top left) — First violin*
- *Artist Nicholas Chevalier (bearded, immediately below Mainwaring) — First violins*
- *Charles Pritchard (standing centre) — Conductor*
- *Lieutenant Bradley (front right) — Flute*
- *Captain of HMS Galatea (centre, partly obscured by foxing) — Second violins*

This little-known Ballarat sketch may be the first artwork of an orchestra playing a Wagnerian piece.

**Ports of call of HMS Galatea**



**Mainwaring & Lord Beresford**



**Dry dock, Sydney**



**Melbourne**



**Adelaide**



**Wellington (NZ)**

## Interlude — the Duke of Edinburgh

**Franz Xaver Winterhalter — German (1805-73)**



Winterhalter painted the Captain of HMS *Galatea* and Wagnerian bandsman, the Duke of Edinburgh.



*'Sisi', Elizabeth of Bavaria.*

Cousin & confidante to King Ludwig II of Bavaria.  
Wife of Austrian Emperor Franz Joseph.



*Duke of Edinburgh*

Royal Prince Alfred, Queen Victoria's second son.  
Captain of HMS *Galatea*, Leader of the ship's band

The Duke of Edinburgh's cricket team played against an 'Australian' Eleven at St Kilda Park, Melbourne.



- *The first [unofficial] 'Australian' Eleven (1868).*  
Toured England 14 wins, 14 losses, 19 draws.

BLACKS.	
FIRST INNINGS.	
Bullocky, b Gordon	26
Tiger, run out	0
Rodrup, b Gordon	26
Mullagh, b Gordon	27
Twopenny, b Campbell	56
Cuzens, b Allen	63
Dick-a-Dick, b Allen	3
Laurence, b and c Gordon	64
Charlie, run out	9
Mosquito, not out	7
Byes, 29; wickets, 5	34
<b>Total</b>	<b>331</b>
GALATEA and GARRISON.	
Captain Taylor, c Dick-a-Dick, b Bullocky	23
Lieutenant Campbell, b Bullocky	13
Conway, b Mullagh	52
Mr. Campbell, l b w, b Mullagh	25
Major Baker, b Mullagh	28
Mr. De Crespigny, not out	10
Mr. Gordon, not out	116
Byes, 24; leg-byes, 6; wide, 1	31
<b>Total</b>	<b>298</b>

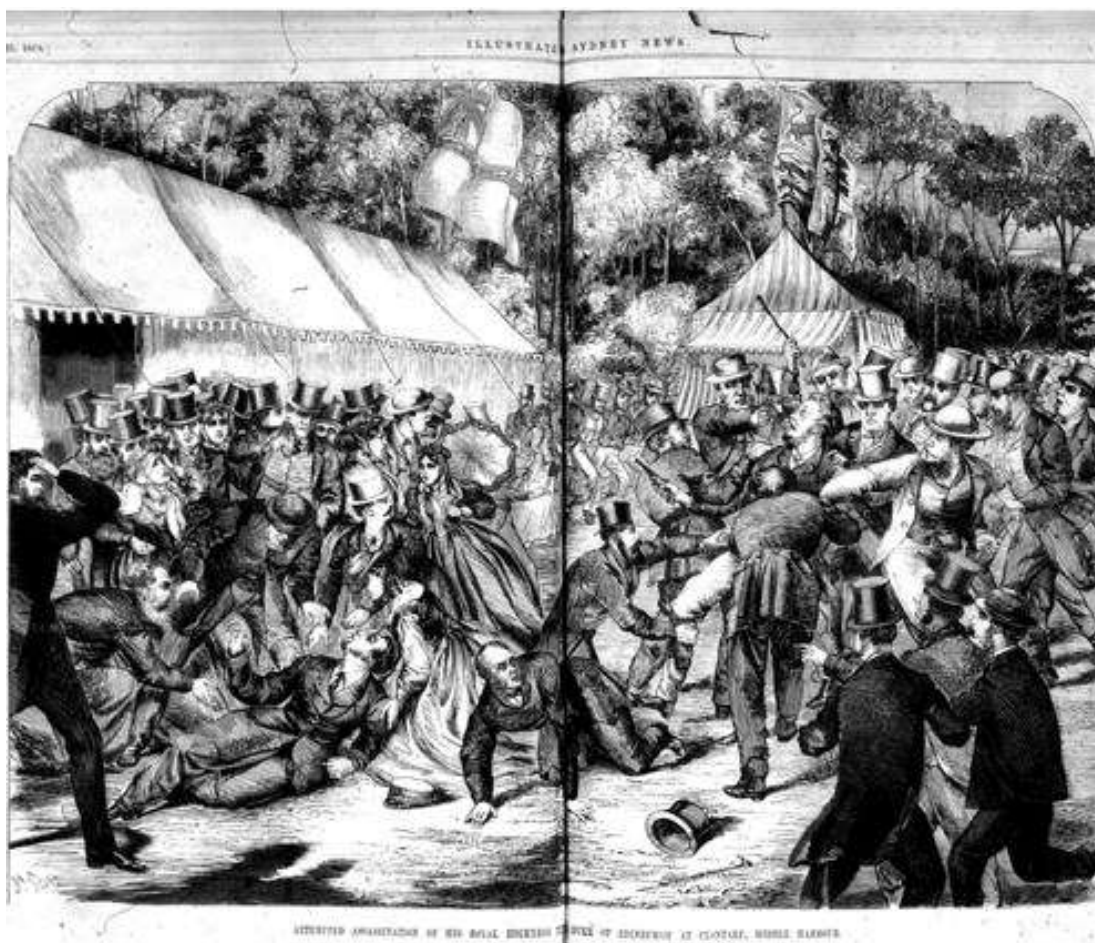
*Scorecard – 'Blacks' v. combined HMS Galatea and Victoria Barracks team (1868).*



## **Tannhäuser and the Assassination Attempt on the Duke of Edinburgh — Part 2**

At a 'Grand Corroboree' at Clontarf on Sydney Harbour, an Irishman O'Farrell fired on the *Duke of Edinburgh* at close range.

The Duke's fellow bandsmen *Charles Pritchard*, *Lieutenant Bradley* and *John Harding* rushed to the aid of their band leader, and disarmed the would-be assassin.



### **Conductor Charles Pritchard's Testimony – *Sydney Morning Herald***

Sworn at Her Majesty's Gaol at Darlinghurst,  
Sydney, this 13th day of March, 1868

CHARLES PRITCHARD, Bandmaster, HMS "Galatea":

"I was with the ship's band at the Sailors' Home Picnic at Middle Harbour yesterday.

I saw a man fire a shot at the Duke of Edinburgh as he was coming towards our band.

The man was within a couple of feet of the Duke. The Duke fell.

I advanced toward the man, and I caught hold of him by the hair of his head.

His pistol—a Smith & Wesson—fell to the ground.

My fellow bandsman, John Harding, handed it to me.

I gave it to the nearest ship's officer, Lt. Bradley."

## Rehearsal of the Overture of *Tannhäuser*



- *The Origin of the Royal Amateur Orchestral Society on board H.M.S. Galatea* (1882) Finished drawing – Royal Collection, Buckingham Palace

## Buddhist Renunciation



- *Buddha's Renunciation* (1884) – [Art Gallery of Ballarat](#)

Buddha withdraws from his wife, child and the world.  
Wagner's *Parsifal* draws on 19th century Buddhist themes.



The curators of the Art Gallery of Ballarat assumed that I had lost my critical faculties when I loosely referred to this fortuitous hanging of paintings

- *Buddha's Renunciation* by Nicholas Chevalier
- *Beneath the Arena* by Neuschwanstein painter Karl von Piloty

as "Wagnerian".

**Paul Cezanne – French (1839-1906)**



*Self Portrait – age 43*



- *Girl at piano – Tannhäuser overture (1868)*

**Henri Fantin-Latour – French (1836-1904)**



- *Self Portrait* – age 23



- *Homage to Delacroix* (1863)
  - Legros Whistler [Delacroix] Manet – –
  - Fantin-Latour Champfleury Baudelaire



- *Around the piano – Wagnerians* (1885)  
Chabrier at piano. D'Indy standing with cigarette

## Fantin-Latour's Wagnerian Lithographs



• *Rienzi*



*Dutchman*



*Tannhäuser – Star of Eve*



• *Lohengrin and Elsa*



*Rheingold*



• *Sieglinde and Siegmund*



*Siegfried*



• *Siegfried*



*Erda*



*Götterdämmerung*



• *Klingsor and Kundry*



*Flower maidens*

## Fantin-Latour's Wagnerian Paintings



- *Tannhäuser*



- *Prelude to Lohengrin*



- *Rhinemaidens*



## Fantin-Latour's Australian Legacy

### Hans Heysen – Australian (1877-1968)



*Age 58*

Fantin-Latour inspires Australian “impressionist” painters, for example...



- *Panier de raisins* (1893) – **Fantin-Latour**  
[Christchurch Te Puna](#)



*Roses* (1921) – **Hans Heysen**



- *Droving into the light* (1914-21) Heysen – [Art Gallery of South Australia](#)

Hans Heysen's iconic river red gums descend from the floral works of Fantin-Latour, the artist who sent his collection of Wagnerian lithographs to Villa Wahnfried.

**Hans Makart – German (1840-84)**



*Self Portrait – age 38*

Makart declined Cosima Wagner's request to design the sets for the inaugural Bayreuth 1876 *Ring*.



- *Nibelungen Ceiling – design (1871)*  
(Note the gold (= Rheingold). Compare with his student Gustav Klimt.)

### Nibelungen Ceiling

Clockwise from top left: Valkyries, Freia, Norns, Siegmund and Sieglinde, Erda, Brünnhilde [Waltraute] and Rhinemaidens, Rhinemaidens, Giants – Fafner slays Fasolt.



• *Valkyries*



• *Freia*



• *Norns*



• *Siegmund and Sieglinde*



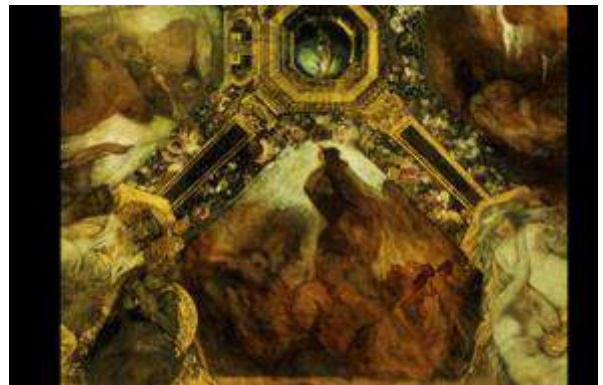
• *Erda*



• *Brünnhilde [Waltraute] and Rhinemaidens*



• *Rhinemaidens*



• *Giants – Fafner slays Fasolt*



- *Theft of the gold* (1883)



- *Fafner and Fasolt* (1883)



- *Siegmund and Sieglinde* (1883)



- *Death of Siegmund (1883)*



- *Brünnhilde and Sieglinde (1883)*



- *Valkyrie's Kiss (1876)*

**Arnold Böcklin — Swiss (1827-1901)**



Self Portrait – age 45

Böcklin declined Cosima Wagner's request to design the sets for the inaugural 1876 Bayreuth *Ring*. Patrice Chéreau evoked Böcklin's *Isle of the Dead* when staging the centenary 1976 Bayreuth *Ring*.



- *Isle of the Dead III* (1883)



- *Isle of the Dead III* – **Max Klinger** – etching (1890)

This print was popularly owned by Freud, Lenin, and 'everyone in Berlin' according to Nabokov.

## Springtime and Karfreitagszauber



- “Sieh! es lacht in die Aue” — Böcklin (1887) – “Look! the meadows laugh” [*Parsifal* Act III]



- [Compare: *Im Frühling / Springtime* — Böcklin (1873) – [National Gallery of Victoria](#)]



**Edward Burne-Jones – English (1833-98)**



*Self Portrait – age 65*



- *Laus Veneris* (1875) – *In Praise of Venus*  
Tannhäuser can be seen riding by the window.

**Félicien Rops – Belgian (1833-98)**



*Self Portrait – age 54*

**Freudian Diagnosis of St Anthony**



- *St Anthony (1878) – pastel*

Sigmund Freud:

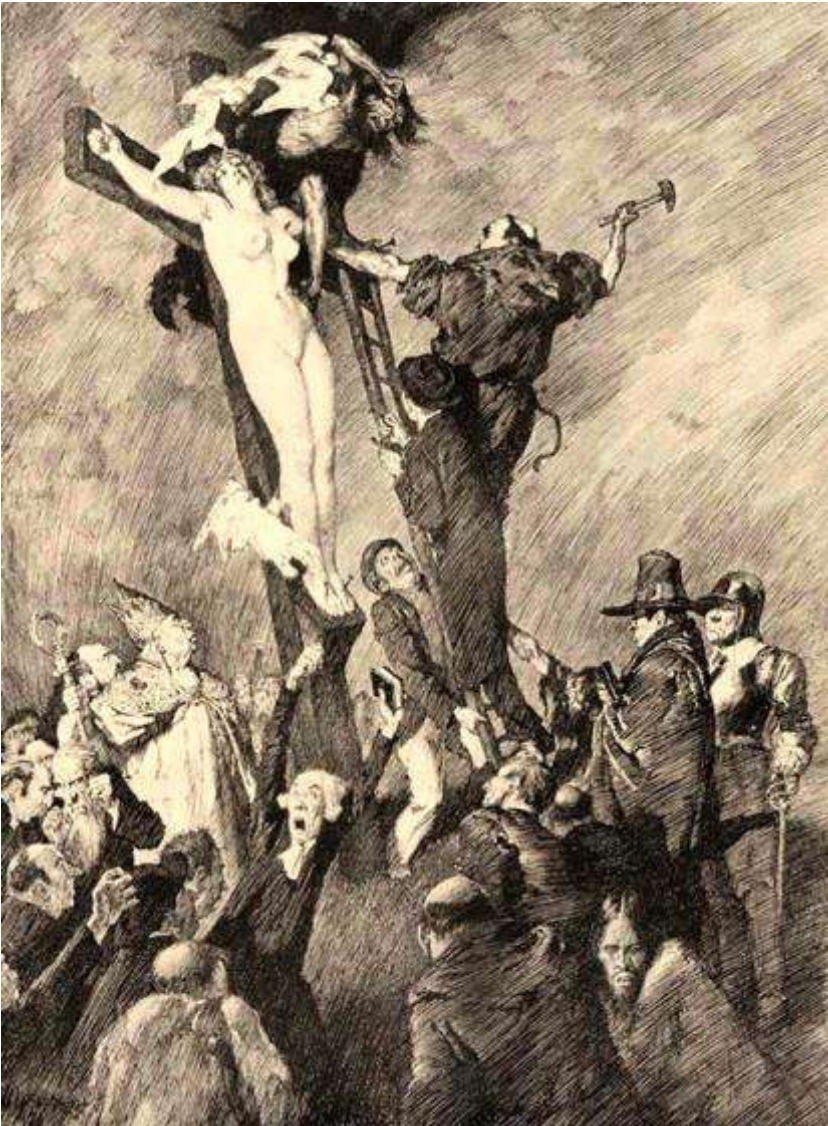
“More suggestively than all the explanations in the world, a well-known print by Félicien Rops illustrates this little noticed fact, one which, however, is worthy of the keenest attention: the artist has represented the type case of repression in saints and penitents.”

**Norman Lindsay – Australian (1879-1969)**



Age 52

**Nietzschean Diagnosis**



- *Crucified Venus* (1912) – pen and ink

Norman Lindsay's famous attack on "wowserism".

[Wowser. Aust. slang.

"An ineffably pious person who mistakes this world for a penitentiary and himself for a warder" – C. J. Dennis  
(laureate of the larrikin)]



- *Pollice Verso* [Thumbs Down] (1904) – [National Gallery of Victoria](#)  
Norman Lindsay's Nietzschean pen and ink drawing – Note the Dionysian figure front right.

**John Collier – English (1850-1934)**

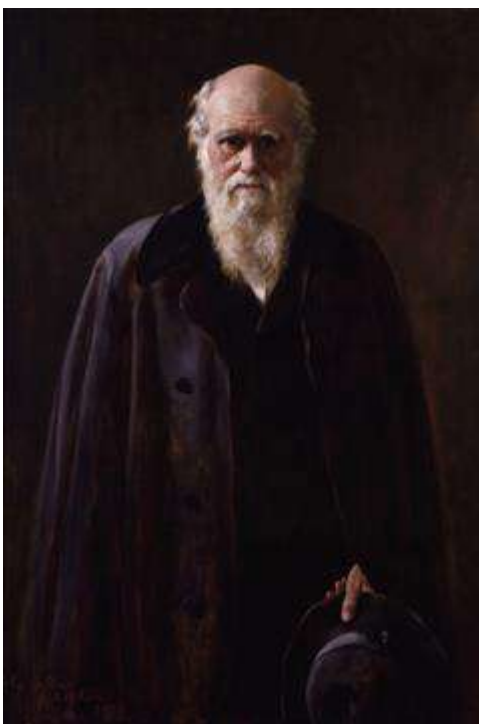


Age 32 by **Marian Huxley-Collier**  
[Marian's reflexive portrait of her husband painting her portrait]

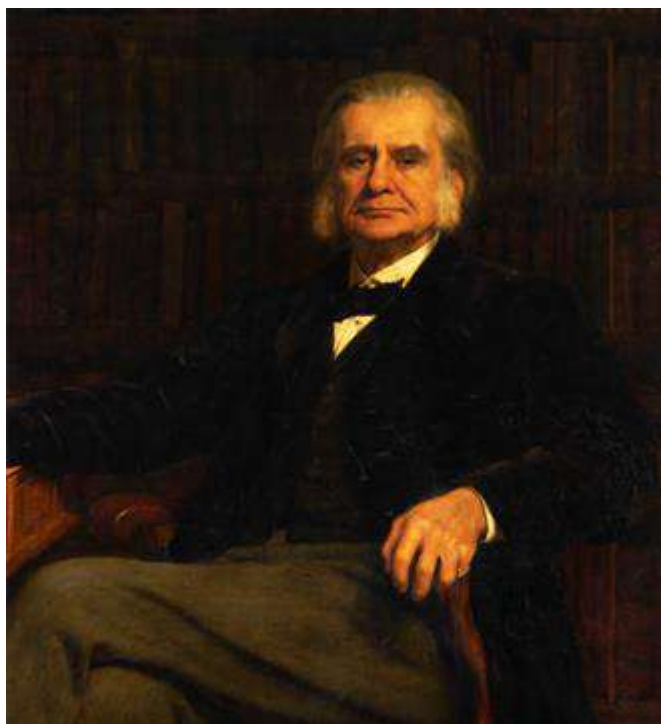


- *Marian Collier* (1883)

Daughter of Thomas Huxley and a Sydney girl he met on his scientific study of the Great Barrier Reef. Marian died young, and Collier married her younger sister. He was thus Huxley's son-in-law twice over.



- *Charles Darwin* – age 72 (1882)



*Thomas Henry Huxley* – age 57 (1882)



- *Tannhäuser in the Venusberg* (1873)

Rogelio de Egusquiza – Spanish (1845-1915)



• *Tristan & Isolt* (1910)



• *Parsifal* (1890)



*Kundry* (1890)



- *Parsifal* (1890)



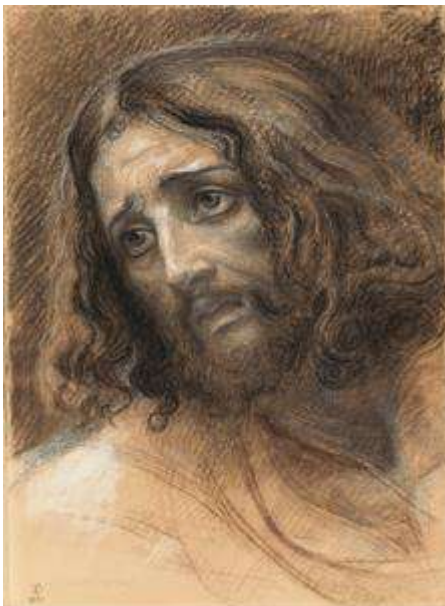
*Parsifal* (1890)



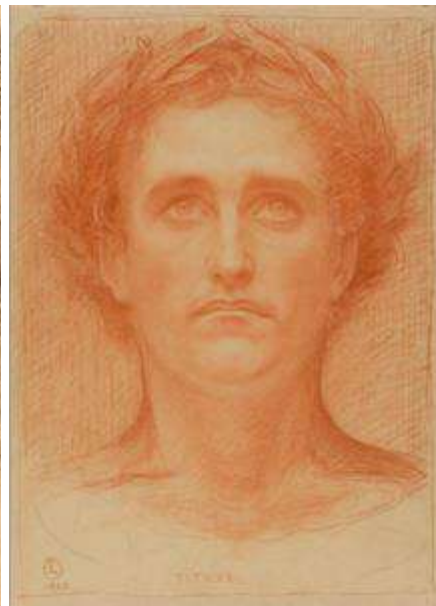
- *Parsifal* (1893)



*Grail* (1893)



- *Amfortas* (1890)



*Young Titurel* (1890)





- *Kundry and Klingsor* (1890)

**Georges Rochegrosse – French (1859-1938)**



*Self Portrait – age 40*

**Parsifal**



- *Knight of the Flowers* (1894)

**Arthur Hacker – English (1858-1919)**



*Self Portrait – age 42*

**Parsifal**



- *Temptation of Sir Percival* (1894)

At a performance of the prelude before Ludwig II of Bavaria in 1880, Richard told the King to think of three themes:

Love, Faith, Hope.

This painting embodies those themes.

**Henri de Toulouse-Lautrec — French (1864-1901)**



Age 30

**Review/Revue wagnérienne**



- *Au Moulin Rouge* (1892)

*Éduard Dujardin* (at left, writer and editor of *Revue wagnérienne*), Lautrec (the diminutive figure at the back, above the red head), La Goulue, Queen of Montmartre (at back right) and Jane Avril (red head).

This demi-monde (of cabaret music-halls) was frequented by artists, writers and musicians when Paris was the epicentre of wagnérisme.

🔊 *Can Can* — Offenbach



- *Divan Japonaise* – cabaret, Montmartre (Lithograph)

Jane Avril, *Éduard Dujardin* and Yvette Guilbert (at back) known by her gloves and gaunt physique.

In various incarnations, the *Divan Japonaise* cabaret was frequented by artists, writers and musicians from Baudelaire to Picasso.

**Georges Seurat — French (1859-91)**



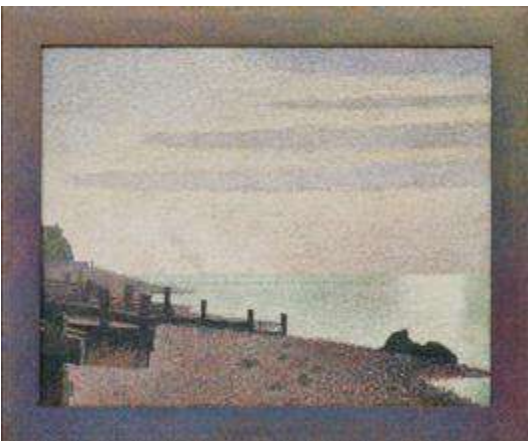
*Age 30*

**Seurat and the Festspielhaus Proscenium**

Seurat involves the viewer, as audience member, by painting a proscenium arch modelled on the Bayreuth audience experience.



- *Can can* (1890)



- Seurat may even paint his wooden frames to achieve the same effect.



- *Sunday afternoon on La Grande Jatte* (1884-86)

This famous pointillist painting (like most of Seurat's paintings) is frequently reproduced without its [Bayreuth] proscenium; nevertheless his signature pointillist border is there in the original.

## **14. Painters 1900–1950**



**Gustav Klimt — Austrian (1862–1918)**



Age 50

Wagner is rarely explicit in Klimt, but is implicit through Klimt's heritage from his mentor Makart.



- *Beethoven Frieze* (1902) – Viennese Secession

The frieze illustrates Wagner's interpretation of Beethoven's Ninth Symphony, celebrating humankind's 'struggle on the most magnificent level by the soul striving for joy', achieved by the unification of the arts.

**Gustav Klimt's Gold**



- *Adele Bloch-Bauer — 1* (1907)



- *Kiss* (1908) – (Tristan and Isolde?)

Klimt's gold leaf derives from Markart's gold (compare with Makart's *Nibelungen ceiling design*).  
Klimt's gold is ultimately Wagner's "*Rheingold!*".

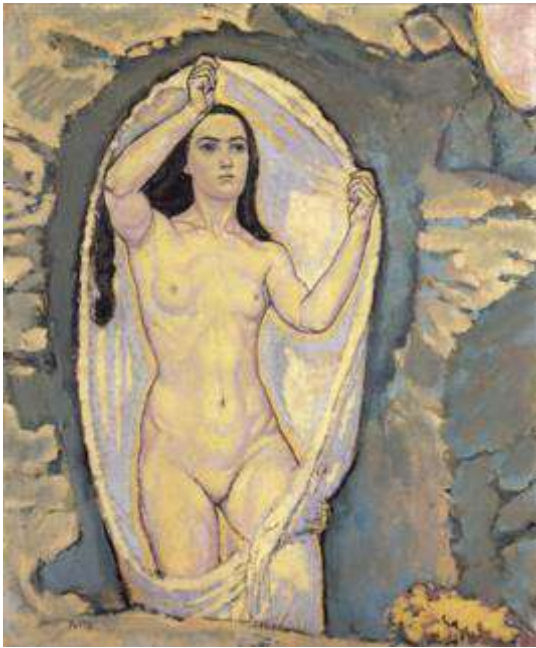


Surely these images are inspired by Rhine maidens

**Solomon (Kolo) Moser — Austria (1868–1918)**



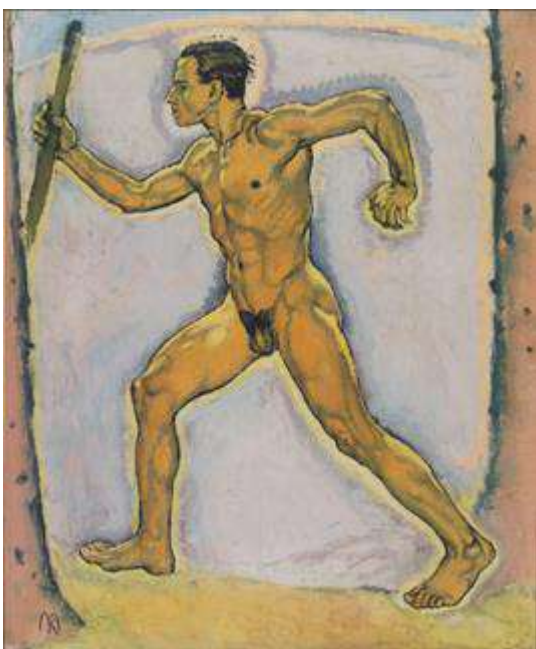
*Self Portrait – age 48*



• *Venus in the Grotto (1914)*



*Tristan and Isolde (1915)*



• *The Wanderer (1914)—The Wotan of Siegfried*

**Mariano Fortuny — Andalusian (1871–1949)**



- *Siegmund and Sieglinde (1920s)*      *Magic Fire (1920s)*



- *Kundry mocks Christ*

## Parsifal



- *Ascent to the Grail* (1897) (Image copyright)



- *Funeral of Titurel* (1897) (Image copyright)

**Jean Delville — Belgian (1867–1953)**



*Self Portrait – age 20*



- *Starving Boy* (1887)  
Delville's early social views correspond to those of Annie Besant (see below).

***Tristan and Isolde***



- *Tristan and Isolde* (1887) – pen and charcoal



- *Parsifal* (1890) – pen and charcoal

### Jean Delville's Mysticism



- *Parsifal* (1894)



*Mrs Stuart Merrill* (1892)  
'*Mysteriosa*'



*Joséphine Péladan* (1894)  
Rose+Croix Salon

## Jean Delville's Esotericism

### Theosophist of the 'Star in the East'

Theosophy – an esoteric “philosophy” of enlightenment through wisdom of the past – was founded by Madame Blavatsky in mid 19th century USA.

Theosophy’s adherants include many world luminaries of 19th and 20th century literature, music and the arts, and theosophy spawned some of today’s most elite educational movements, but such consideration is off topic.

Theosophy’s most infamous and fascinating episode involves Annie Besant, who was the movement’s International president, her morally dubious associate Charles Leadbeater, and their chosen “World Teacher” Jiddu Krishnamurti.



Annie Besant (President)



Charles Leadbeater



Jiddu Krishnamurti

In 1913 Annie Besant and Charles Leadbeater created The Theosophical Order of the *Star in the East* to prepare the world for a new “World Teacher”. Leadbeater pronounced an Indian boy Jiddu Krishnamurti as “Star in the East” and Annie Besant groomed him for his destined Messianic role.



Jean Delville became European head of the Order of the *Star in the East*. He is seen here with the adult Krishnamurti.



## Jean Delville's Repudiation

Charles Leadbeater moved to Sydney, NSW, where he built the "Star Amphitheatre" at Balmoral Beach on Sydney Harbour, facing towards the Sydney heads, to promote "The Star in the East" movement.



- *Prometheus* (1904) *Star Amphitheatre* – Balmoral Beach, Sydney (1920s)  
[Compare: Delville's Promethean star(left) is co-opted as the symbolic *Star in the East* (right).]

In 1929, Krishnamurti repudiated Theosophy, dissolved the Order of the *Star in the East*, and wrote "I am concerning myself with only one essential thing: to set man free. I desire to free him from all cages, from all fears, and not to found religions, new sects, nor to establish new theories and new philosophies."



- *End of the Idols — Man repudiates religion* (1932)

**Salvador Dalí — Catalan (1904–89)**



*Age 46*



*Tristan brooch (1953)*



- *Temptation of St Anthony (1946)*

**Metropolitan New York — Ballet Backdrops**



- *Venusberg — Dreams of Ludwig II (1939)*



- *Tristan fou — Mad Tristan (1944)*

## **15. Painters 1950–Present**

**Anselm Kiefer — German (1945–)**



*Age 24*

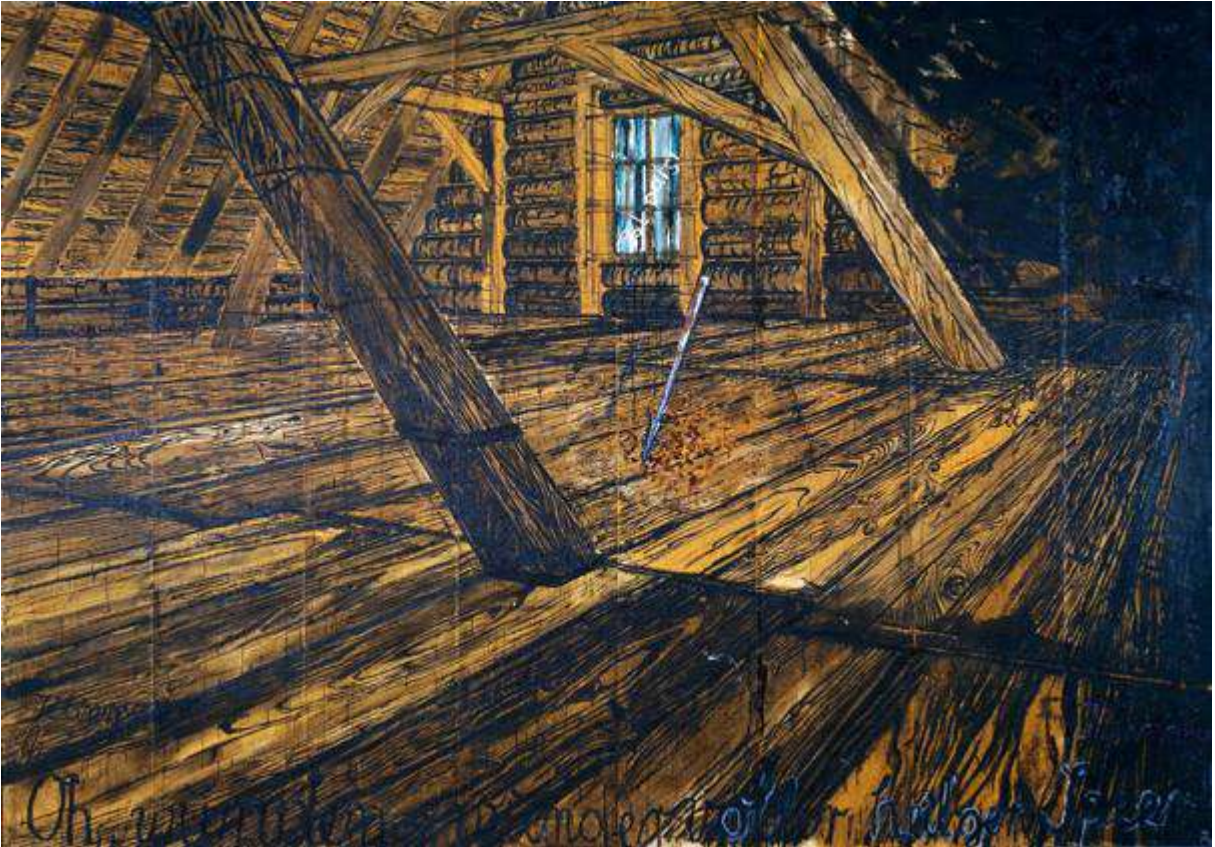
*Germany, clear your lumber room. We seek a new Parsifal?*



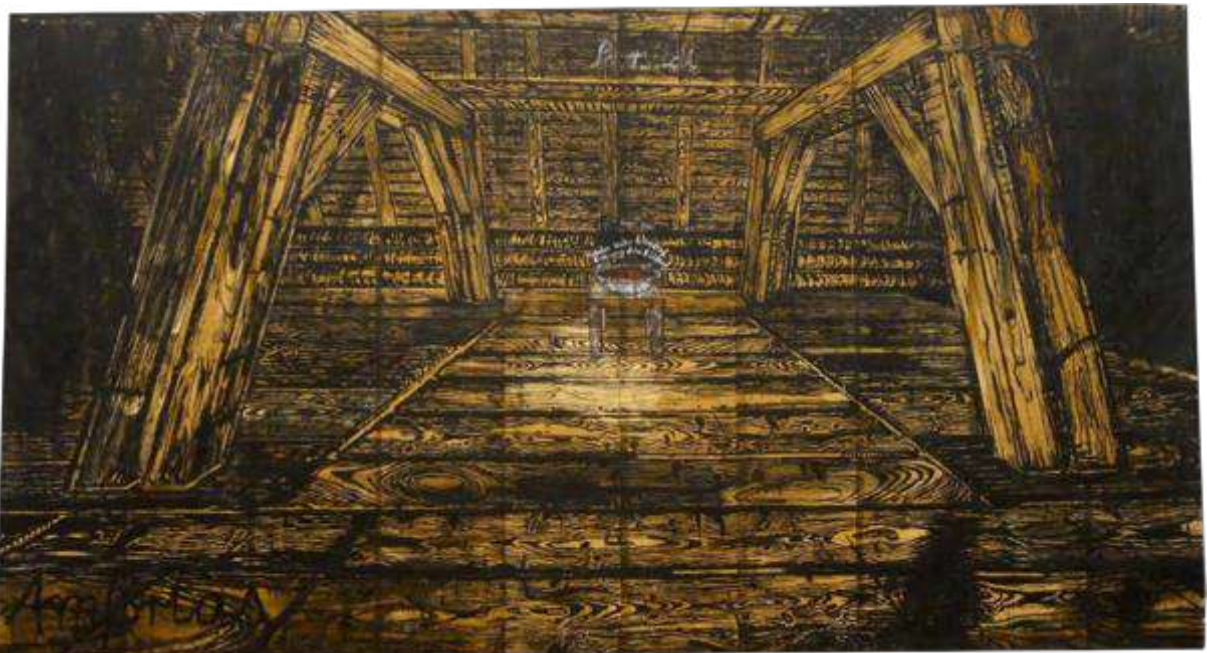
- *Parsifal I – Herzeleide (1973)*



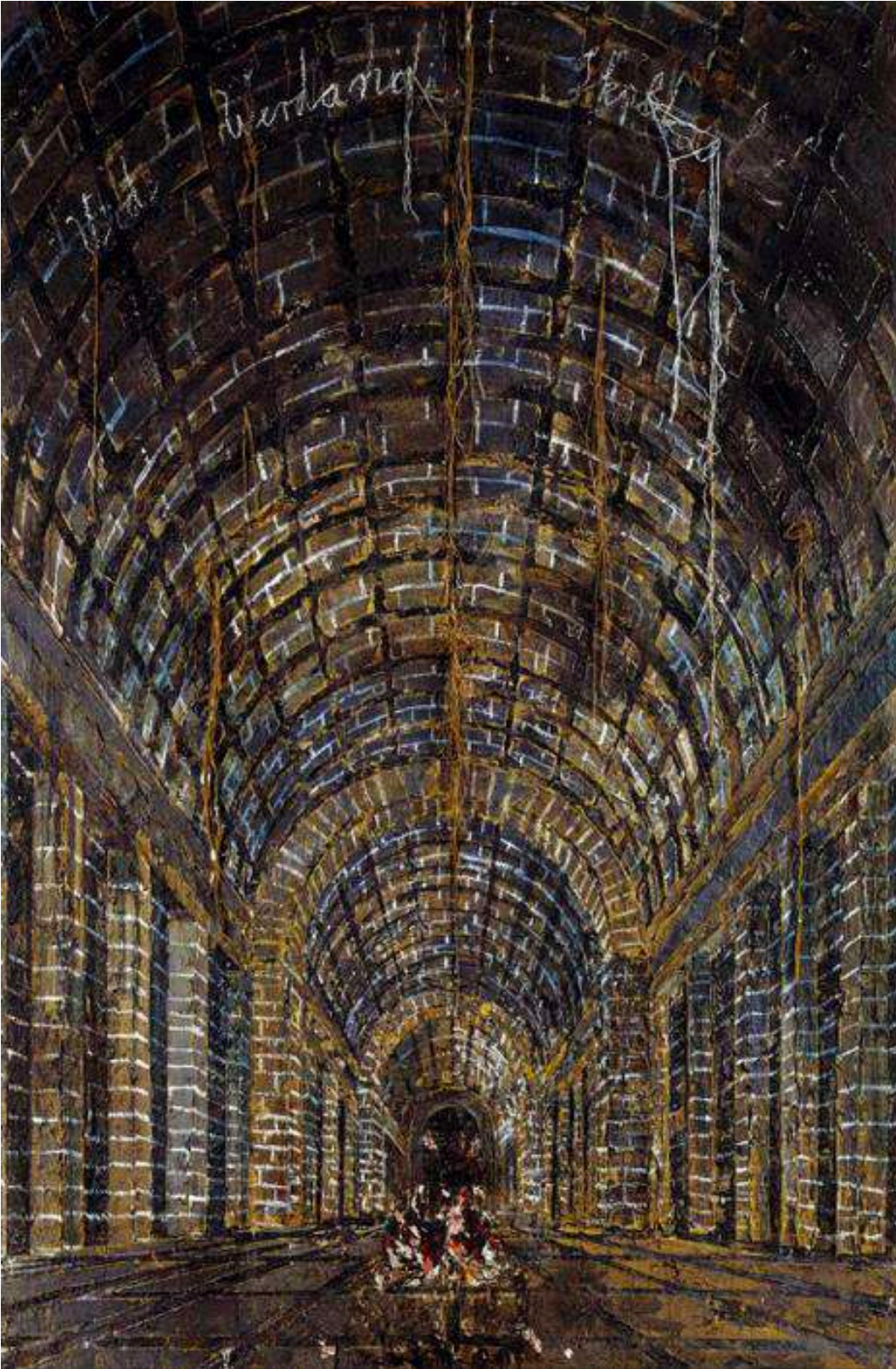
- Parsifal II*  
– *Neglected, she died of a broken heart (1973)*



- *Parsifal III – Gurnemanz: “Oh, wunden-wundervoller heiliger Speer!”* (1973)  
[“Oh wounding-wonderful holy spear!”]



- *Parsifal IV – Holy Grail* (1973)



- *The Norns — Urðr, Verðandi, Skuld* (1983)  
— Fate, the Present, the Future

The Norns' threads are roots seeking sustenance.  
The bonfire is lit.  
Past, Present, Future...



- *Iron Road* (1986)  
[Journey's End]



- *Siegfried vergißt Brünnhilde* — *Siegfried forgets Brünnhilde*  
[Compare with *Iron Road* (above).]



- *Apocalypse* (2016)



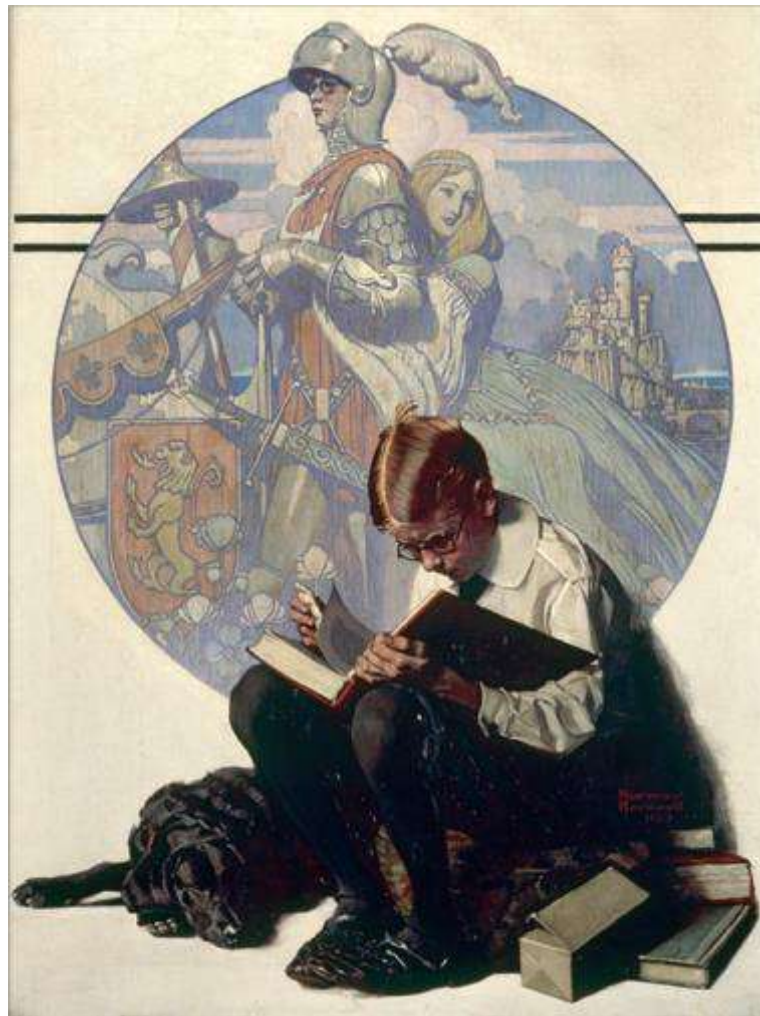
- *Apocalypse* (2016)



- *Götterdämmerung* (2016)



## 16. Illustrators



Norman Rockwell

**William Morris — English (1834–96)**



Age 36, by G. F. Watts

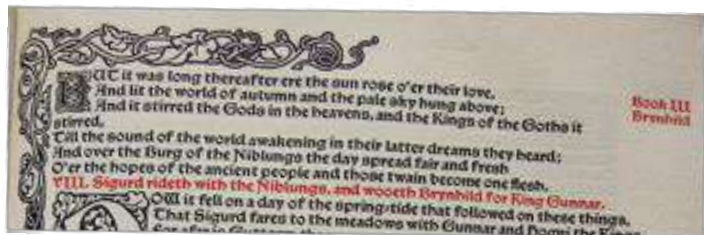


- *La belle Iseult* (1853)

To his wife Janey, “I love you, but I cannot paint you”. Instead, the rest of the pre-Raphaellites painted her.

Morris parallels Wagner more than any other artist. He translated the Icelandic sagas into verse, and typeset them in his own typeface, with his own designs for borders and capitals, and illustrations by Edward Burne-Jones. Morris founded the private press movement.

Morris strove for a world in which all of the Earth’s resources are owned and democratically controlled in the general interest of all humanity as the means for getting us out of the rut he saw present civilisation had got us all into.

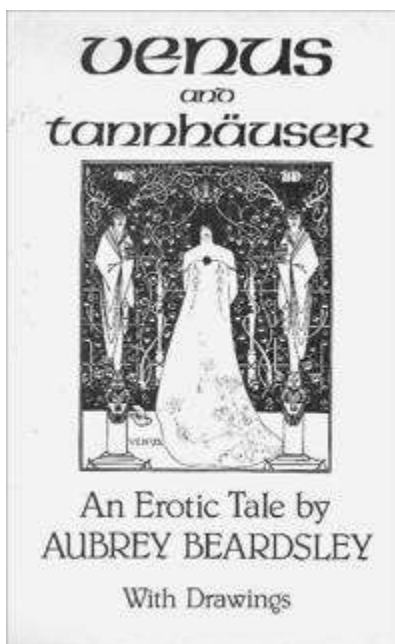
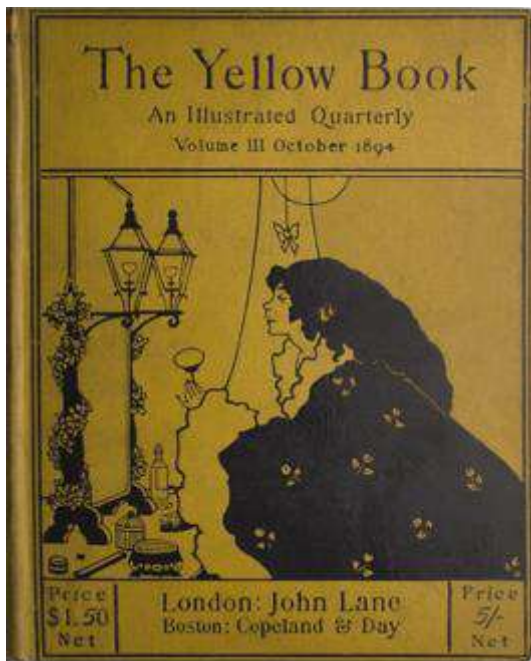


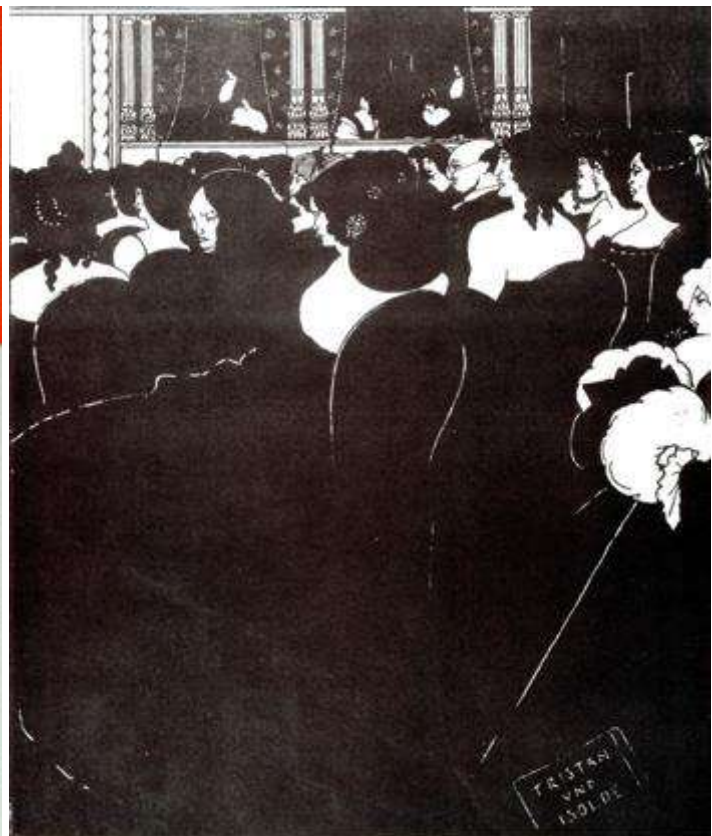
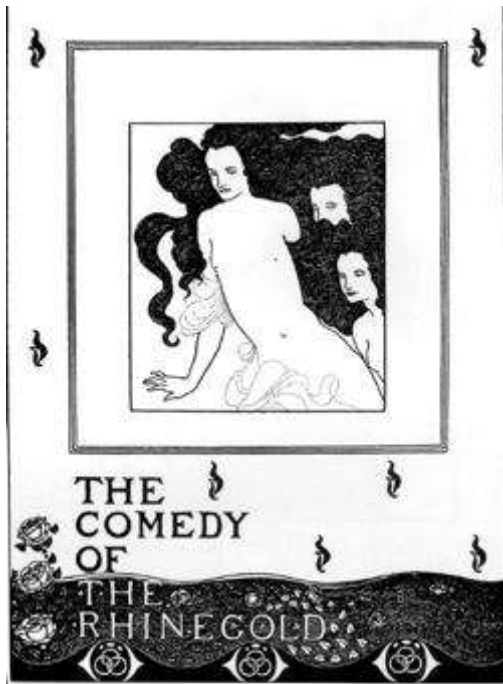
- *Sigurd the Volsung* (1877) — Morris’s Kelmscott Press edition (1898) of his verse translation.

**Aubrey Beardsley — English (1872–98)**



*Age 24*





- *Isolde*

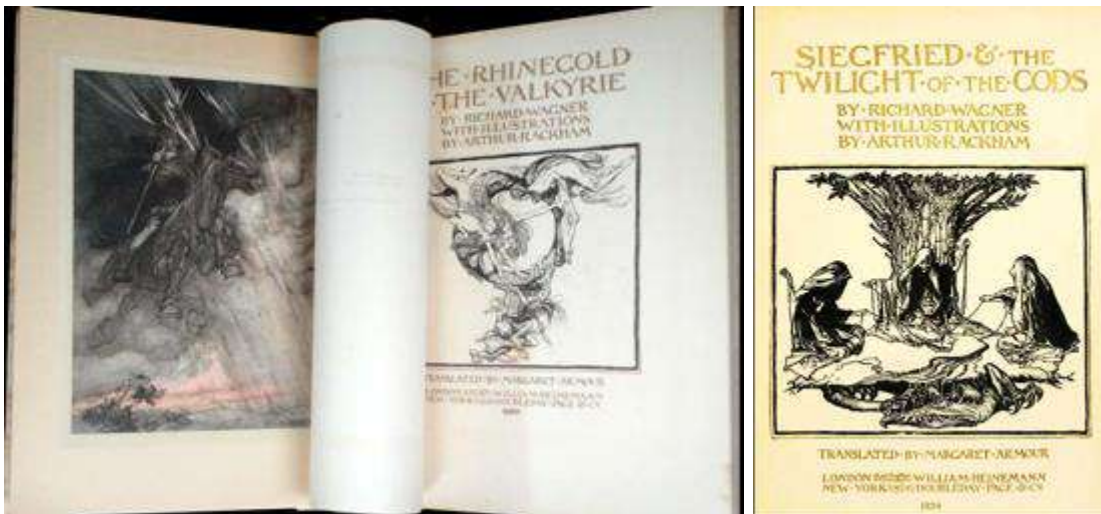
*The Wagnerites (1894)*

**Arthur Rackham — English (1867–1939)**



Self portrait — age 72  
[Rackham spent some childhood years in Australia.]

**Rackham's *Ring* Illustrations**



***Das Rheingold***



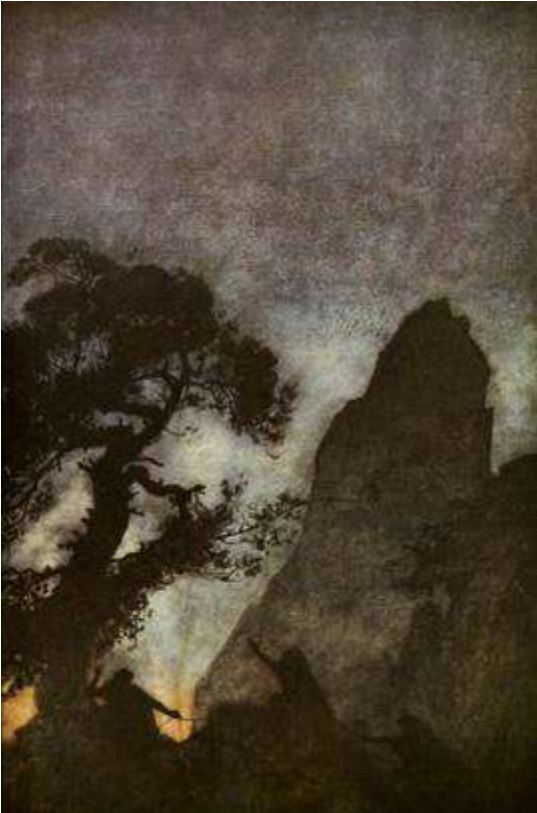


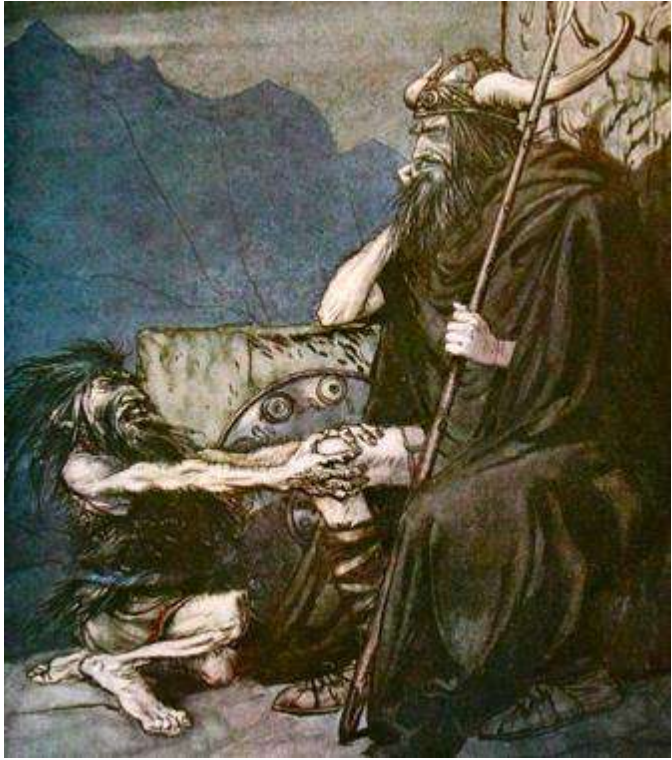
*Die Walküre*





*Götterdämmerung*







**Howard Pyle — American (1853–1911)**



*Self Portrait* — Teacher of so many illustrators from the great age of American book illustration.



- *Flying Dutchman* (1900)

**N. C. Wyeth — American (1882–1945)**



*Self portrait — age 58*



- *Magic Fire (1928)*



*Tristan and Isolde*

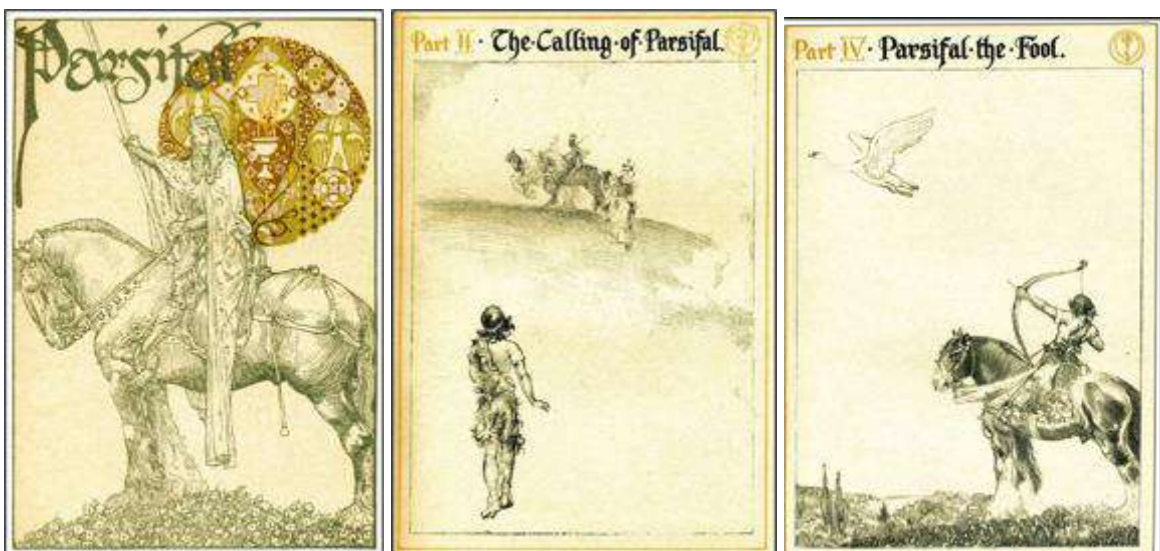
**Willy Pogány — Hungarian (1882–1955)**



Age 52



- Illustrated Wagnerian librettos (1911-13)

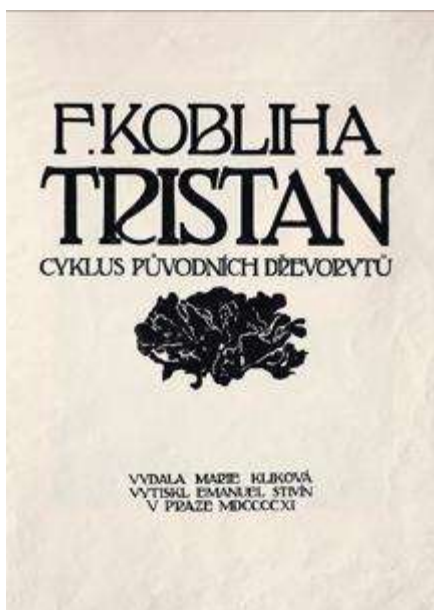


- Parsifal book — lithographic-printed pages

František Koblíha — Czech (1877–1962)



Self portrait — age 71



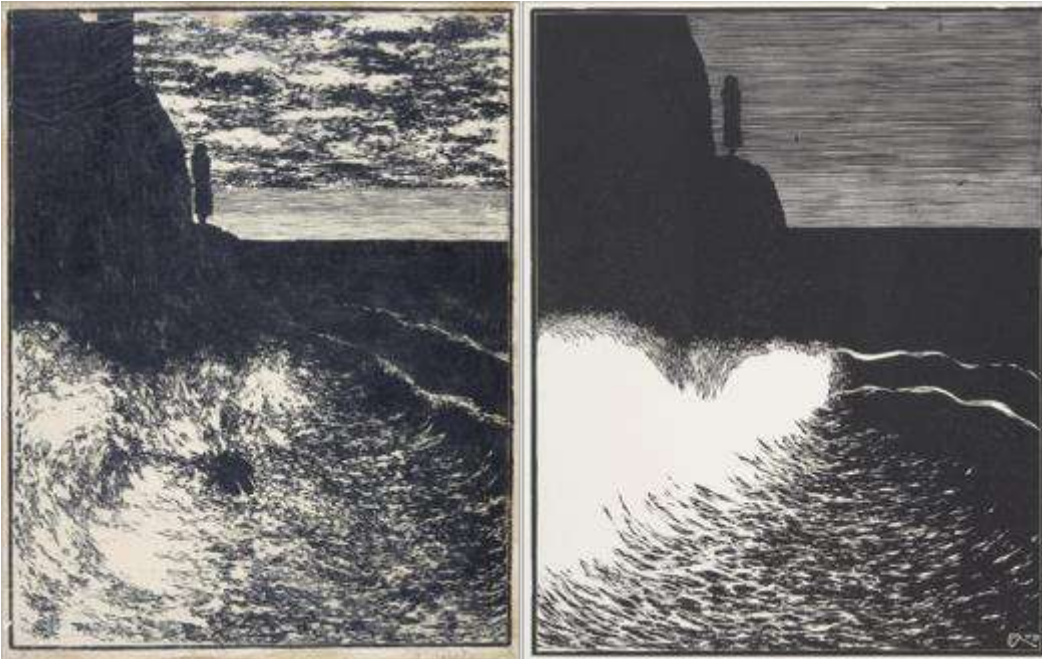
*Tristan*, in Koblíha's own version, illustrated by him (1910)



• *Tristan*



*Isolde*



- *Scene from Tristan*



- *Temptation of St Anthony*

With St Anthony, we come full circle...

## 17. John Charles Dollman – Revisited



*Undated photograph*

At last, an image of the painter who prompted my search, at his easel, painting a horse.



- *London Cab Stand* (1888)

(Compare *Black Beauty—the Autobiography of a Horse*, by Anna Sewell. It tells the 'progress' of a carefree colt to a maltreated hack. Anna Sewell, an animal lover like Richard Wagner, wrote "... there is no religion without love, and people may talk as much as they like about their religion, but if it does not teach them to be good and kind to man and beast, it is all a sham..." *Black Beauty*, Chapter 13.)



Art Gallery of Western Australia

**Das Ende**